Raymond Yeager: *Green Janus*, 2008, oil on canvas.
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University of Alberta

REAL MULTIPLICITIES: POST-IDENTITY AND THE CHANGING FACE
OF ARTS EDUCATION

by

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REAL MULTIPLICITIES

For Shelagh and John Robinson
Do what you love.

Abstract

Being human is a finite entity, defined by specific qualities, ideals, or characteristics. In Deleuzian terms, the *post*human is a stage of transition, never reaching representation because it is always changing and *becoming*. This dissertation explores the subjectivity of mostly Canadian, contemporary artists and arts teachers as informed and negotiated by the *post*human. Six secondary and post secondary arts educators submitted artworks and artist statements for this study. Theirs', and the artworks and responses of David Hoffos, Nancy Paterson, Catherine Richards, David Rokeby, Jana Sterbak, Nell Tenhaaf, and Norman White, through published works, past interviews, and personal websites, have been critically examined. Furthering arts-based research, I have presented some material through a graphic novel format and interpreted findings through my own artistic video response. Identity and post-identity issues have been examined through Lacanian and Deleuzian/Guattarian critical social theories, exploring their effects on and affects in arts education. An accompanying website has been created to communicate the study, provide access to required forms, enable communication and collaboration between artists and educators, and provide a final web-based exhibition of the art and results of this study.

This arts-based research reveals the shifting desires of participant artists, teachers, and researchers, as desiring machines. It suggests that post-identity structures are located in the psychic Real, which are largely and unethically untapped in current humanist education. While both old and new media are currently used in art making, new forms of visual media advance understandings

of identity by revealing how artist and teacher identities are changing with technology, and with the posthuman visual culture in which they negotiate. Art education and visual studies have a vested interest in this *visual* culture. This is applied to a transformative visual studies curriculum at the teacher education level, where suggested practices will result in a direct impact on curriculum and pedagogy within the general school system as new teachers enter the field. This can bring art education to a place that better fits the heavily visual, cyber savvy society in which our current learning community lives and creates.

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Table of Contents

List of Tables

List of Figures

Introduction: A Face Plant

An ear is implanted on an inner forearm. Its perspective will change as it re-orientates to the sounds of internal life. It is Stelios Arkadiou's, otherwise known as *Stelarc*'s, internal life. He is an Australian artist who has worked with biotechnology to grow his ear in a Petri dish. He explores the possibilities of extending what has been defined as human, both physically and conceptually. A final procedure will implant a miniature microphone, enabling a wireless connection to the Internet. This will transform the ear into a remote listening device for people in other places (Stelarc, 2011). The *Ear on Arm* (2007-) will become an Internet organ for the body.

> The biological body is not well organ-ized…(T)he notion of
>
> single agency is undermined, or at least made more problematic. The body
>
> becomes a nexus or a node of collaborating agents that are not simply
>
> separated or excluded because of the boundary of our skin, or of having to
>
> be in proximity…What is being generated and experienced is not the
>
> biological other - but an excessive technological other, a third other.
>
> (Stelarc, 2011)

The *post*human, and Stelarc's art, address identity at our time in history. One direction takes the posthuman beyond human limitations through biological and computer technology. Another direction restores humanity to one of the many natural species that is limited, fallible, and with no inherent right to destroy nature. An alternate and preferred posthuman direction of this study stresses more about what is *not* defined as human in our current existence, rather than what is.

Rather than positioning Posthumanism as a recovery of Humanism within information society, this thesis is directed toward the *posthuman new* that goes beyond both Humanism and Posthumanism categories. Based in theory established by philosophers Gilles Deleuze and Felix Guattari, through texts like *Anti-oedipus: Capitalism and Schizophrenia* (1972/1983) and *A Thousand Plateaus: Capitalism and Schizophrenia* (1980/1987), the posthuman is positioned as the de-centering of the *human* by animal biology and the technological machine. A main concern of this study is the subjectivity of the artist/teacher, as informed and negotiated by the posthuman.

Main Research Question

The main research question asks, *how does the posthuman affect artists and arts educators in terms of identity structure and the way in which arts education should be redirected*? Change in society and art invariably filters down to change in arts education. Whereupon, change is required in post-secondary arts education to better prepare the next generation of arts educators to teach within a posthuman existence. This study will provide a basis for that change and will propose a potential alternative for current Canadian arts teacher preparation.

Significance

A *Theoretical Framework: Linking Key Constructs* (Appendix A) provides a breakdown of this study. In the electronic format of this manuscript color is used to group constructs for easier interpretation. Each related topic within the *Theoretical Framework* is placed in a text box surrounded by multidirectional arrows. These multidirectional arrows are integral to the

framework, as they emphasize a move away from linear theory and thinking in support of a fluid and more interconnected and integrated system of ideas and collaborating agents.

Society's education. Throughout Western history, philosophers and artists have attempted to explain the human in terms of what exists in being human, what we should do to be better humans, and how we know about our humanity. Plato, in his *Republic* (Plato, 360 BC/Kamtekar & Lee, 2003) warned of the power of the artist to open up, touch, and even manipulate humanity. Artists have achieved this power by using reason, abstract thought, and affective response to explore through the arts. According to philosophers like René Descartes (1641/2005), Thomas Nagel (1974), and Joseph Weizenbaum (1976), logical reasoning as well as more abstract processes stem from notions of consciousness and self-awareness. These humanist ways of thinking have long been considered psychological characteristics of the human mind.

The human mind has been investigated and molded by theories and practices of education, which are concerned with human issues: how human beings learn; what human beings need to know; how humans can teach each other; the effects of teaching on those who teach and those who learn. These questions emerge from an *Education* that is epistemologically defined as the act or process of imparting or acquiring general knowledge, and developing the powers of reasoning and judgment (Oxford dictionary; Hawkins, 1983). This Education is defined through Humanism. The capitalization of the term *Education* emphasizes the role of capitalism on the education institution; a perspective of

teaching and learning that is driven and funded by the State, and disseminated through its hierarchical structure. Art is by no means immune to this same capitalist influence. Galleries are funded and consequently influenced by private and government money. Art making is a political endeavor where artists often desire recognition, or financial success. Jacques Lacan (1966/2006) theorizes *desire* as the reason for a constant negotiation of the self's identity as the language of society influences the self. The desires of the artist, spectator, art collector, art educator, and art student are all at play and are all affected by society's own desires and demands. Desire can never be satisfied as a new desire always replaces the old. This is significant to this study and its implications on the self.

While a minimalist definition of capitalism might identify a structure where profit is extracted or where money makes money, capitalism has also moved from a place of profit and accumulation, to a society of consumption. It is now the production and consumption of information that preoccupies our information society and Educational system. In fact, the abundance of production has lead to, what might be considered, unproductive expenditures. Unproductive expenditures that were once used to challenge capitalistic ideals have now been absorbed into its structure (Noys, 2000). Education's concern for the production of a product is evident in terms of summative evaluations like test scores and finished projects/products. These might be considered unproductive expenditures that fail to effectively assist and assess student learning, while attempting to identify the student as a product squeezed out by the school into the world. Perhaps it is now the students that are being absorbed or consumed. Many are

falling through the cracks of the current education system where they are being

put at risk of becoming the unproductive expenditures of our capitalist society. In

Postscript on the Societies of Control (1992), Gilles Deleuze comments on an

evolving *current* school system that exhibits continuous forms of control through

perpetual training and the ever-present corporation at all levels. This Education is

an extension of a society where its participants are constantly controlled by

systems of domination, led by the codes and passwords of the computer. These

codes allow access or reject information. We are an information society of "free-

floating" control—free-floating because it continually changes and is without

limits. We are never finished with anything; we are in a continuous network; we

are in a technological evolution (Deleuze, 1992). With post-Darwinian

developments, like interspecies symbiosis that challenge competition with

cooperation, the production of new hybrids has allowed for a more rhizomic

perspective that is changing the understanding of Charles Darwin's (Darwin,

2005) tree-like model, and education hierarchy. Our changing information society

lives this web-like construction. This research study aligns itself with this current

social restructuring that affects art, education, and the associated identities of

members in society. Identities are being influenced and molded by this web—a

rhizome that is challenging our preconceived ideas about individualism, teaching,

and learning.

      Art-based production. Accepted philosophies and modes of thought

define a society's general perspective. While the majority of a population might

live their lives following established rules and rarely questioning the way of

things, there are individuals who probe and challenge. While some efforts into

unknown territories may result in mistakes, falters, or "face plants," many can

eventually influence change in hegemony. Typically, these are the artists,

philosophers, and researchers. Art is most often a sign of the times—of the

society in which it is created. Throughout Western history, art can be seen as a

record of the processes taking place within these perspectives. Even before art

could be defined as a term it has existed as ritual. Human creators have etched

representations of the hunt and fertility on cave walls. According to the ancient

Greeks, craftspeople used *techné* as the method of using knowledge and skills in

order to produce an object or accomplish an objective. Though Plato's philosophy

viewed techné as a concept too far from reality to be seen as positive, his student,

Aristotle (350BC/1941), separated epistemé theory from techné practice. Aristotle

viewed techné as a virtue of thought that resulted in an end product. Aristotle's

idea of art was didactic and mimetic in his search for Truth. Leonardo da Vinci's

scientific studies of the human body, and his detailed and technical drawings of

his inventive ideas were suited to the Enlightenment attitudes of the High

Renaissance. René Magritte's Surrealist, psychological paintings were created

during Freud's popularity in the early 20th Century. Andy Warhol's factory prints

and paintings of images like soup cans and movie stars were created at the height

of Western industry in terms of mass production, print and broadcast media, and

Hollywood popularity in the 60's and 70's. Photographs, film, and then video

became art media with the invention of the camera. The popularity of time-based

art forms has not waned. Performance art became popular in the 70s as artists saw

how the body itself could become the art.

Art depends on whom, when, and where it is created. It is culture, with its

technological advancements and rapid change, which is moving selves and the

arts into the posthuman. Art is a culturally modified process that can direct

thinking, beliefs, and behavior through affect, education, subjugation, subversion,

and conversion. While many of today's artists continue to create through

traditional means, like painting on a canvas and sculpting out of bronze, many

cutting edge artists are increasingly integrating the computer and the Internet, as

"the technological third other," with the process and the product. New media

processes are becoming a prominent mode of art making. Our changing world is

influencing the human towards posthuman perspectives that are revealed through

contemporary art making. *Post*human artists use greater performance through the

senses and are researching their own culture and identities within it. With the

movement toward change through constant becoming, posthuman art becomes

more about process than product. Art *process* will be emphasized in this study as

a way of creatively interacting with the world. Boundary-infiltrating posthuman

artists are as groundbreaking as many of their *human* counterparts, but have

recently emerged, so have been used less frequently as data for research. They are

emphasized in this study. By means of arts-based practices, examples of artworks

by a sample group of contemporary artists, practicing art educators, as well as

interpretive works of my own, have re-searched identity revealing the subjective

in terms of posthuman constructs. It is the production of a particular subjective

territory (O'Sullivan, 2006, p.93) that can rupture dominant thought, opening up new potentialities. However, the *product* is not entirely abandoned in production's wake. As societal members, researchers still must function within the society in which they live. In empirical and humanist terms, *part* of exploring and reflecting on art practice is analyzing and critiquing specific art and art making.

This study investigates art making through a psychoanalytic lens. The concept of *identity* is problematized throughout this thesis study, as Jacques Lacan has done throughout his work with the unconscious. Lacan's (1966/2006) perspective of the psychoanalytic subject is used to interpret artworks as a way to explain posthuman identity structures and negotiation. Compatible concepts are established between Lacan, Deleuze, and Guattari, regarding the inverse side of the symbolic structure. jagodzinski (2008, p.155) writes, "Both (Lacan and Deleuze & Guattari) identify unconscious desire as the place of transformative subjectivity and not the conscious ego, but do so differently—the former in a productive sense, the latter as a form of lack (*manqué).*" This negotiation is applied to a transformative visual studies curriculum at the post-secondary arts education level, which has the potential to directly impact on curriculum and pedagogy within the school system in general.

Visual studies and teacher education. In applying this research, this post-secondary curriculum is described and mapped out. *The Position of Arts Teacher Education in this Study* (Appendix B) is a visual model of where arts teacher education positions itself herein. The essential human questions in Education are being transformed as binary Western thought and culture give way

to more non-hierarchical multiplicities. Encounters with/through art offer a way to investigate these transformations. Our current and future information society presents challenges that open up particular "lines of flight" or changes in direction for arts education. The opportunities for new experiences and encounters through information technology, and new media in particular, can provide more of an escape route rather than simply a change in direction. This escape route is a way out of an entrenched way of thinking about identity and education, in this case particularly through art encounters. The whole idea of defined representation comes into question. In combining the concerns of both artists and teachers of the 21st century, this dissertation study aligns itself with an evolving arts education. Narrowing the focus down even further, particular attention is directed toward how artists and arts educators negotiate their identities within this changing world, and how this process and its effects influence what arts education should become. Visual studies/arts education can approach learning through rhizomic inquiry and an increased emphasis on new technology. Visual studies can reveal a changing society with multiple perspectives of knowledge that emphasize collective and collaborative practices. Visual studies can address our changing human society by allowing the germination of a new synthesis of subjectivity. Visual studies can teach through experiences of encounter, which rupture habitual knowledge, beliefs, and values. Visual studies can approach learning and the art encounter through ethics, politics, and affective a*i*sthetics, to augment current approaches of culture and critique. A new approach to arts education can experience Stelarc's artwork through the arena of encounter, revealing a transformative collision

between the bio-medium and the artist, and between Stelarc's work and us, the observers. As the accepted subjectivities of the artist and the observers are opened up, movement beyond what is physically, ethically, and politically human is revealed. There is an illumination of the *post*human.

Overview

This study is outlined through two main areas: the research questions and the chapter descriptions. The research questions are not necessarily designated to specific chapters, but instead are addressed within various chapters, with overlapping and developing ideas, making multiple connections, and growing and changing interactions.

Research questions. The overarching, main research question can be better tackled through prospective and progressive issue questions. There are four sub-questions:

Question 1. How does the posthuman de-center humanistically based identity structures?

Question 2. Through Deleuzian/Guattarian and Lacanian theory, how can these posthuman identity structures be interrogated?

Question 3. Through arts-based inquiry, how do new media arts, including virtual and advanced technologies, allow for an exploration and negotiation of posthuman identity?

Question 4. How do post-identity structures, new media, and psycho/schizoanalytic perspectives demand change in arts education and visual studies?

Chapter descriptions.

In Chapters 1 and 2, visual arts-based and critical inquiry are taken up through the examination of a sample of collected artworks and artists' statements created by arts educators. The artworks are data created by Canadian arts educators through both old and new media. In this case, old media consists of drawing, painting, and collage. New media techniques, as posthuman applications, have incorporated digital technologies, computer virtual reality, and time based media. An invitation to participate was initially extended to approximately 400 arts educators throughout Canada via the Internet. They were asked to consider how the posthuman affects their identity and then express their identity in posthuman times. Six arts educators responded, and their art encounters were welcomed as important explorations. Their identity negotiations are revealed through their artworks and statements in Modern humanist and Deleuzian post-humanist terms. These sample works and artists' statements have been explored in an attempt to reveal the personal identity negotiations that result from this human and posthuman society in which we live.

Chapter 1. This chapter outlines the research and recruitment methods of this empirical component of the study. The background and importance of arts-based research is emphasized. Image-based and arts-based methodologies are compared. Arts-based subjectivity and rigor are discussed. Some history of Humanism is outlined, establishing the importance placed on the human self and human representation. The art and statements of the participants are critiqued from this humanistic perspective.

Chapter 2. Posthumanism is established in its difference to Humanism and within its varying guises of evolutionary biology, transhuman theory, post-postmodern philosophy, critical engagement, and process theory. Posthumanism and the posthuman are distinguished from one another with process philosophy being prioritized in this research.

The posthuman is established in terms of alliance, collaboration, production, continuity, a lack of definition, and the Deleuzian/Guattarian concept of continuous *becoming*. Encounters that reveal process, engagement with others, and changes that express *becomings* are brought to light. Both humanist and posthumanist perspectives affect these arts educators. This chapter supports that the posthuman, through the participant arts educators or otherwise, expresses the *becoming* of different identities, through processes that are sensitive to collaboration and change over time.

Chapter 3. While *girl power* and *Lady Gaga* are pop culture signifiers from the Symbolic, the Imaginary provides illusion of representation, and the elusive Real is the psychic place of infinite becoming. Chapter 3 takes an in-depth look at *identity* in terms of *cultural* or *relative identity*, *individual* or *numerical identity,* and *self-identity*. Self-identity is approached through the concept of *subjectivity*. Subjectivity is defined and established through Hegelian dialectic principles and psychoanalytic terms through theory by Freud and Lacan, and supported through Lacanian scholars. The chapter progresses through all three of Lacan's psychic registers, the Symbolic, the Imaginary, and the Real, to explore identity. The art and text of practicing artists, Nancy Paterson, Catherine

Richards, Jana Sterbak, and Nell Tenhaaf, are explored psychoanalytically and critically though Lacan's three registers.

First, through the symbol of mirror and mask, the Imaginary is explored. Ideas like: ego in art, misrecognition, alienation, aggression, and the illusion perpetuated by the split subject, are developed. Next, the subject, caught within the language of the Symbolic, is investigated through signification, the law of society, political identity, and desire. Thirdly, the self, as subject of the body, is critiqued through theoretical ideas like the Lacanian *jouissance* and the *petit objet a*. Post-identity is established via the unconscious. It can be actively constructed through libidinal affect stemming from the Real, at the level of the body. The Real could be accessed through a revolutionary act, and that act could be art. The affective nature of art is highlighted, as *being human* gives way to *becoming posthuman*, in ways that support alternate post-identity perspectives and change.

Chapter 4. This chapter uses specific art examples to explore the politics of art making, through Lacanian and Deleuzian subjectivity and capitalism. The politics of art making is expanded and developed through the graphic novel process and a play on the origami fold. In a cartoon-like style, Deleuze's cinematic concepts of movement and time images are applied to print image and text in a blended graphic novel/zine. The result is a packed folding in and out of the politics of art encounters and subjectivities, in terms of Lacan's Symbolic, Imaginary, and Real registers, Deleuze's and Guattari's molar, molecular, and lines of flight, and capitalism. This opens up possibilities for positive, continual change in the self, art, and arts education.

Chapter 5. Using specific art examples, Chapter 5 explores the aisthetics and ethics of art making, continued through the theoretical concept of the *fold*. The relevance of new media is investigated in terms of posthuman perspectives. This chapter attempts to use the ideas of media, aisthetics, and ethics in art as machinic elements that interrupt, bounce from, weave into, and redirect one another. Nell Tenhaaf's art carries over from Chapter 3, and is herein joined by other practicing contemporary Canadian artists: David Rokeby, David Hoffos, and Norman White. Their new media artworks, along side the myriad of images within the preceding graphic zine, illustrate and embody the concepts of this chapter. The importance and details of information technology are emphasized. While the popularity and effectiveness of old media is recognized, new media art making techniques are highlighted for their potentiality to escape previously held beliefs, break boundaries, and explore new directions. The affective, intensive characteristics of these new media artworks take the discussion into the differentiation between A*e*sthetics and A*i*sthetics. Finally ethics is developed in terms of art and subjectivity. Art examples are use to support ethics, in posthuman terms, as an acceptance and fostering of sensations through aisthetic, affective experience, that influences positive change through becomings.

Chapter 6. A historical background in both education and arts education establishes a foundation for future visual studies potentialities, in this chapter. Artists/educators/researchers are encouraged to entertain the idea that the humanist way is not the only way. Conflicts are revealed in humanist education through discussions about capitalization, province-wide testing, and difference

through multiplicities. Past and current arts education curriculum trends are

presented and the posthuman perspective of visual studies is suggested.

Difference through multiplicities gives way to a pure difference proposed by

Deleuze. Further attention is given to concepts of transversality, embrace,

misalignment, as well as pure difference, through theory established by Deleuze

and Guattari. Creativity is presented as authentic idea making and is approached

through the lens of criminality. The posthuman perspectives and art encounters

are revealed to the reader as creative, self-overcoming, reactive, affirmative, and

deterritorializing.

　　　　Chapter 7. Artworks by me, the investigator of this study, provide a

response to the research as an alternate interpretation of the research process and

findings. These artworks consist of an experimental video and a photo collection

montage. They represent visual art encounters between the artist and the media,

the artist and other participating artists, the artist and certain ideas in arts

education research, and the potential for an art encounter between these artworks

and the viewers/readers. All are presented as valuable processes in developing

meaning, new understanding, and new questions about the affects and effects of

the art encounter on the posthuman self. Newer art media is used. Digital

photography and digital movie making computer and software technology and

processes have been explored. Here, technology is presented as more than just a

tool. As *prosthetic* technology, it is interpreted as continually modifying

subjectivity, influencing active, molecular change. Comfort, logic, and

representation, within an art encounter and arts education, are not prerequisites to

creativity, original ideas, challenges to current meaning, and revolutionary possibilities.

Chapter 8. This chapter shifts from arts education in schools to arts teacher education at the post-secondary level. Recent trends in arts teacher education are explored, revealing four prominent topics of concern: arts-based research, visual studies, eco-art, and collaboration. These topics are relevant to contemporary times and are integrated into a current and more posthuman Canadian arts teacher education. In an attempt to balance practice with theory, a practical application is proposed in terms of a posthuman arts teacher education model that will manifest itself as a course outline in Chapter 9. The model emphasizes four main curriculum areas to be explored and expanded upon. These are: posthuman identity explorations and issues, art encounters as experiences for the artist and spectator, curriculum and pedagogy theory and practice, and relationships developed and fostered in arts education. While emphasis is on student-centered learning, modeling by the arts teacher educator opens possibilities in setting the stage for a safe, comfortable, and transformative environment, as well as open questioning, creative inquiry, and allowing process to take precedence over product. The model posthuman arts teacher educator is more a facilitator of discourse for self-discovery and inquiry, rather than a discourse of the humanistic master teacher or university institution, who wields power and bestows knowledge into empty student vessels. The mere contemplation of an *ideal, posthuman, arts teacher educator model* serves as a reminder of how the restrictions and expectations of the students, the academic

institution, and society, all play on and have influence over these relationships. While these influences cannot be completely abolished, an awareness of their existence can be facilitated. With this realization, each student teacher can perhaps better see her/himself as a single, but changing point or node in the artist, teaching, learning, and research community. The hope is that they might better understand the advantages of arts teaching methodologies that are student-centered, inquiry-based, and open-ended project-based, with a focus on process, rather than product.

Chapter 9. A final sample visual studies education course is presented as an application of theory. A curriculum is a plan for teaching and learning that can be understood as a whole program, comprising of multiple courses over a number of terms, or it can comprise of a single or even partial course. There is such variety in Canadian teacher education programs that affects the affiliated arts education components. For simplicity sake, this proposal is a single course, aimed at the middle school or junior/intermediate level. As such, it can be expanded into several courses or simplified to a single course about all of the arts strands. The complexity can be adjusted to suite different grade levels. This chapter takes the suggestions from Chapter 8 in particular, and the whole document in general, and applies them. Questions direct the course. *Specific* groups of students also direct the course. Some Black Line Master handouts have been included as examples, but an extensive package is not provided. With any student-centered teaching, so much relies on the students' specific interests, backgrounds, concerns, weaknesses, and strengths. Each time the course is taught, it will require new

assessment criteria lists and focus topics to suite the specific group of students.

Due to so many variables, this course will never be the same twice, as it is itself a

process rather than a product. The student arts teachers and the arts teacher

educators that it facilitates are also *in process* of escaping tradition and becoming

ever changing artists/teachers.

Audience

Where humans, arts, and change coalesce, reflexive arts educators take

notice. This research study will be of particular interest to those teaching arts

education to pre-service arts educators, since the end result proposes a visual

studies curriculum for that level. This, of course, has a direct impact on student

arts teachers who are invested in their own education. Any new studies regarding

visual studies/arts education will contribute to formulating their futures as arts

educators and artists. The potential and necessity for change at this top level will

filter all the way down to young students and budding artists beginning their early

school experiences. Additionally, arts curriculum writers at the provincial levels

may find some value in the study and proposed post-secondary curriculum. Arts

educators at all levels would find the look at post-identity exploratory art by

contemporary artists and teaching peers to be relevant to their growth and

pedagogy in visual studies and critical thinking. There is relevancy in connecting

the current cultural trends to curriculum and teaching practices. Changes in our

humanity urge changes in Canadian arts classes in schools. The arts explorations

by arts teachers in this study expand interest levels and identity questions for the

participants, as well as readers. It opens up a space for educators to focus on and

question their own identity conflicts and negotiations. Awareness is raised

regarding the impact of a teacher's personal issues of cultural and self-identity on

pedagogy and students. An arts teacher who is also privy to how artists deal with

similar issues can be even more astute. This leads back to their own arts students

over whom they have a significant impact and influence. A teacher who is aware

of her/his own identity negotiations is better equipped to address these kinds of

issues with students. General educators with an interest in new media, technology,

and interdisciplinary studies might find value in a visual study's take on evolving

education in our posthuman times. Educators are striving to function in the same

posthuman world in which artists and students inhabit.

Contemporary artists might be intrigued to see how the direction of art

education is changing and how their work directly impacts what goes on in art

classrooms. They might find a critical look at their own identity through their

artwork to be a reassurance of their efforts, and even somewhat enlightening.

Whenever a third party attempts to interpret and analyze the personal, it can

present an alternate point of view and might even be helpful to investigations of

identity. The results of this study will aid in illuminating the posthuman

perspective and encourage further use of new media techniques in the arts

process.

Finally, as graduate research, this study will contribute to academic

inquiry. Building on what has gone before, it will extend out beyond, delving into

something new. The hope is that, after reading this study, any researcher or

scholar in the fields of arts, education, and arts education will be able to take

away an additional perspective on posthuman culture, new investigations in arts-

based research, alternate suggested procedures in visual studies education, and a

greater awareness of the connection between university, school, and society.

Chapter 1
Without Losing Face: Arts Teachers are only Human

It takes courage to create an artwork and then knowingly subject it to analysis and critique. Any arts student who has had to endure a class critique understands this. Any working artist who has had to face an art critic's assessment understands this. Certainly, any arts teacher who has had to reveal her/his own artwork to students, parents, and colleagues understands this. As the assumed *expert* in a school community, to risk public disapproval is to risk loosing face. Here *face* refers to a sense of worth that comes from knowing one's status, performance, or appearance (Huang, 1987). Losing it, loses credit, reputation, and perceived worth. The face of the master can be lost or saved where performance, exemplified by the product, defines the person. There is vulnerability in revealing a product of oneself to others with the potential of scrutiny, criticism, loss of status, or even worse, rejection. The stability and resulting security of a self's identity is precarious. An arts educator who takes time out of her/his typically busy teaching schedule and heavy workload, to contribute to research in the arts and education, conducted by an unknown academic researcher, demonstrates dedication and trust. The visual artists/arts educators who have participated in this study have exhibited courage in sharing their art making, and commitment to arts education research and its possibilities. (S)he is also deserving of other descriptors, like: a collaborator in her/his field, open and positive to creative and fresh opportunities, an enthusiastic and reflective learner, and a reflexive teacher. In contributing to this research, these six artists/arts educators reveal their investment in their own artistic and teaching praxis. These three women and three

men are: Amy Adams, Heidi May, Joanne McNeal, Graham Mastersmith, Dave

Stevens, and Paul Warren. All are experienced educators ranging from nine to

fifty years of teaching art. Four are secondary teachers and two are from the post-

secondary panel. They are Canadian representatives from Alberta, British

Columbia, and Ontario. They have volunteered to participate in a research study

that investigates how the posthuman affects artists and arts educators in terms of

identity structure and the way in which arts education should be redirected. While

this is the overall thesis, this chapter specifically addresses how self-identity in

humanist times is negotiated and revealed, through the arts-based explorations of

these six arts educators.

Research and Recruitment Method

Recruiting participants began with an ethics review and approval from the

Faculties of Education, Extension, Augustana, and Campus Saint-Jean (EEASJ)

Research Ethics Board (REB) through the University of Alberta, via Human

Ethics Research Online (HERO). The Research Ethics Board serves the

university, this investigator, and these participants well through its adherence to

ethical guidelines that comply with the University of Alberta Standards for

Protection of Human Research Participants. Several sources were used to recruit

participants. First, 32 Ontario visual arts educators were contacted with a

Recruitment Cover Letter (Appendix C1) by email, through the Ontario Teachers

for Education in the Arts (OnTEA) *Contact list of members* (2009). Second, a

selection of 24 arts consultants were contacted with a *Board Arts Consultant*

Initial Contact Letter (Appendix C2) in Alberta and Ontario; procured through the

Boards of Education list available on line through the Ontario Institute for Studies

in Education (OISE, 2005), University of Toronto. The consultants were invited

to participate in the study and additionally were asked to forward the *Recruitment*

Cover Letter (Appendix C1) to the arts teachers within their school boards. There

was some potential overlap with the Ontario members within these two groups. It

was not clear how many arts teachers received this information due to inconsistent

response from the arts consultants. Unfortunately, this is an inherent risk to

recruitment through a facilitator. Three confirmed that they would forward the

recruitment information to the teachers under their advisement. Five reported that

they were unable to forward the recruitment information and request due to board

restrictions to research and privacy. There were no responses from the remaining

consultants. One possibility for the lack of response might be that the remaining

consultants did not read my initial email; though this is unlikely in so many cases.

A reasonable assumption is that the ethical and privacy guidelines and restrictions

that many Canadian school boards have in place for research of both their

students and teachers, is significant and limiting to consultants aiding in my

research recruitment.

A third and primary source for recruitment was the Canadian Society for

Education through Arts (CSEA) membership list. This seemed the best, single

option for reaching the greatest number of arts educators across Canada. Initially,

it was suggested that while personal information of CSEA members would not be

released, members might be able to contact the researcher through the CSEA

listserv, by way of the listserv administrator (CSEA listserv administrator,

personal communication, Oct., 2009). Once my official request was made with

the *Listserv Administrator Initial Contact Letter* (Appendix C3) (personal

communication, June, 2010), I was advised that the CSEA executive committee

had concerns with forwarding my recruitment request to its members through the

listserv contact list. They were fearful of the risk of "setting a precedence" at the

expense of their members (CSEA listserv administrator, personal communication,

June, 2010). Their concern was for the privacy of their members and the integrity

of the Society. I appreciated and was reassured by their caution, as a member

assessing my own frustrations with an overflowing email *in-box* and an even more

rapidly growing *junk* email box. In advocating for the Canadian art education

association's further support in Canadian arts education research, and after the

matter was discussed between the CSEA executive committee members, an email

was sent out to all CSEA members. As a workable solution, this email requested

that all CSEA members indicate their willingness to receive research invitations

(CSEA listserv administrator, general member communication, July, 2010). Any

member who did not wish to receive this kind of information from the CSEA was

given the opportunity to *opt out*. Only two members requested to have their names

removed from the list in such instances (CSEA listserv administrator, personal

communication, June, 2010). The outcome of this process has been a positive one.

While it was surprising to me that this type of situation had never arisen before,

the result may have opened access to Canadian arts educators for future arts

education research.[1] The CSEA listserv administrator emailed the recruitment

request to approximately 400 arts educators across Canada (agreed member

communication, August, 2010). This gave them a tight, one-month timeframe in

which to respond and contribute. Attached to the request was a four document

participant package (Appendix D): a *Recruiting Research Participants*

PowerPoint (Appendix D1), a *Participant's Consent Form* (Appendix D2), an

Artist's Statement Form (Appendix D3), and a *Secondary Party Consent Form*

(Appendix D4). The initial recruitment letter introduced the study and provided

attachments and links to the other documents and a corresponding website. A

website (Robinson-Cseke, 2011) was set up specifically for this research study. It

includes documented progress of the study, an exhibition of the participants' work

and artists' statements, online links to the documents required for participation,

additional relevant hyperlinks, and the opportunity for users to communicate. An

encouraging reminder was sent to the CSEA members two weeks after the initial

contact.

       This study was open to student arts educators as potential participants, and

there are student teacher representatives that are members of the CSEA, however

no student teachers responded. No other specific student arts teacher groups were

targeted since there were already upwards of 450 individuals contacted for

recruitment. There were also added ethical concerns with student teachers known

to or taught by the researcher. The perspective of student arts teachers would have

provided an added dimension and is certainly a group to consider for future study.

---

[1] The secretary-general and listserv administrator was particularly helpful,
diligent, and influential in establishing a way to recruit for this research.

There were a total of ten recruitment responses. Four were kind and respectful

declines. The small affirmative response of only six prompts questions regarding

the length of time needed to create a work of art, the time or motivation many arts

educators actually have to personally make art, the interest in becoming involved

in arts education research, and the nature of these specific study requirements. A

reasonable assumption might be that for many, rather than an aversion to

participating in arts/education research, there are issues of time and motivation

that prevent arts teachers from committing themselves to the process. Seven out

of the ten arts educators that responded, the four that declined participation, and

three of the confirmed participants, mentioned their lack of time as being a

contributing factor in their lack of involvement or level of participation,

respectively. It is unclear whether the four declined due to the lack of time *given*

for the tasks, or the lack of time *available* in their lives generally. The three that

completed the tasks referred to the limits of time affecting their daily activities.

Two of these identified work and studies as occupations that vie for their

attention. The third, Graham Mastersmith, indicated in his artist's statement, that

he could only embark on the process of transferring his mental musings to

concrete form *when he has time* (Appendix E1). These three had completed their

artwork and artist's statement within the allotted timeframe. Ultimately, each of

the six arts educators herein responded with a *Completed Participant Consent*

Form, a personal artwork(s), and a completed *Artist's Statement Form.* Appendix

E contains the six artist's statements as received, omitting the personal

identification information on the forms, ensuring the ethical requirements of

confidentiality. The participants also followed up by completing two additional

forms: the *Permission to Copy Images for Dissertation Publication Form* and the

Permission to Copy Artist's Statement for Dissertation Form (Appendix F). Their

artworks addressed the question posed to them: *As an artist and/or educator, how*

does the posthuman affect your identity? Or, stated another way, *express your*

identity in our posthuman times.

The terms *posthuman* and *Posthumanism* are unfamiliar to many

individuals, arts educators included, so a general explanation was provided in the

recruitment PowerPoint (Appendix D1) in an attempt to define the terms and

establish their perspectives. In addition to the PowerPoint presentation, several of

the participants emailed requests for clarification of the terms, which I provided.

It is important to this research data that the participants interpret *posthuman* in

their own way, so explanations were kept general. The fact that the term is not

recognized is telling in itself, and will be addressed in more detail when

discussing change in arts education in Chapter 6. Unfamiliarity with the

terminology could certainly be another contributing factor to the low numbers in

recruitment response. *Posthumanism* and the *posthuman* will be clarified and

elaborated on in Chapter 2. At the very least, *Posthumanism* is a heterogeneous

ontology relying on context. Aligning with this ontology, I chose a methodology

that allows for varied ways to acquire data—both qualitative and quantitative

information through the artist's statement, and qualitative information from a

created artwork. Typically, visual artists/visual arts educators are comfortable

communicating through art making and the visual image, so this methodology

was made available in this study through arts-based inquiry. The participants have

determined the artwork considered in this research. Both old and new media

techniques have been used. In a manner of action research, these educators have

explored and responded to the same problem through their own visual art and

textual statements. The information, gleaned by this researcher through the

artwork images and the Artist's Statement forms, is explored, compared, and

analyzed through critical thinking, relevant literature, and past research. I am

confident that all six participant contributions have established a great, even

sensational, impact on this doctoral study.

   Arts-based inquiry. Arts-based inquiry is such an integral component of

this study that it deserves some address. Image-based documentation and research

has laid the groundwork for arts-based research, originating in the images that

emerged from illustrations and photographs in scientific research. Images have

been used to record and document, as support for traditional written inquiry,

almost since the inception of photography. In terms of qualitative empirical

inquiry, these photos have provided subjective documentation of the material and

social world. Qualitative research can use images in the following three ways

(Robinson-Cseke, 2005; Weber, 2008). In the first instance, the data is comprised

of images; data *as* images. This data can be newly produced by the participants or

the researcher, as is the case for all six arts educators in this study. The content in

the images is interpreted and analyzed by the researcher, which is a significant

proportion of the methodology herein. The images can also exist previously,

serving as data, or as a theoretical springboard. In a second instance, phenomenon

is documented *through* images. Responses to images could be the sought after

data, or images can be used to document the process of collecting data. This

process is seen in this study as secondary arts teacher, Paul Warren, photographs

the series of steps (Figure 1-1) involved in arriving at his final artwork. He paints

Figure 1-1-a   Figure 1-1-b   Figure 1-1-c
Painting   Assembling   Installing

Figure 1-1
Paul Warren: *Raven is Watching*, process sequence, 2010.
Salvaged Hemlock, rope, ink, and watercolor.
Permission to copy all three images in signed Consent Form, 2011.

the image on the wooden slats and he ties the slats with hemp. Finally, he takes

the work to its site "on the boundary of a popular provincial campground." Post-

secondary arts/education instructor, Heidi May, in the *Postself* website (May,

2011), acts as both researcher and research subject for her *Selfpost/Postself*

project (Figure 1-2). For her, the *Postself* online blog is filled with her own and

appropriated images, as a way to illustrate or prompt her thinking process and

response to the networked self.

Finally, in a third instance, images can be used as a mode of interpretation

and representation by the researcher. Art can be created to express findings. This

is quite typical of graduate work in Fine Arts where the researcher's artwork is a

seminal component of the research. In Chapter 7 there is a discussion of art

created by me, the primary researcher. As investigators of their own research

question and collaborators for this study, the six participants are interpreters and

presenters of their own art inquiry through their artist's statements.

Figure 1-2-a
Selfpost screenshot from Facebook
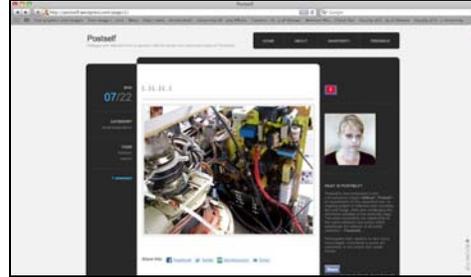
Figure 1-2-b
Postself screenshot from
Website/Blog

Figure 1-2
Heidi May: *Selfpost/Postself*, 2011. An ongoing Facebook/Blog project.
Permission to copy images in signed Consent Form, 2011.

The idea that certain individuals might describe themselves as "visual

learners" (Sanders-Bustle, 2003; Stenning, 2001) will attest to the significance of

images for some people. As one of Howard Gardner's nine types of intelligences,

in his *Theory of Multiple Intelligences* (1983), *spatial intelligence* refers to the

ability to visualize with the mind's eye. It aligns itself with the *visual learner*

(Fleming, 1992), whose retention, comprehension, and organization is best

achieved through the visual image or seeing. The pervasive use of the image in

elementary education suggests its success in accompanying oral communication

to convey meaning. The image is also particularly effective in conveying meaning

where students are less proficient with textual communication. For example, color

or hue is best understood through seeing. Reading *blue*, even with strong

descriptors like *cool*, *sky*, *calm*, or *sad*, will likely not explain *blue* as well as

seeing the color blue in an object, or in a colored image. Semiotics (Locke,

1690/1841; Smith-Shank, 2004) is still at play where the image rather than the word is the signifier. According to McNiff (2004), all forms of symbolic transformation are fundamental and intelligent modes of conception. Each is characterized by its own unique framework of symbols that cannot be reduced to another system (McNiff, 2004). Additional modes of expression enrich an experience. Images can fill in gaps where text fails (Jewitt, 2008; Lackovic, 2010; Won Jae, 2011) Artists and arts students, among others, can find particular relevance in the use of the image or other forms of art to better internalize and reveal an experience (Knowles and Thomas (2002).

While arts-based research uses elements of the creative experience or the art encounter as inquiry, all image-based research is not necessarily considered expressive. So, not all image-based research is arts-based. McNiff (2007) provides an inclusive definition for arts-based research:

> Art-based research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies. (p. 29)

Arts-based research includes other forms of artistic interpretation besides the visual, like creative writing, poetry, drama, dance, and music. These art forms can bleed and blend with one another, allowing multiple modes of expression. Joanne McNeal created a mixed media visual artwork, but clearly identifies music, dance, and drama in the painting as well as her artist's statement, as modes of artistic

expression that have influenced her and her art. Secondary art educator, Dave

Stevens, has similarly demonstrated this in his artworks created in his series,

Wrestling with Humanity. His images have emerged out of music and lyrics from

Bruce Cockburn (Appendix E3), and the famous quote, "There is no saint without

a past, no sinner without a future." The uncertainty of the origin of this quote

(Internet search suggests Augustine of Hippo, or Shri Haidakhan Babaji) (Wilde,

1893/2009) does not lessen the impact that art forms, like prose or music, can

have on other art forms, like visual arts. Listing these forms is not intended to

compartmentalize them, but instead to emphasize that arts-based research does

not *have* to be image-based. Nevertheless, with the emphasis on visual arts in this

study, *image-based* and *arts-based* inquiries overlap.

Like Posthumanism, arts-based research shakes the foundations on which

universal belief systems have been built. In using arts-based methodology, the

privileges of language-based ways of knowing are critiqued, and the status quo

responses to "What is research?" are challenged (Finley, 2005). As a result, arts-

based research is a methodology that has not been widely accepted within more

scientific traditions. Scientific method is based on the objective investigation of

phenomena to acquire knowledge. A hypothesis is established and tested by way

of observation and experimentation to acquire data. Traditions rooted in Western

Enlightenment (Aristotle, 350 BC/1941; Descartes, 1641/2005) deem subjectivity

as interference with logical thinking and epistemological thought. In this study,

visual images are interpreted and analyzed by me, which certainly raises questions

of subjectivity. Subjective responses could be a concern for any qualitative study.

Arts-based, as a methodology, provides an alternative to other forms of qualitative, subjective research, like: ethnography, phenomenology, case study, historical, narrative, hermeneutics, and social critical theory. It is not uncommon to combine other methods with arts-based approaches in mixed methods research where labels become blurred. This is similar to what has been done in this study. There is increasing support for arts-based research as rigorous and valid, in social and cultural studies, the humanities, and the arts, as demonstrated by advocates like Diamond & Mullen (*The postmodern educator: Arts-based inquiries and teacher development*, 1999), Irwin & de Cosson (*A/r/tography: Rendering self through arts-based living inquiry*, 2004), Sullivan (*Art practice as research: Inquiry as visual arts*, 2005/2009), McNiff (*Arts-based research*, 2007), Weber (*Using visual images in research*, 2008), and Leavy (*Method meets art: Arts-based research practice*, 2008).

Simco & Warin (1997) address rigor or validity by identifying three variations. *Internal* validity is concerned with whether findings are genuine for the group they claim to represent. *Interpretive* validity is the accuracy of meaning given to events by the individuals involved. *External* validity is concerned with the application of findings to other groups or situations. Arts-based methods can meet the internal and interpretive criteria. However, an agreement on external validity becomes problematic when every frame of reference carries its own standard of "truth." Subjectivity flexes its proverbial muscles. The question of valid or rigorous research addresses value judgments, which goes beyond epistemology to axiology. The decision of which research counts as valid or

rigorous falls on the shoulders of the established research community. McNiff

(2007) suggests "as contrasted to the more general contemporary tendency within

the human sciences to fit the question into a fixed research method, (the) art of the

arts-based researcher extends to the creation of a process of inquiry" (p. 33-34).

As research frameworks shift, so do the perceptions of rigor. In the case of this

study, hopefully the rigor lies in the provocative, challenging, and illuminative

ways that make them *persuasive* (Eisner, 1981) and eventually *pervasive*

(Freedman, 2004) to the learning and research community. When personal

narrative or self-identity explorations are supported by academic and critical

theory, and illuminate concepts and understanding for the viewer, they can

become persuasive and important as research. In terms of scientific rigor, focus is

placed on how the work can be of use to others, and how it connects to practice

(McNiff, 2007).

     Currently, arts-based research seems to float between autobiography and

action research using materials and actions from the arts, in general. There is

always the question of the rigorous purpose of the personal narrative in research.

In this study, personal narratives exist as data in each of the six artist's statements,

which extend from created images about identity. Heidi May's blog/website,

Postself (2011), includes a *Self in Progress* page, which is apropos. This page

displays a link to *Mental Note: Its Not You*, 2003, her own arts-based

investigation comprised of a series of 32 grayscale digital prints of drawings,

handwriting, and scanned imagery. Below the display, she describes the work.

A collection of drawings made from watching TV, working on the

internet, observing mechanical components of technological objects, and

handwritten notes from several self-help sources. When displayed as a

whole, these drawings create a visual representation of a mental landscape.

The drawings reveal aspects of the psychological survival individuals

partake in as they search to find meaning and a sense of direction within

reality. (May, *Postself*, 2011)

In her 10th print of the *Mental Note: Its Not You* series, on *Ego* (Figure 1-3), she

recounts Douglas Brooks from his article *Living yoga: Applied logic* (Yoga

Journal, Jan/Feb 2003, p. 72) "If your experience is so overly personal that it is

just yours, if your account fails to convey a deeper, common human experience,

what good is it to the rest of us?"
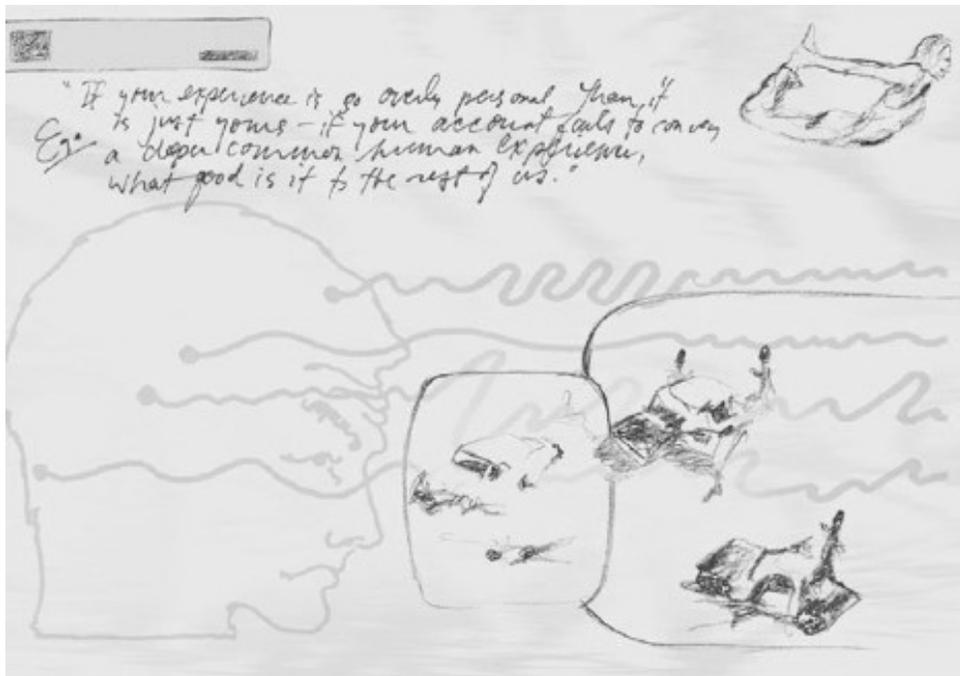
Figure 1-3
Heidi May: *Ego* detail. Digital prints on sintra. From *Mental Note: Its Not You*
series, 2003. Permission to copy image in signed Consent Form, 2011.

One critique of arts-based inquiry is that any work or study that focuses solely on

self-identity, risks being self-indulgent, with a questionable contribution to

empirical research. May emphasizes personal narrative by using her own

handwriting and explains it in terms of "psychological survival" and finding

"meaning and a sense of direction," but the words speak of the concern with the

contribution to something bigger than the self, the collaborative "rest of us." She

indicates that a person's thoughts and impressions are made from things, beings,

and experiences outside of the self; television, Internet, self-help magazines, and

mechanical/technical objects. She calls the series a "visual representation of a

mental landscape." The way she uses the term *landscape* can be compared to how

Gilles Deleuze and Felix Guattari (1980/1987) did, when they referred to it as a

"conceptual motif," and a "deterritorialized world," or the "cosmos" of forces

outside of the self, resulting in perceptions made by the self. The

acknowledgement of outside forces reaching in, rather than simply revealing the

inside of one self becomes more than simple self-indulgence, particularly when

the understandings are influential or enlightening to others. It moves away from

singularity, to an increasingly plural understanding of experience.

      The part of the self that is intuitive, visceral, affective, unconscious, and at

the level of the body, is located in Jacques Lacan's *Real* register (1966/2006), or

similarly, Freud's *Id* (1974) within the psyche. These qualities are unconscious

and unexplained by the self, so are rarely logically identified by the artist. Graham

Mastersmith appropriated a painting by Mark Rothko in his art because he was

drawn to Rothko's use of color. When an artist chooses a color because it feels

right, or feels the need to make art, or enjoys the sensation of clay in the hands, or

is frustrated because (s)he can't get that allusive *something within* that (s)he is

trying to express, the Real is at play. In the case of autobiographical artworks, that

something is part of the self. Art making and art viewing are activities and

processes that can move the psychic self in deeply emotional ways and the body

in deeply visceral ways. Amy Adams explains in her artist's statement, "this

artwork fulfils my need for some catharsis or reckoning of the emotional and

psychological effects on me and my family of living immersed in this hoard for so

long" (Appendix E4). Art making or viewing can access the Real, if only for a

fleeting moment. Phrases like "notions of the *body*," "*embodied* learning,"

"*intuitive* ways of knowing," and "*tacit knowing* through art making" emphasize

the Real's involvement with the art encounter and arts-based research. As

unknown notions of self-identity are explored in these terms, by multiple

individuals, as in action research, their experiences can trigger recognition by

others and/or their discoveries can support new knowledge, application, and open

up potentialities for new questions and inquiry.

Being Human

Attempts to define "human" have plagued people for centuries. The marks

that they have left behind attest to this. Ancients represented themselves through

drawings and reliefs on cave walls and portable sculptures. They have been

revealed as participants in the hunt, as producers of progeny, and believers in the

supernatural. Socratic method and detailed texts have revealed metaphysical

concerns of the Classical Greeks, like the belief that humans have immortal souls

(Plato, 360 BC/2003). In his *Discourse on Method* (1641/2005), Descartes

pondered the Cartesian human as a being of dual body and mind, with his cogito,

"I think therefore I am." Following him, Locke (1841) and Kant (1790/2004)

attempted to represent the human in terms of consciousness and reason

respectively. What it means to be a biological human, or homo sapien, has been

represented through physical characteristics like bipedal locomotion, an enlarged

brain, opposable thumbs, and DNA specifics. What it means to be human has

been anthropologically represented through behavior, like methods of food

acquisition, domestication of other animals, and the use of tools. While these

efforts have been made to define the being as human, others, like Hegel and Sartre

have extended their philosophies into defining the state of being. For Hegel

(1969/2002), being is actually nothing unless the subject, the human, asserts that

it exists. In *Being and Nothingness* (1943/2001), Jean-Paul Sartre's ontology of

what it is to be human places existence as prior to essence, and distinguishes

things that exist *in* themselves with beings that exist *for* themselves. This presents

only a brief sampling of the efforts made by humans to define themselves. The

purpose of this study is not to point out the "correct" definition or to debate what

is *human*. Norbert Elias' already does this in his text, *Civilizing Process* (2000),

which contests what is *human* through his investigation of personality and

manners as psychical processes of civilization. Instead, the objective here is to

establish that one of the limitations of the *human* perspective is defining or

representing itself with specifics. Friedrich Nietzsche (1878/1996) lamented,

"human, all too human" in his book by the same title, as he philosophized about

human shortfall. In that text he reminds the reader that artists are not redeemers, but are also all too human. "Not without deep sorrow, do we admit to ourselves that artists of all times, at their most inspired, have transported to a heavenly transfiguration precisely those ideas that we know to be false" (Nietzsche, 1878/1996, p.220). Artists are just people, but this dissertation supports that the art encounter can be used to crack open previously accepted human representations, if even just for a moment.

Humanism. *Humanism* is a broad term defining various approaches in philosophy, study, and practice that focuses on human values and concerns (Law, 2010). As a term, it was first used by German politician, Georg Voigt, in the mid 19th century to describe *Renaissance Humanism*, but its concepts and ideas arose much earlier, stemming from rational and empirical traditions of ancient Greece and Rome (Ferguson, 1948/1981). Types of humanism include: Literary, Renaissance, Western cultural, Philosophical, Christian, Modern, Secular, and Religious (Edwords, 1989). *Renaissance Humanism* was a pervasive, mostly Christian, Italian, cultural, and educational reform developed in the late 14th century. It developed out of the challenge of medieval scholastic education, or *Scholasticsim*, that prepared professional men through approved teachings in logic, natural philosophy, medicine, law, and theology. Renaissance humanism added the humanities, grammar, rhetoric, history, poetry, and moral philosophy to education in order to speak and write to the community with clarity and eloquence (Bushnell, 1996; Herrick, 2005). Art was secured a place with classical studies, literature, and history at this time of *Literary Humanism* (Efland, 1990). It

established general education to be inherently valuable to everyone. *Secular Humanism*, though coined in the 20th century, arose out of medieval questions of religious dogma and the supernatural as a higher authority that became more defined during the Renaissance. It promotes rationalism and free thought. *Religious Humanism* shares the same worldview or philosophy as Secular Humanism, but defines these beliefs as a *religion* rather than *philosophy*. It is in the definition of *religion* that they differ. For Religious Humanism, "religion is that which serves the personal and social needs of a group of people sharing the same philosophical worldview" (Edwords, 1989). Difference lies in the language being used, the emphasis on emotions or reason, and some of the attitudes towards existence. During the early Modern scientific era of the 17th century, there was the *Western cultural* humanistic belief in the superiority of rationality, logic, and free will. Renaissance ideals of *Enlightenment* in the 18th century, otherwise known as the *Age of Reason* (Paine, 1794, 1795, 1807), continued to uphold rational, scientific thinking, while also promoting the human as a unitary subject of extreme autonomy. This optimistic approach placed the human being in the position of greatest importance in the world. With King Henri VIII's break from the Catholic Church and the introduction of divorce, Protestant tolerance has established that the human has universal rights in terms of socio-political freedom and happiness.

  Modern Humanism (Bushnell, 1996; Herrick, 2005) is a naturalistic philosophy that has rejected the idea that human affairs can be solved through supernatural intervention, and is grounded in finding fulfillment of/for the self

(Haraway, 1991). It is an umbrella term for both Religious and Secular

Humanism. It has also been described as: Naturalistic, Ethical, Democratic, or

Scientific, each emphasizing a different concern of the 20th century. The

positivist, French philosopher, Auguste Comte (1853/1975), accepted scientific

method as a way to explain both physical and human events and processes. This

prompted the idea of a *religion of humanity*, which influenced American, Felix

Adler (1876), in the late 19th century, in developing the Secular Humanist

movement, otherwise called, *Ethical Culture*. Theologian and minister, Charles

Francis Potter, published *Humanism: A New Religion* (1930). This document and

the *Humanist Manifesto I* (Bragg, 1933) were cornerstones of Modern Humanism.

Both documents were supported by the founding *First Humanist Society of New

York*, whose advisory board included thinkers like biologist Julian Huxley,

physicist Albert Einstein, and psychologist/educator John Dewey. *Human

Manifesto III* otherwise known as *Humanism and Its Aspirations* was written by a

committee of the American Humanist Association in 2003. It is the successor to

the original *Humanist Manifesto I* (1933) and a revised *Humanist Manifesto II*

(Kurtz & Wilson, 1973). It outlines the philosophy and value system of

Humanism within six more simplified primary beliefs:

- Knowledge of the world is derived by observation,

  experimentation, and rational analysis.

- Humans are an integral part of nature, the result of unguided

  evolutionary change.

- Ethical values are derived from human need and interest as tested by experience.

- Life's fulfillment emerges from individual participation in the service of humane ideals.

- Humans are social by nature and find meaning in relationships.

- Working to benefit society maximizes individual happiness.

This study and research, meeting epistemological requirements of academia, embodies humanist thinking as outlined in the first belief. While quantitative scientific thinking is not prioritized herein, within the boundaries of *observation* and *rational analysis*, this research "recognizes the value of new departures of thought, the arts, and inner experience—each subject to analysis by critical intelligence" (*Humanist Manifesto III*, 2003). Qualitative academic research still takes place, and demonstrates that these humanist values still prevail and are influential in the thinking of educators/artists, as the participants in this study will support.

Importance of the human self. The humanist self is of supreme importance in the world. The *Humanist Manifesto III* (2003) speaks as humanist selves. "We accept our life as all and enough… (We) ground values in human welfare…(with) each person as having inherent worth and dignity… (and a) deep sense of purpose." Establishing worth, retaining credit, or saving face are humanist endeavors. Not surprisingly, with this research request regarding posthuman affects on identity, all participants placed emphasis and importance on themselves through their personal renditions and connections with humanity. A

humanistic recognition in human failings with a positive outlook on the future is

echoed in Dave Stevens' artwork (Figure 1-4) that harkens, "Ain't no sinner

without a future…Ain't no saint

without a past!" Heidi May, Joanne

McNeal, and Graham Mastersmith

used their own likeness in their art

making/process. Dave Stevens and

Amy Adams did not include or

specify any personal likenesses, but

wrote specifics about personal

experience in their artists' statements.

Secondary art educator, Dave

Stevens, explained how he identifies

with his painted, male, human figures,

"I have worked up a limited number

of body postures that connect

personally for me to different

expressions of humanity" (Figure 1-5)

Figure 1-4
Dave Stevens: *Ain't No Sinner
Without a Future...*, 2010.
Watercolor, ink, pencil on paper.
Permission to copy image in signed
Consent Form, 2011.

(Appendix E3). Secondary art educator, Amy Adams, described her black &

white photo series of her father's hoarding as "intensely personal." Paul Warren

drew the least attention to explicit personal elements in his artwork, except to

write "(r)aven imagery has been with me for some time," and to wonder if

viewers might ask, "who made this?" (Appendix E5). On a more implicit level,

however, Warren may be revealing personal beliefs or outlooks in his interest in

the Raven. British Columbia has a deep history with the Northwest coast

aboriginal community. The Raven is a well-known deity image in Native and

Inuit legend. The Raven, as creator of the world and shape-shifter, is a dichotomy

of hero and villain, demiurge and trickster (Goodchild, 1991). As a secondary arts

educator in British Columbia, Warren would likely be aware of this history and

native teachings, perhaps making this image more personal to him. In addition, he

provided photographs of his art making process where his own image is included

to become a very personal and important element of his submission (Figure 1-1).

Figure 1-5
Dave Stevens: *Wrestling with Humanity*, 2010.
Watercolor and ink on paper. Permission to copy image in signed Consent Form,
2011.

Autobiographical works, art or otherwise, stress the importance of the

human self. Through them, the autonomous subject attempts to express the *true* or

real self that is the human essence or root of that specific individual. Graham

Mastersmith, an Ontario based, secondary arts educator, emphasized this idea

when explaining his art making process. He has contributed a digitally produced

image that was then painted into with acrylic. He has used primary colors with

black and white that have a strong impact, while still allowing underlying words

and textures to show through. In creating interest through inversion, he used a

print reversal of his portrait, admitting, "I liked the idea that it is a negative or the

opposite of my true self or reality" (Figure 1-6) (Appendix E1).
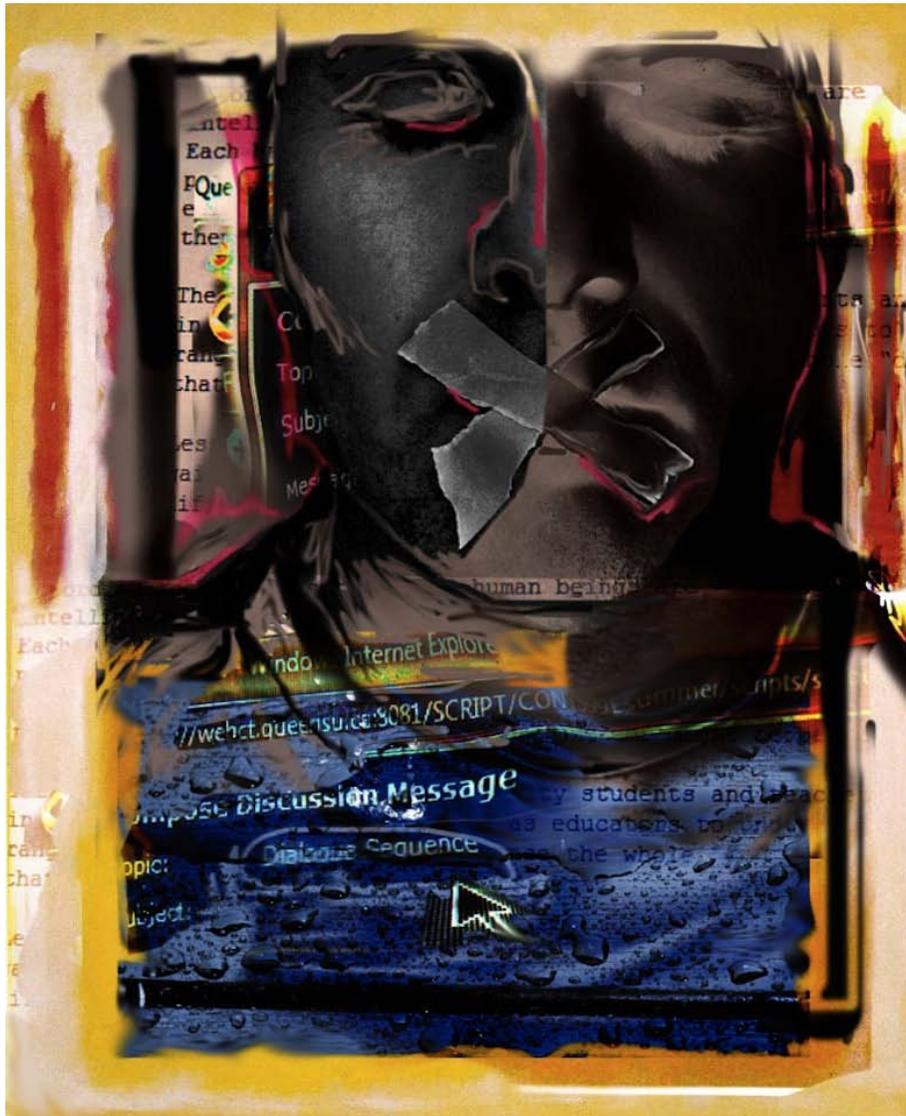
Figure 1-6
Graham Mastersmith: *Dialogue Sequence*, 2010.
Digital photography. Permission to copy image in signed Consent Form, 2011.

In *Dialogue Sequence*, Mastersmith has also drawn attention to the magnitude of human senses in communication. Sight, hearing, and touch, are all brought to the fore as invaluable human abilities, not to be underestimated. In his artist's statement, he urges that the "human element" is important through "eye-contact," "voice," and "touch or feeling." The taped mouth and the closed eyes emphasize the inability for computer dialogue to replace face-to-face communication. While he believes technology to be a useful tool, for him it is only a tool, and cannot replace human-to-human contact. This belief that technology is a tool to be utilized by the self-sufficient human is one supported by Stevens and McNeal. McNeal clarifies that she is supported, but not defined or affected, by the tools of technology or money (Appendix E6). Stevens is more than clear about his stance when ending his artist's statement, "Proud to be human." For him, if technology or science disappeared, "humans would still be thinking and creating." Stevens refers to an unpublished book that he has written and illustrated, "in which a man in an apocalyptic setting manufactures mechanical insects" (Appendix E3). In it, he foregrounds human emotion and the desire for self-preservation. He addresses the human fear of perishing before insects, and the human need to enclose or trap insects and machines. The survival of the humanist human is paramount.

Adams' photographs are both biographical and autobiographical (Figure 1-7). As his daughter, she is an extension of her father. She indicates in her artist's statement that her father's hoarding has affected both their lives in profound ways. Her series of records give humanist, epistemological importance to the items and their meaning. The garage, a vessel in itself, like the human that made

use of it, is a thing of importance. While the individual objects may or may not

have meaning, certainly their accumulation and grouping within the space/vessel

holds meaning for Adams. Similarly, her father contains these obsessions,

memories, and attachments that characterize his particular self, and make him an

individual in the humanistic sense. She explains her series as "exploring

psychological, social, and physical relationships between people and the objects

they keep." The items represent the person, so meaning is transferred to that

person. "I hope to preserve something of the presence of my father, the collector,

and reach a greater understanding of him and myself." This statement holds the

human beings as most significant, by highlighting the fatherly human *presence*,

and the *understanding* that alludes to deeper, truer selves.

Figure 1-7
Amy Adams: *Garage, August 2010.*
Polyptych. Black & white photography. Permission to copy image in signed
Consent Form, 2011.

Post-secondary educator, Joanne McNeal, created an autobiographical and

most personal artwork (Figure 1-8). A mixed-media canvas is filled with

representational images holding meaning for McNeal: a violin, a home, a

hammer, a painting palette, animals, and musical notes. Words identify positive

experiences: dog walker, gardener, mother, and friend. Words identify life

challenges: single parent, battered woman, and cancer survivor. Colors act as

symbols: metallics for money, green for the environment, and pink & green for

Humanity. Arrows and the size and placement of the figure, "a mature women in

a long purple dress, with silver in her tousled hair," presumably McNeal herself,

indicate the prominent self in the composition. McNeal places her self-portrait

and the ribbon representing Humanity side-by-side. "(I)t is humanity itself—

human traits—which have been most important in forming my identity"

(Appendix E6).

Figure 1-8
Joanne McNeal: *Identity*, 2010.
Mixed media on canvas. Permission to copy image in signed Consent Form, 2011.

McNeal makes reference to Humanism stemming from the Enlightenment of the

Renaissance when she describes the figure in her image with "arms outstretched

like Michelangelo's man." The image is reminiscent of Leonardo da Vinci's

Vetruvian Man, a pen and ink drawing, of 1487 (Figure 1-9). Both Michelangelo

and Leonardo were two contemporaries of great distinction and reputation during

the High Renaissance. The *Vitruvian Man* image has become widely recognized

in Western visual culture and illustrates the perfect balance and symmetry of man

as he correlates perfect proportions within geometric shapes. The human figure is

also compared to classical architecture based on the notes of architect, Vitruvius.

Here, humanism is exemplified with the human, of scientific, logical proportions,

at the center of all things. It, and what it represents,

is echoed in McNeal's painting.

     Representation as human. *Representation*

allows humans to know and understand the world

and their reality through the act of naming it.

Saussurian *Semiotics* is the study of signs and

symbols in culture, and how they are used to

represent objects or ideas (Smith-Shank, 2004). In

naming, signs as words or images take the place of

something else. For example, the words "saving

face" represent upholding a reputation. Aristotle

Figure 1-9
Leonardo da Vinci:
Vitruvian Man, 1487.
Pen and ink on paper.
Public domain image--
artist is deceased for
over 70 years.

(350 BC/1941) considered verbal, visual, and musical modes of representation to

be natural for humans. For him, representation of an object, and manner and

means by which it is represented, was necessary for humans learning and being in the world. Representation is achieved through a list of observed characteristics that describes something by establishing difference. In a very logical, humanistic way of categorizing, we identify objects according to how they are different from other objects. *Humanist Manifesto III* (2003), states that humanists "are committed to diversity, and respect those of differing yet humane views." So binary difference is identified through representation. Defining, explaining, labeling, and categorizing, stems from classical, logical, linear, scientific thinking.

Human is "a habitual mode of being," where habits of thought have been institutionalized (O'Sullivan, 2006, p.64). *Being* human is representational because it is a finite entity, defined by specific qualities or characteristics of state, existence, and experience of the self. Owning a definition is a condition of *being* (Braidotti, *Transpositions,* 2006a, p.35). Human representation is clear in cultural/social identities, prevalent in Western culture. *Humanist Manifesto III* (2003) emphasizes the importance and benefits of society to "uphold the equal enjoyment of human rights and civil liberties." Defining society, culture, and what it means to be human becomes a humanist priority.

McNeal's *Identity* artwork clearly and elaborately reveals the social identities that she embodies in her life. She identifies her roles and talents that align with cultural social identities that define certain groups: artist, teacher, actress, wife, caregiver, Canadian, and homeowner, name only a few. These labels signify both similarities and differences between individuals in order to define and therefore explain these human individuals. In his artist's statement,

Mastersmith elevates the individual's desire for human contact and personal

interaction. Social interaction presumes a larger group beyond the self. This

allows for a sense of human belonging and an opportunity to represent the self

through identifying with others. As Deborah Britzman (1998, p.83) explains,

"identity is examined as a discursive effect of the social, constituted through

identifications. The self becomes a problem of desiring a self and hence in need of

a social." Discursive identification, then, is a requirement of the humanist self's

desire to align, represent, and define her/himself. Heidi May illustrates this

problem of identity in another panel detail of her *Mental Note: Its Not You* series

(2003). It reads, "Align your personality- The compulsion arises because the past

gives you an identity, and the future holds the promise of salvation, of fulfillment

in whatever form. Both are illusions!" Yet, the humanist doesn't accept identity as

an illusion or unknowable. The humanist needs to own the definition to secure

her/his being and existence. This harkens back to Descartes' *cogito* (1641/2005),

"I think, therefore, I am," where thinking extends to identification, representation,

and knowledge. *Conscience* derives from Latin, meaning "with-knowledge"

(Hawkins, 1983). Kant (1797/1996), a central figure in the Age of Enlightenment,

considered *critical conscience* to be an internal court in which our *thoughts*

accuse or excuse one another. Spinoza (1677/2004) proposed that achieving

peaceful conscience means *reason* is used to generate clarity of the mind. It is

recognized that *conscience* is a topic that extends far beyond the scope of this

study. However simply put, a conscience alludes to *thinking*, so, as such, even

when Stevens ethically questions the human's prime importance in the world, he

identifies humanist thinking through a conscience that stems from cultural and

social rules. A conscience formed by knowledge secures existence and

importance, which are humanist concerns.

Figure 1-10
Amy Adams: *Gid's Bowls*, 2010.
Black & white photography on paper. Permission to copy image in signed
Consent Form, 2011.

Adams takes the signification of banal objects to the level of representation in the "hoard." She points out that "with banality comes the potential for familiarity and resonance," with access to the human. This is exemplified in *Gid's Bowls* (Figure 1-10). In the title, ownership is established. The bowls are given significance in their implied connection to Gid. Gid can't be seen by the viewer, but (s)he has established *being* within the virtual presence of the bowls. With the existence of the bowls, Gid's existence, as it is or was, is understood. Epistemologically speaking, existence is an inherent, primary truth that is supported, though not absolutely proven, through self-evidence. This idea of a priori knowledge stems back to Plato's teachings in his *Republic* (360 BC/2003). In most other cases, excluding the principle of non-contradiction and the condition of the ability of the mind to know the truth, which are accepted, truths must be proven through rational analysis. Descartes, an internalist, proposed that since the external world is perceived through the senses, and the senses are fallible, then there is no certainty of absolute truth. However, he could not doubt his own existence, so he accepted that as truth (1641/2005). Similarly, Adams presumably accepts her own existence. In that, she verifies the existence of her own father, or at least his genetic material. Empirically, Adams was in the presence of and could touch the bowls as she photographed them. She compares her documentary photos to Harry Burton's documentation of King Tutankhamun's tomb, "in capturing the facts" (Appendix E4). Rationally, she is aware of and reflects on their ownership, so is confident that they are Gid's bowls. With Kant's (1790/2004) synthesis of rationalism and empiricism, Adams and the

viewer can organize this perceptual data through cognitive thought and

representation. In rational humanist thinking, the bowls represent Gid, who may

or may not be Adams' father. Additionally, Adams' father supports Adam's own

existence by association. The banal bowls define and represent their owner and

his/her behaviors and beliefs. Their banality opens another door, allowing the

viewer to recognize these familiar objects and extend their meaning further into

his/her own life. There is recognition for the viewer when Adams defines our

Western culture as one that champions "purging," "de-cluttering," and

"downsizing." As viewers in this same culture we are aware of the compost and

recycling bins in our own garages. Gid's bowls are boxed, a container within the

garage container, in a step towards de-cluttering. They can be rationally analyzed

to be a symbol of human existence. Their storage and potential reuse addresses

societal, ethical, humanist values of environmental and human welfare. Their

utilitarian functionality holds meaning for purposeful human beings. These boxed

bowls can represent humanist thinking.

Institutionalization is emphasized in the "isms" identified by the arts

educator participants. Adams discusses "formal and modernist" Aestheticism in

her photos as she references artistic elements and principles of photographic

design in terms of shape, space, texture, light, and pattern. While performing

documentation, she also admitted to taking "aesthetic cues" from Burton's photos

of the stacked objects in King Tutankahmun's tomb (Figure 1-11). This might be

considered quite typical of an artist/teacher who studied formal aesthetics or the

history of Western art in his/her training. In Stevens' artist's statement he refers to

historic art periods that have been established as a result of the humanist need to

compartmentalize. Additionally, he identifies his resistance to Posthuman*ism* with

his own lean in the direction
of Post-posthuman*ism*. Both
these terms will be explored
further in Chapter 2. Stevens
attends to the pendulum
swing of art theory dictated
by Periods. "Like many

Figure 1-11
Harry Burton: *King Tutankhamun's Tomb*
detail, 1922. Black & white photograph on
paper. Public domain image--photographer is
deceased for over 70 years.

periods in art and human
history there is a belief that
we have swung in a

particular direction, but, there will be a reaction to this in the other direction." The

theory of causality stems back to Aristotle's four causes or explanations to the

question, "why?" (350 BC/1941). It was later taken up by Hume, in his *Treatise*

of Human Nature (1739/2006), as his account of two things that are contiguous of

time and space, and occur one after the other. This still holds strong in modern

scientific tradition. "Swinging" alludes to an "either/or" scenario that is typical of

dichotomized thinking, like *saving* or *losing* face. An exploration of self-identity

in humanist terms is negotiated through binaries—*I am* and *I am not*. This polarity

and linearity also aligns with modern, scientific tradition. Like Adams, Stevens

reveals his formal, institutionalized training as an artist/educator. Mastersmith

draws on his own modernist, humanist perspective when he admits that the "end

results" of his art are usually achieved through the application of "art for art's sake." This English interpretation of the French "l'art pour l'art" came from the Modernist 19th century position that art was valid just for its own pursuit, rather than to serve some other moral, instructional, or informative purpose. This arose from the rally for freedom of expression in the 18th century, which developed into the artist's freedom to choose subject matter and style. This freedom was sought from the demands of meaning and purpose, dictated by academic, political, and public positions. However, with its position in the timeline of art history and as an established characteristic of Modern art, "art for art's sake" is now an institutionalized phrase.

An *end result* makes reference to a product that is the culmination of a process. In humanist terms, the exploration of self-identity by the arts educators in this thesis, is revealed through completed works of art that express believed truths about themselves. This reiterates the scientific sequential logistics of exposure to culture and thoughts, leading to an idea, leading to physically working through an artwork, and leading to its logical and final conclusion as a finished piece. In the current Ontario arts curriculum, from which Adams and Mastersmith both teach, this sequence is expected from Ontario teachers and their students via *The Creative Process* (Grades 1-8, 2009, p.20; Grades 9&10, 2010, p.15; Grades 11&12. 2010, p.16). This is not a critique of either Adams', Stevens', or Mastersmith's practice and knowledge within institutionalization, but is simply an acknowledgment if its presence. O'Sullivan (2006) attests that ideals of Humanism are still thriving in contemporary, neo-liberal, conservative, current,

Western culture. This is a culture that is economically and morally driven through

capital*ism*. Habits of thought have been institutionalized within ideal*ism*, so that

choice is an *illusion* that is believed to be *truth*. Ideals of credit, reputation, and

worth are established as performance and product defines the self—in this case,

the arts educator. The rhetoric of Humanism is inescapable.

Chapter 2
Feeling Faceless: Sensational Arts Educators on Posthuman Identity

The arts educator participants in this study are sensational. They are conspicuously effective contributors to research. Their art also relates to the faculty of sensation in terms of feelings. The human face contorts to humanistic symbols of expressed feelings. But the face is not the only local of feeling or sensation. Sensation is initially experienced at the level of the body, as a feeling, an emotion, or an affective response. While there are humanist tendencies among the arts educators as discussed in Chapter 1, these sensational individuals continue their contributions in a posthuman manner in this chapter. Here, in Deleuzian terms, through the arts explorations of some of the arts educator participants, self-identity is negotiated and revealed in posthuman times. A fluidity of both human and posthuman positions among and within the six art educators has deliberately been offered up to the reader. In posthuman fashion, I have resisted categorizing the educators fully as one or the other. While their art does show some humanist or posthuman characteristics that have been included in discussion, I am not attempting to specifically define the individuals as humanist or posthumanist. Doing so would take on the humanist perspective of bifurcation and representation. While this humanist thinking cannot be entirely avoided in a critical discussion, from the perspective of process philosophy, these art educators, as multiplicities, are part of a continual process in themselves and in their art making. This is the posthuman stance that I prefer to take. In the act of creating art for this study, they are different from who they were before, however minutely. The nature of this difference is not clear, or defined, but a continual

change is a posthuman characteristic—one that I choose to accept as part of the

posthuman process, as well as this research process.

I recognize that this mention of the posthuman as part of an introduction to

this chapter can potentially bring initial difficulties in understanding. Further,

confusions around definitions can also arise around the labyrinth of terms within

the literature in, around, and leading up to Posthumanism. However, in an attempt

to establish some clarity and background to these terms, this chapter will progress

through a discussion of *Modernism*, *Postmodernism*, *After-postmodernism*,

Posthumanism and *Post-posthumanism*, in an attempt to explain *becoming*

posthuman.

Becoming Posthuman

In order to place Posthumanism, "humanistically", on a line in cultural

history, it is necessary to return to Modernism and, from there, establish a climate

for posthuman thought. The intellectual underpinnings of Modernism surfaced

during the Renaissance. As established, through the study of classical philosophy,

art, poetry, and science, humanists adopted the notion that man, not a deity, is the

measure of all things. They promoted ideas of citizenship and civic consciousness

through education. Modernism was a social and art movement that rebelled

against the traditions of the 19th century. It rejected the perceived false rationality,

harmony, and coherence of Enlightenment thinking, while at the same time

promoted consistency, pure form, pure beauty, and pure meaning (Efland,

Freedman, & Stuhr, 1996). Modernism supported linear historical progress as it

affirmed the human power to create and control the environment. Modernist

artists were considered pure in their motives and capable of being leaders toward

social change. There was a search for a universal style through experimentation,

implying a universal reality. Aesthetic modernists condemned the mundane public

preferences in favor of an elevated, disinterested, aesthetic experience—" art for

arts sake" (Clark, 1996). Abstraction supported the pursuit of formal relationships

that produced organic and expressive unity in these aesthetic experiences.

Modernism implied creative destruction of older realities to create new ones

(Efland, Freedman, & Stuhr, 1996). At the end of World War II, the suffering

economy, that was only profitable to an elitist culture, lead to a sense of

disillusionment. This sociological shift in climate began to question the notions of

Modernism.

Postmodernism, initially describing architecture, quickly grew into a

period in the lineage of Art History. It defines fragmentation and multiple

perspectives, deconstructs hidden oppressions in democracy, focuses on process,

and de-centers the subject away from human uniqueness. Postmodernism

challenges human uniqueness by critiquing origins, binaries, and representation.

Its eclectic sub-categories include: Poststructuralism, Deconstruction,

Reconstruction, Feminism, and Postcolonial Criticism. They have developed

along diverging strands (Clark, 1996). Poststructuralism opposes the *structure*

established through humanist Enlightenment by questioning absolutes, and

acknowledging that master narratives are socially constructed. Deconstruction/

Reconstruction disassembles and reassembles the knowledge acquired through

social interactions and conditioning. Feminism/Postcolonial Criticism applies

critical theory to Modernist notions of male/female dynamics and White/non-White interaction. Although, these philosophical theories also see social conflict through postmodern multiple perspectives. Denis Fehr (1996) supports that the ambivalence of Postmodernism purposefully replaces the notion of Truth with uncertainty.

However, as previously mentioned, Postmodernism doesn't escape humanist thinking, since any critique still ends up being representational (O'Sullivan, 2006). Michel Foucault (1984) pointed out the irony in how we must rely on Enlightenment values of critique, freedom, and progress, in order to reject the Enlightenment relations of power that have been based on these values. In human terms, representation is thinking that has solidified, and been identified and categorized. In Antiquity, Plato (360 BC/2003) cautioned that representation could create illusions by interrupting the viewer from "real things." Cultural, societal, political and ideological issues are intrinsically entwined with the representations they produce and withhold (Smith-Shank, 2004). The humanistic perspective is still very influential in current Western culture and society, particularly in education, which will be discussed further in Chapter 6. The fact that Postmodernism is even placed within a timeline is problematic for postmodernists who question order, labeling, and didactic thinking. Postmodernism can be considered to *contrast* Modernism. Social movements do influence and build on one another. Establishing that *post* means *beyond,* then Postmodernism can also be considered an *extension* of Modernism.

Likewise, *Post*-postmodernism moves beyond Modernism and

Postmodernism. Its onset has again been lead by defining architecture (Turner,

1995). Post-postmodernism is an awkward term that might be more clearly

labeled *after-postmodernism* suggesting a way out of the stasis of postmodernism.

The varied and often confusing terms interpreting *after-postmodernism*, which is

part of the literature itself, continues with *Performatism* (Eshelman, 2008) or

Pseudo-modernism (Kirby, 2006). Performatism is optimistically and

aesthetically aligned, forcing the viewer to identify with simple, opaque

characters. It refers to works that are artificially constructed, to bring about a

unified and aesthetic experience of beauty, love, belief, and transcendence.

Pseudo-modernism is a pessimistic, socio-cultural assessment of a culture defined

by interactivity through such media induced activities as Internet use, text

messaging, blogging, and Facebook. According to Kirby, the current "high-tech",

instantly gratified and superficial society is trite, shallow, ignorant, fanatical, and

anxious. Overall, after-postmodernism considers the self-confidence and faith that

comes out of new technologies and contemporary social forces. It differs from

Modernism in that, previously, the author of text was placed in a position of

importance, whereas now, our culture values the observer's *participation* of the

text, primarily through the Internet. It also alters ideas about authority,

knowledge, selfhood, reality, and time (Kirby, 2006). While Kirby does not

mention Deleuze in his text, he does have a similar theoretical thought path to

Deleuze's *Postscript on the Societies of Control* (1992). The modern human's

uniqueness is being replaced by the postmodern human's imulacrum, which is

being expanded by the after-postmodern human's multiplicity. Deleuze wrote

extensively about multiplicity in *Bergsonism* (1966/1991) and then in *Anti-*

oedipus: Capitalism and Schizophrenia (1972/1983) with Guattari. It is about the

substantive substance, itself, that has relevance to this thesis, as its appearance in

the title suggests. Multiplicity is about pure difference rather than opposition—

difference in kind and degree, or duration and space. After-postmodernism

supports the concept of co-creation where the truth is not "out there" to be found.

It brings hope to postmodern hopelessness in that it offers an integrated form of

pluralism, rather than a fragmented form. Theological notions of *transcendence*, a

state of *being* beyond physical existence, entertain the possibility of finding

relationships between these pluralisms. Deleuze and Guattari (1991/1994) offered

the concept of *immanence* to approach these pluralisms. Immanence is the *quality*

of being or *force* that permeates through and manifests in all aspects of the

material world. Deleuze (1970/1988) borrowed from Baruch Spinoza's

(1677/2004) contention, that God and Nature were one and the same reality.

Deleuze and Spinoza considered that there is no transcendent/external cause to the

world, and that the process of life production is contained within life itself. So

from a post-postmodern perspective, existent lives, with their possibilities and

potentials, can affect one another toward change.

    Posthumanism. *Posthumanism* is an era and a philosophy of social

development, while the *posthuman* is the entity within that. The "ism" in

Posthumanism identifies the term's lack of ability to escape the Humanism

umbrella as it is identified, represented, and categorized. The *posthuman* is the

object of posthumanist criticism. Posthumanism is actually a broad term that can

be explained humanistically from at least five different perspectives or branches

(Appendix G). These branches are:

- Evolutionary biology

- Transhumanist

- After-postmodernist

- Critical engagement

- Process philosophy

It is relevant to note that the Appendix G diagram uses double sided arrows to

indicate a multi-directional, more inclusive, and more rhizomic movement

between the philosophies of Posthumanism than Humanism might allow. As

participant contributions will demonstrate, these philosophies can blend, overlap,

mesh, dip in, and slip out of one another.

   Evolutionary/biology perspective of Posthumanism. The

evolutionary/biology perspective of Posthumanism recognizes the limitations and

fallibility of humans. Here, humans and animals have equal footing within

environment and nature. Paul Warren is the only arts educator participant whose

subject matter is an animal. The raven has a rich history in native storytelling that

rivals, if not surpasses, its importance with (wo)man. In *Raven is Watching*

(Figure 2-1) he describes his materials as "rejected," "recycled," "compost-able,"

"impermanent," and "unfinished." He used waste wood discarded from a furniture

mill and salvaged hemp rope found on the beach. He explains his art as an "on-

going process of de- and re-composition" (Appendix E5). He places the art piece

on location in a natural environment. He leaves it unattended and open to the

elements where no one may ever see it and where it will likely decompose over

time. The image is loosely painted in black India ink and red watercolor. Both are

water-based materials, however the ink's degree of being waterproof depends on

its binder or resin. The speed at which it will weather is dependent on how

waterproof it is. As with the interpretation of all artworks, there are subjective

observations made by the viewer that may or may not have been Warren's

intention. For example, the black ink made from carbon could be representative of

the building block of life. It is reminiscent of black earth. Meanwhile, the blood-

red liquid is splashed on like a life force.
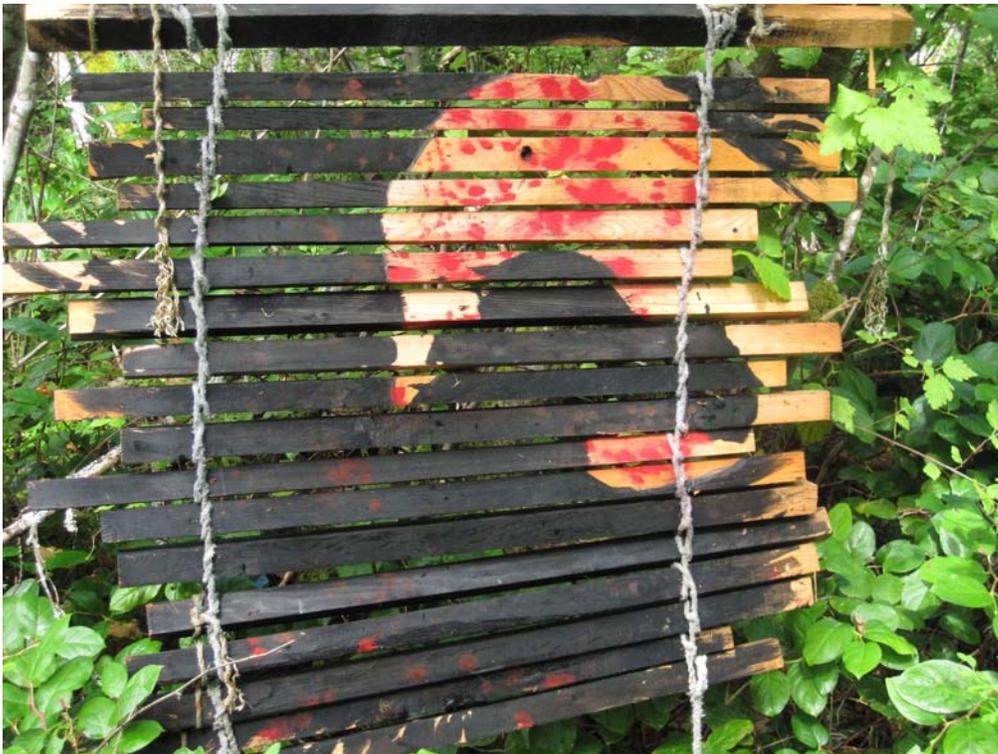
Figure 2-1
Paul Warren: *Raven is Watching*, 2010.
Salvaged Hemlock, rope, ink and watercolor. Permission to copy image in signed
Consent Form, 2011.

The negative space around the black raven, with a dark eye-like knot in the wood, resembles another bird. The two birds surround each other, loosely emulating a Chinese Yin and Yang symbol; a symbol of balance in the universe. Warren embraces environmental processes; cycles of aging, renewal, and rebirth in plants and animals alike. His art piece addresses more universal life processes and as such dethrones human importance.

Amy Adams' work also demonstrates elements of dethroning human importance. She addresses the relationship between people and objects by elevating the importance of objects, her father's things. Her photos and artist's statement illustrate the flux and tension between the human's belief in invulnerability and being in control, and the opposite recognition of human fragility and fallibility. "We still have a powerful attachment to the concrete—some to the point of obsessiveness—a poignant reminder of our 'creatureness', our fallibility" (Appendix E4). This "creatureness" alludes to a connection between human and animal, or even monster. This alignment with the other can be taken further in the Deleuzian/Guattarian (1980/1987) concept of becoming animal. These connections and alignments have nothing to do with similarities or metaphors. Instead, defining features between human and animal *forces* become blurred through a *becoming. Becoming*, which will be discussed in more detail later in this chapter, refers to molecular, affective changes deep within the body and self.

To become animal is to participate in movement, to stake out the path of escape in all its positivity, to cross a threshold, to reach a continuum of

intensities that are valuable only in themselves, to find a world of pure

intensities where all forms come undone, as do all the significations,

signifiers, and signifieds, to the benefit of an unformed matter of

deterritorialized flux, of nonsignifying signs. (Deleuze & Guattari, 1986, p.

13)

Becoming animal is about speeds, intensities, movements, vibrations, and

thresholds. These ethical changes are not overtly noticeable, but can move an

individual away from the majority to align with a subordinate group; a human in

the direction of what it means to be animal or monster.

   Transhumanist perspective of Posthumanism. Alternatively, the

transhumanist perspective focuses on the ideology of emerging technological

enhancement. Dave Stevens' *Book Ending* (Figure 2-2) is the last page of his

unpublished book. He used strong primary hues in watercolor and ink on paper.

Primary colors are the base hues that cannot be mixed from other colors and so

could serve as an aesthetic symbol for basic human structure on which to build or

extend. The portrait reveals a cyborg-like character that appears to have been

mechanically constructed and/or enhanced. Stevens explains that the story takes

place in an apocalyptic setting, so this portrait of a mechanical man suggests that

if he were merely human, he would not survive. From the previous

evolutionary/biology perspective, Stevens reminds the reader "we are told that

insects will outlast humans in this world" (Appendix E3). Stevens recognizes and

accepts human limitations. Appearing at the end of the story, Stevens has already

explained that this character is locking up a manufactured garden in which

manufactured mechanical insects reside. The door is a barrier between the

mechanical interior and what is presumably a non-mechanical exterior.

Figure 2-2
Dave Stevens: *Book Ending*, 2010.
Watercolor and ink on paper. Permission to copy image in signed Consent Form,
2011.

The character's hand is on the door indicating his control. He, as machine, controls the machine world and the non-machine world, in that his presence outside the door suggests that the machine has already influenced the natural world. We, as viewers, can only imagine what the outside or natural world in Stevens' story looks like.

    After-postmodernist philosophy of Posthumanism. The defined after-postmodern human is being augmented by the posthuman's subjectivity that is moving and changing. The *after-postmodernist* facet of Posthumanism critiques how we think of ourselves and raises questions of autonomy. On the one hand, Stevens' *Book Ending* painting (Figure 2-2) meets Eshelman's (2008) description of *Performatism*. Stevens' artificial character forces the viewer into a unified and aesthetic experience of belief in the story. On the other hand, Stevens makes his position regarding human status clear in his artist's statement when he ends with "Proud to be human." His story proposes an end to the world as he knows it and carries his concerns with the dilemmas of science and technology. Graham Mastersmith reveals in his own art and artist's statement a rather negative pseudo-modernist view of technology's relevance. Like Kirby (2006), he cautions the effects of technology in our "'post human' digital age." He defines "pixels and letters" as "cold and sterile" limiting human dialogue through a "computer arrow (that) points to and waits for a response from the other human beings" (Appendix E1). Joanne McNeal links Posthumanism with technology as her painted background illustrates swirled, tangled "lines of technology wiring us all together" (Appendix E6). Heidi May appears to exhibit a more optimistic view of

Facebook than Kirby (2006), in her *Selfpost/Postself* project (Figure 1-2) about

networked selves. Her own project inquires what happens to the self, *herself* in

particular, in a social networked arrangement like Facebook. She clarifies, "I am

not really thinking about myself, but rather the space in-between what I see and

feel" (Appendix E2). *Selfpost* is the Facebook outing. *Postself* is the blog

documentation of the experience incorporating a variety of old and new media.

  Critical engagement in Posthumanism. May's art process carries over to

critical engagement, where Posthumanism represents and privileges informational

patterns over physical embodiment, the unconscious over consciousness, the body

as a prosthesis, and the blurring of distinction between human and machine

(Hayles, 1999). In this case the unconscious, as conceived by Lacan, is a machine

operating upon language without needing anthropomorphic or humanlike

awareness to perform operations (Hayles, 2005). May uses "social media in the

process of creative work that promotes critical thinking" (Appendix E2). As part

of May's *Postself*, she includes her *Through the Signs* series of nine digital prints

from 2003. They consist of magnified body parts obtained from visual media

images, superimposed with web symbols and icons. She "draw(s) attention to how

technology can be used as a tool for escape." May blurs boundaries in a number

of ways. She points out that their initial resemblance to Modern abstract art is

simultaneously contrasted by how their manner of mounting, out from the wall

surface, resembles flat screen monitors. The human body is broken down into

detached parts. Each panel focuses on a body sense. *Taste* (Figure 2-3) is a panel

in warm flesh, ochre, yellow, and brown tones. The information emulates feeling

or *tasting* a digital signal as a highlighted box or digitized sphere; the privileged

information is on the sensation rather than the specific body or the specific flavor.
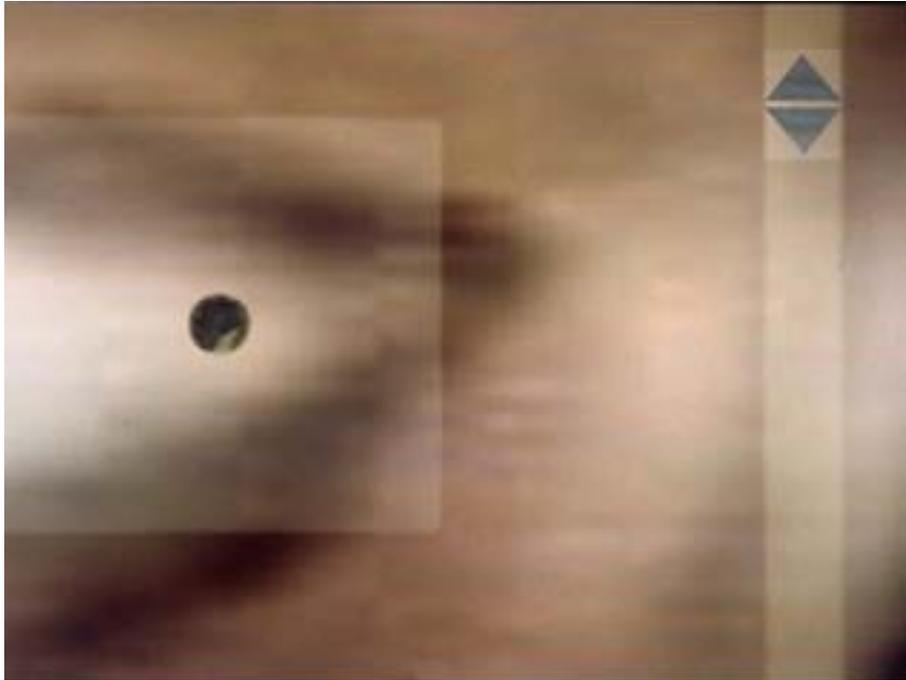
Figure 2-3
Heidi May: *Taste*, 2003.
Digital photography on paper. From *Through the Signs* series, 2003. Permission
to copy image in signed Consent Form, 2011.

Detached bodies are a theme in Dave Stevens' work as well (Figures 1-4 & 1-5).

He does not describe them in much depth, providing only the simple explanation

that they are body postures of different expressions of humanity, that have

personal meaning for him. The *body in pieces* could be a metaphor for the

fragmentation of Postmodernism. The imaginative, perhaps bizarre, quality of the

figures might demonstrate Stevens' emphasis on the unconscious over

consciousness. The *body as a prosthetic* is a concept that is plausible in Stevens'

figures where parts are attached and detached, and what it means to be whole is

explored and questioned.

May turns to time-based media as she continues in a similar vein in her experimental video, *in between*. The video art work "merges still and moving images using a variety of techniques, from painted textures and 8mm slide projection and web screenshots" (Appendix E2). The sound consists of the humming white noise of a slide projector changing intermittently, without particular regularity. The "hum" periodically changes to a harsher "hiss" as pictures become grainy and more difficult to distinguish. Likewise, the color flips between the ochre of aging film and the blue haze of a computer screen. Near the middle of the video, an outdoor scene with a Blue Jay at a bird feeder incorporates both hues seamlessly with the blue sky and bird, and the ochre feeder and trees. The video ends with a still computer screen Logout box in one corner, overlapping the moving markings at the end of a roll of cellular film. This is a play on how we perceive and participate in media. The "essence of time" is questioned in the way the video remixes old and new media, repeating, superimposing, and redirecting the viewer's attention to the *in-between* spaces. While a still does not adequately simulate the experiential effect of the moving video, Figure 2-4 illustrates how images and web icons superimpose and repeat. The icon, *Share*, leaves a subtle message about the comparison of an ethical human act, with the collaborative capabilities of technology. However, this frame or still is a fleeting moment that fades in and out of the whole. It is a fragment in a "teleotopological puzzle" of a "constantly shifting constellation of fragments," where the perception process is slowed down, "becoming absorbed into the

transmission signals" (Appendix E2).

Figure 2-4
Heidi May: *in-between*, 2010.
Video still. Permission to copy image in signed Consent Form, 2011.

Process philosophy in Posthumanism. Finally, the *process philosophy* of

Posthumanism is one that prioritizes heterogeneous perspectives and an emerging

ontology that relies on context. It is a rhizomic approach to Posthumanism that

can interconnect with, spring forth, and deviate from any of the other

philosophical approaches. The act of doing or the process of production becomes

more important than the end result or product. All six arts educator participants

emphasized the process as relevant to their art making. Joanne McNeal made no

reference to *process* specifically in her artist's statement, but did explain her

process in creating her artwork. She began by brainstorming, pondering the

meanings of *identity* and *posthuman*. She then made lists of words describing her

roles, actions, skills, or acquired positions. She progressed to the creation of her

mixed media two-dimensional artwork. McNeal provided a detailed description of

her art product that she submitted with the image itself. Left at this, it would seem

that the majority of McNeal's modernist emphasis was on product. However, in

further personal communication, McNeal suggested that she should send in

another photograph since she had gone back into her painting to work it further.

This admission brings to light McNeal's investment in process. The original

completion was not absolute. The process was ongoing after all. Graham

Mastersmith provided a similar account. In his case, he outlined his process for

making pictures. His thoughts and ideas are triggered by events which he

witnesses or to which he is exposed. The ideas turn into concepts that begin to

take shape and evolve. Mastersmith admitted in his artist's statement that with his

art piece, *Dialogue Sequence* (Figure 1-6), his original plan was to create a multi

media layering of photograph, watercolor, acrylic, and text. Instead, he ended up

working the piece digitally first, creating a digital print, and then subsequently

reworked it using acrylic paint. Change is embraced.

Adams and Stevens both clearly reported that their artworks were early

stages within their overall art process and body of work. By their own admissions,

their themes still offer up much more exploration that is yet untapped. Adams

(Appendix E4) wrote of her "emerging body of photographic work" that is "in its

infancy" with images that "are not necessarily finished." Stevens admitted that he

was "at a beginning stage with his theme" (Appendix E3). Warren's art was also

part of a series that suggests an ongoing process within his theme. For him, the

"series continues to develop" (Appendix E5). He also established that the Raven

image had been with him for some time. It is not clear whether this is to mean that

he had been *thinking* of the image, or had already been *working* with it. Either

way, the creative process requires both stages. Words like *stages* and *series* allude

to a progression where process is stressed.

For Warren and May, the process was even more integral to their art making

and in the artworks themselves. Warren specifies that his purpose "has nothing to

do with art as a product and everything to do with art as a process" (Appendix

E5). He places importance on the processes of decomposition, weathering, and art

making. As such, he is open to changes and evolving meaning. He opens his work

up to the public freely and without restriction. The art piece is rather secluded,

being left to nature to exist and change based on criteria beyond Warren's control.

This willingness to give up complete monopoly and control is part of a process

philosophy. Warren resolves that there are no answers or acknowledgement of

effort for him or the spectators in his process. This makes Warren a *desiring*

machine, where he influences the process, but does not dictate the bigger picture.

Without actually being mechanical, the outdoor public, the natural elements, and

even the art piece itself, are *desiring machines*. They have impact, but are only a

part of the system. Deleuze and Guattari (1972/1983) identified the site of

production as a *desiring machine*. Desiring machines are like circuit breakers all

along a bigger circuit of the universe, or cosmos. They are a network of

production producers. May invites participation to explore and critique a network

from within a network. Her process includes "a collaborative space for all

networked selves" (Appendix E2). Like in Warren's case, her networked

collaboration goes beyond the physical, social, and economic constraints of the art

gallery. For both Warren and May, change through the interactions of desiring

machines causes meaning to emerge and evolve.

      Post-posthumanism. In *pseudo-modern* fashion, a Google search for

Post-posthumanism has not produced substantial "hits." The term exists, but is not

widely used at the time of this writing. Though it is relevant to note that Graham

Mastersmith did use this term in his artist's statement. Repetition of the word *post*

brings the same awkwardness that it does with *Post-post*modernism. How might

beyond, beyond human be interpreted? It is certainly an unknown domain. Does

beyond beyond human bring representation full circle to mean human again? It

does seem that there is some overlap between terms, where similar philosophies

differ in name only. For Greta Aiyu Niu, *posthuman* disembodiment imagined

through cyber and digital technologies, is differentiated from *post-posthuman*

molecular-based nanotechnology (2008). Aiyu Niu's posthuman disembodiment

lines up with the *critical engagement* philosophy mentioned earlier. Her *post-*
posthuman aligns with *posthuman process philosophy* describing emerging

ontologies and change at the molecular level that fits with the *posthuman*, as will

be addressed in the following section. For some, like Dave Stevens, *Post-*
postmodernism might be used interchangeably with *Post-posthumanism*

(Appendix E3). He sees his own art "responses as resisting 'posthumanism',

perhaps moving towards 'post-posthumanism'." Stevens does exercise post-

postmodern philosophy. Through his art and artist's statement, he does critique

how humans think of themselves within a society of high technology and machines, and he questions autonomy through his fragmented figures (Figures 1-4 & 1-5). In her talk about the human after posthuman, artist and theorist Joanne Zylinska (2011) addresses an interpretation of Post-posthumanism.

> (The) desire to find a way out of the posthumanist impasse of some strands of contemporary cultural theory, whereby the widespread acceptance of the notions of transhuman relationality, interspecies kinship, and machinic becoming seems to have diminished the need for a more rigorous interrogation of the singularity of trans-species and intra-species difference.

Vinge (1993) locates *the singularity* where old models must be discarded and a new reality exists (Sandberg, 2000). Eder (1994) explains that it is a singular event because technology, at its most rapid, will only occur once in human history (Sandberg, 2000). Put another way, Zylinska's post-posthumanist position highlights the need to question and investigate how advanced technologies affect differences between groups and within individuals. Her concerns are not unlike those in this study, where the importance of rigor is balanced with heterogeneous, contextual, and emerging perspectives between and within selves. The *process philosophy of Posthumanism* takes a similar position to Zylinska's Post-posthumanism in this research, as it is applied to artist/teacher selves and arts education.

Beyond Definition

When a term like *posthuman* arises, the human desire to define it typically follows. If *post* means beyond, then the posthuman is beyond what is being

human. The term can describe the entity. Like the *human*, the *posthuman* has been

defined in humanistic terms. In *human* terms, the posthuman might be described

as being futuristic, a clone, a cyborg, technologically advanced, prosthetically

enhanced, biologically manipulated, even alien. The *post*human is beyond what is

human. With ever advancing technologies, the posthuman has also been defined

as a *transhuman*, who adopts computer, prosthetic, and bio-technical

advancements, to be an enhanced entity with potential beyond human capabilities.

FM-2030 (1989), otherwise know as F. M. Esfandiary, referred to a transitional

human as *transhuman*; in transition between human and posthuman. He defined

this new evolutionary being as exhibiting physical and mental enhancements

through reconstructive surgery, telecommunications, prostheses, androgyny,

mediated reproduction, and an absence of religious beliefs and traditional family

values (FM-2030, 1989). Cochran & Harpending (2009) support the accelerated

evolutionary human advancements in the transhuman. In the fall of 2008, *h+,* an

online quarterly magazine, was first published with a focus on the transhuman. *h+*

addresses technological, scientific, and cultural trends through topics like nano

technology, longevity, performance enhancement, and self-modification. Due to

its foundation in science, the transhuman has strong alliances with Humanism.

The posthuman has also been defined as a *green* human, not meaning alien

(though the transhuman perspective entertains that idea too), but an ecologically

aware human within evolutionary/biology Posthumanism. The posthuman can fall

under biological technologies like stem cell experimentation, organ growth, and

cloning. It can also fall under technocracy where the machinic does away with the

flesh in terms of prosthetics, virtual reality, thinking robots, and interactive

interface. Smith and Morra (2006) support that the *prosthetic*, as "an integral or

'interconstitutive' part of the 'human'," is an *impulse* that "reveals that the

promise of 'posthuman' thought can already be found in the human" (p. 7).

Fredric Jameson (1995) resists the posthuman as "systematic effacement of all the

anachronistic traces even of our recent historical past" (p. 77). Keith Ansell

Pearson (1997) emphasizes uncertainty. "The human being is the greatest freak of

nature and the only futures we can be certain of are monstrous ones characterized

by perpetual mutation and morphing" (p. 5). The term *posthuman*, with its *cyborg*

beginnings in Donna Haraway's (1991) writing, and its further elaboration of

virtual embodiment in Catherine Hayles (1999) writing, is becoming widespread.

Bruce Clark (2008) suggests that the distinction between matter and information

means that the human has lost its balance, and that posthuman cognition is found

in various autopoietic, neocybernetic systems. An Internet search for *posthuman*

will conjure up thousands of URLs (Uniform Resource Locators) identifying

websites acknowledging this mindset. Websites like "posthuman.com,"

"extropy.org," and "transhuman.org" are in support of a futuristic utopia melding

wo/man and machine. On the other hand, websites like

"posthumanblues.blogspot.com," and many more if you Google terms like

"transcendence" and "human," disparage this posthuman turn.

 For the arts educator participants in this study, a question like "how does the

posthuman affect my identity?" seems to beg definition in human terms. The

earlier discussion, of many of their humanist responses, supports these lingering

humanistic tendencies. However, there is another alternative that posits the

posthuman as beyond what is *defined* as human. In fact, it is even beyond the

human necessity to define and represent. The *posthuman* of the *Posthumanist*

process philosophy cannot be fully defined because it is emerging. The

posthuman is differentiated from *Posthumanism* in terms of humanist

representation. For Katherine Hayles, the posthuman does away with the

imagined "natural" self. "The posthuman is an amalgam, a collection of

heterogeneous components, a material-informational entity whose boundaries

undergo continuous construction and reconstruction" (1999, p. 3). In this case, the

posthuman is a stage of transition, never reaching representation because it is

always changing. Heidi May defines her collaborative and continually emerging

Selfpost/Postself space as her actual identity, rather than simply an influence on

her identity (Appendix E2). This is a particularly posthuman perspective of her as

a posthuman rhizomic self. Posthumanism is the "becoming" of different

identities. However, as a humanistic definition of Posthumanism, these are molar

identities that are solidified, requiring identification. Alternately, for the

posthuman, outside the Humanist umbrella, where becoming does not require

identification, identity shifts through molecular changes at the deep, affective

level of the body. Fluid molecular identities do not need to be named. This last

perspective in particular is a driving force of this study.

Continuous Becoming. Distinguishing between the human and the post

human is important in terms of *being* and *becoming*. If *being* is human, then

becoming is posthuman. *Becoming* turns against humanistic ideals and lost

origins. If being human is fixed and static, then becoming posthuman is fluid and dynamic. If *being* is an illusion of a set identity, *becoming* is a state of differentiation and flux. Deleuze and Guattari describe *being* as occurring *in* the world, while *becomings* are interpenetrations and interconnections *with* the world (1994/1991). Becomings are small, continuous movements, variations, and sensations at the molecular level of the body. Instead of "becoming something" as an isolated and defined action, Deleuze emphasizes the *double* becoming, where to "become becoming" is like "producing production". Its importance lies in the *continual process* rather than the *isolated process* toward a *specific product*. In *A Thousand Plateaus* (1987) Deleuze and Guattari explain:

> A becoming is not a correspondence between relations. But neither is it a resemblance, an imitation, or at the limit, an identification…Becoming produces nothing other than itself…it lacks a subject distinct from itself. What is real is the becoming itself…Becoming is not an evolution (but instead) concerns alliance. (p.238)

Becoming does not correspond to the individual or an integrated whole, instead, it maps assemblages producing unpredictable mutations (Parisi, 2004, p.196). Braidotti (2006b) supports that this becoming is an affirmative and productive force. With a constant becoming, the posthuman is beyond a concrete definition because it is an ongoing production without a final result.

   Undefined alliance. If becoming concerns alliance, then it concerns close relationships of parties that cooperate by working together. These parties are desiring machines—any persons, or objects, or systems becoming with/through

one another via production. In art, a willingness to release control and allow

processes to go where they may produces potentiality. This potentiality offers

limitless opportunity for new thoughts, new ideas, new directions, and new

potentialities. The arts educator participants formed an alliance with one another

and the researcher in their participation in this study. What makes them

posthuman is that they did it without even realizing it, without knowing the

outcome, or even fully understanding the purpose, but they did it anyway. They

trusted in the process and they trusted in their contributions as collaborations

within this system of research. The art works, the artist's statements, the arts

educators, the researcher, the research, are all desiring machines, all part of the

process of new possibilities. The arts educators also allowed alliances to form in

their own work, consciously as humans, and unconsciously as posthumans. Both

Paul Warren and Graham Mastersmith allowed new things to happen in their art.

Warren gave up some control by using a very loose technique in which he paid

little attention to detail or perfection. He even left the art alone, unprotected, to

face its own future. Through juxtaposition in layering, and using both self-made

and appropriated images, Mastersmith gave up some control and allowed for

unexpected connections to be made. Amy Adams also recognized her own use of

fragmentation and juxtaposition as a way to "carry" or permit emotional layers.

Adams spoke of certain conflicting but interesting alliances that are formed

when "love, loss, regret and fear of forgetting, are (counter posed) by the solidity,

familiarity, and mnemonic power of an object" (Appendix E4). In *Loren's*

Things: Workbench (Figure 2-5) the viewer sees an old wooden workbench in

what looks like the same garage setting as in Adams' other photographs. It is

dark. Some areas of the photograph are difficult to see, provoking mystery.

Figure 2-5
Amy Adams: *Loren's Things: Workbench*, 2010.
Black & white photograph. Permission to copy image in signed Consent Form,
2011.

The viewer's eye waits to adjust to the darkness of the space, but the image won't

allow it. It conjures up questions like "Who is Loren?" "What was made or fixed

on this bench?" "What is its purpose now?" "How old is it?" What does it mean to

Adams?" Adams provides very little information about this image, so it is

somewhat undefined. She allows the viewers to interact with the image, making

connections and meanings of their own. The bench, Loren, Adams, the viewer,

and the image, are all allies in their own becoming within the experience process

of this artwork. These relationship experiences vary: Loren and the bench, Loren

and Adams, the bench and Adams, the photo and Adams, the viewer and the

photo, and the viewer and Adams. Adams' art making process has enabled some

of these becomings and an awareness of others. She acknowledges that her work

has opened up "a narrative and reflective space." She admittedly writes, "The

nature of this evolving relationship, object and human, concrete and ephemeral,

signifier and signified, is I think uniquely and poignantly post-human" (Appendix

E4).

Heidi May is posthuman in her open ended and rhizomic approach. To

paraphrase Adams' definition of posthuman (Appendix E4): in Facebook, May

leads a virtual existence that divests the concrete and becomes machine. She is in

alliance with Facebook and her fellow "Facebookers," as molecular desiring

machines. She combines text and image, and undefined networking with defined

blogging. She challenges open source templates. Her blog, as her art encounter,

has become a canvas of exploration. In May's experimental video, *Dialogical*

Space (Figure 2-6), she creates a place to open up a narrative and reflective place

for herself and the viewer, just as Adams does in her photos. "Dialogical Space

captures the aesthetic experience of the cognitive process and ongoing dialogue

that occurs within contemporary communication systems and networks"

(Appendix E2). The color that carries throughout the video is a light blue to grey,

echoing the color of water and the glow of a computer monitor. The opening shot

is the surface line and running sound of a tank of water. The fluid line is a

constant element, fading and solidifying throughout the video. The sound

journeys through running water, to the whistles and hisses of radio static, to

periods of quiet, and back to water. Images of a drawn cube, computer

programming text, graphs, tables, and dots, flow in and out of one another.
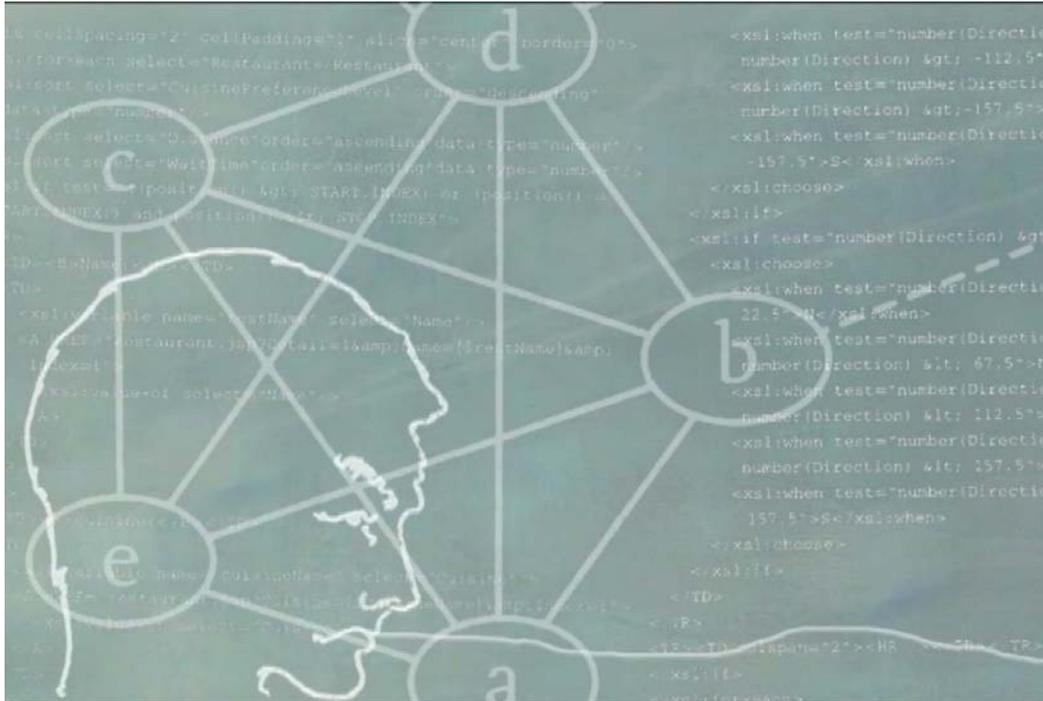
Figure 2-6
Heidi May: *Dialogical Space*, 2009. Video still.
Permission to copy image in signed Consent Form, 2011.

Figures appear to communicate through multiple wavy lines, sometimes happily

accepting and sometimes angrily resisting. The moving collage of images

addresses and demonstrates "rhizomatic and decentralized systems of knowing"

(Appendix E2). May's video was created in 2009, so was not specifically created

for this study. While its topic is not *identity*, it appropriately applies to the process

philosophy of posthuman identity that consists of shifting and decentralized

systems of knowing. May "challenges the relationship between theory and

practice, as well as art and learning" (Appendix E2). In her own words, she "blurs

boundaries between art and life." In fact, her blurred boundaries extend from art

and life to the self and other selves.

This research study includes six participants and this investigator, their identities, examples of their art, and their thoughts on identity, all coming together in a single website (Robinson-Cseke, 2011). There, the multiple identities change simultaneously within a whole, as they become allies to one another. They are allies as artists, teachers, research participants, and desiring machines. Their potential is furthered by the allowance of all participants to access the website in order to change or add to their contributions. The participants become parts of a whole system that is always evolving or becoming. The participants, this investigator, and any other readers or viewers that are zones in this rhizome of exploration, can be collaborators in arts education research. Bruce Clark writes, "the only ground for epistemology is one that is constructed on the fly at the location of, and from moment to moment by, the present operations of observing systems as they observe each other observing" (2008, p.6). In another panel in *Mental Note: Its Not You*, 2003, Heidi May reiterates, "Watch the thought. Feel the emotion. Observe the reaction. (This is) the most important thing you can do to bring about positive change." In this way, even art and education viewers and readers all become part of the process. Their malleable identities mold and adjust and change continually in response to others in their fields. Exploration of participants' artworks and artists' statements reveal continued modernist, human thinking regarding autonomy and representation in identity. However, they also reveal posthuman perspectives of collaboration, influences of technology, and continual process and explorations resulting in changing and undefined meanings. They feel sensation on a deep visceral level that can cause molecular change. The

posthuman affects identity by way of Deleuzian *becoming*. The idea of a

posthuman becoming is a way to constant change and de-centering of the self. It

happens whether we know it or not and can lead to change for ourselves as artists

and educators that affects praxis, colleagues, and students. Amy Adams, Graham

Mastersmith, Heidi May, Joanne McNeal, Dave Stevens, and Paul Warren are all

*sensation*al risk-takers, active in making changes to improve arts education.

Improvement can only come from not remaining constant.

Chapter 3
Facing (Real)ity: Post-Identity through Contemporary Art[2]

Obsession with identity has plagued humans for centuries with the existential question, "who am I?" In modernist tradition, it is being able to define exactly what it is that is truly there, and underneath, which is of prime importance. This perceived need to define ourselves is a *human* need. It comes from the Enlightenment's perspective that the human is a scientific thinker; autonomous, rational, logical, and must strive to define all things. Rosi Braidotti asserts that owning a definition is a condition of being (2006b). It is the *being* that is of human importance. Pop culture music icons, like the experimental chameleons Madonna and, more recently, Lady Gaga, have made lucrative livings out of playing with identity and reinventing themselves—*being* themselves or someone else. Outlandish, subversive costumes, and thick makeup create detached, artificial, and often expressionless masks. A mask can hide the person under all that glitz and glamour. A mask can cover up the face, the emotion and flesh that represent the human. Even the face itself, as a model of representation, can act as a mask, to hide or expose what lies beneath. Deleuze and Guattari (1987) used the term, *facial machine,* to describe the face as object—the construction of the scientific classification, readability, and ordering of faces, based on visible reflexes, emotions, and facial reactions. Richard Rushton (2004) adds that the facial machine is a capitalistic, political process that defines all humans according to their face.

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[2] A much smaller version of this chapter has been submitted to the *Visual Culture & Gender* multimedia journal for consideration (January, 2011).

For the *posthuman*, however, the question is not about *being* at all. It is about a condition of transitions and in-betweens. The posthuman is about the process of *becoming*, rather than the state of being. While *human* is aligned with terms like *representation*, a *state*, and *being*, *posthuman* is aligned with terms like *non-representation*, *process*, and *becoming*. With regards to the face, it is the potentially possible. Richard Rushton explains, "(T)he face provides an instrument panel upon which a scale of reflexes, emotions, and thoughts are registered" (2002, p. 223). He goes on to clarify that the posthuman face that precedes thinking, saying, and feeling, is a phase of communicability between arriving "here" and on its way "there". The face "is virtual upon which experiences can be actualized" (Rushton, 2002, p. 227). Mark Hanson points out that this Deleuzian virtuality "harbors the potential for experimentations (or becomings) of the human that are not bound by the actual" (2004, p. 360). I would add that this applies to the *post*human. While Hanson (2004, 2004b, 2006) has worked with the effects of digitally created faces on humans, his work in new media extends the virtualization of the face to the body—as a structuring role of potentiality for embodied affectivity. While vast interpretations of *posthuman* may lead to confusion, particularly for the human looking for a precise definition, the stance for this chapter is that posthuman identity, or post-identity, is filtered through the face and body of the subject *and* the spectator. Post-identity is never fixed, always negotiated, changing, and always in a condition of becoming something else.

One way to approach this ever-present and ever-changing identity negotiation is through the subjectivity theory of Jacques Lacan. Lacan (1966/2006) broke down the psyche into three components that make up the evolving subjectivity of an individual's identity becomings. Lacan's notion of subjectivity is an open system that fluctuates and changes in a posthuman way. While Lacan was a star in the philosophy circuit, many current visual artists join the avant-garde Hollywood superstars in not only questioning identity, but also exploring the idea in diverse and creative ways. Through Lacanian concepts of subjectivity and critical analysis of art and text by contemporary artists, this chapter will explore how the posthuman de-centers human identity structures. While subjectivity will be primarily discussed in Lacanian terms, how the Lacanian Real initiates Deleuzian becoming might be the way in which Lacan and Deleuze theories can reconcile[3]. While there is mention of other artists and art disciplines, the focus is on four, Canadian visual artists: Nancy Paterson, Catherine Richards, Jana Sterbak, and Nell Tenhaaf. While their artwork does not

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[3] There has been much scholarly debate concerning whether identity theories of Deleuze and Lacan can compliment one another on any level (Smith, 2004; Zizek, 2003). Lacanian identity negotiation is based in language (1966/2006), while Deleuzian identity negotiation is based in difference (1994) and in the affects of desiring machines (1972/1983), outside of language. There are differences in approaches to desire, with Lacan's (1966/2006) focus on negative lack and Deleuze's & Guattari's focus on positive becoming (1980/1987). There are also differences between Lananian psychoanalysis (1966/2006) and Deleuzian & Guattarian schizoanalysis (1972/1983, 1980/1987) where the first reterritorializes, while the latter deterritorializes. While these tensions are recognized, this thesis brings Lacan and Deleuze together by recognizing common ground particularly in the unconscious, between Deleuzian *becoming* and the Lacanian Real—where for Lacan, lack is preceded by affirmation in the unconscious, and the Lacanian symptom is a deterritiorialization that redirects desire (Bryant/Synthom, 2006, 2007; jagodzinski, 2005, 2010).

necessarily focus on faces, they are all women known to be particularly

pioneering, productive, and relevant with their art making practices in Canada as

well as internationally. They have been chosen because they have all set

precedence regarding their electronic/digital new media, their exhibitions, their

interactive works, and their dual nature as artworks and tools.

Identity

Identity comes from the Latin word, *identidem*, which means *repeatedly,* or

same and same. Identity is an enormous topic corresponding to aspects of culture,

sociology, philosophy, and psychology. Merriam-Webster (2010) defines *identity*

as the sameness of an essential or generic character in different instances; but

also, the distinguishing character or personality of an individual. In terms of social

development, Erik Erickson (1950/1993) distinguished between the social or

cultural identity, the individual or personal identity, and the ego or self-identity.

As more is uncovered regarding *identity*, it becomes evident that the topic has

diverse and overlapping meanings, and absolute definitions become challenging.

With relative identity, qualitative characteristics or orientations are shared. This

can take primordial or political directions. In the first, anthropological identity is

fixed through common biology or ancestry, like the identity of cats, or women, or

Asians. In the second, identity is formed by political choice. Here, *shared*

properties include shared belief systems, like equality or technological

advancement. Identity politics is a general term that can be identified as political

theory based on the shared experiences of a social group. These experiences can

typically transfer into social movements that question the nature, origin, and

future, of social or cultural identities. These social identities are often developed within groups that are oppressed or stripped of power through violence, exploitation, and marginalization (Heyes, 2007). Identity groups can be designated by race, ethnicity, gender, religion, sexual orientation, and disability. They result in political movements of identity, like Black or indigenous civil rights, and women's or queer liberation. Cultural identity is a major proponent of social movements or "isms," like feminism, racism, and even Posthumanism. The dichotomy between biology and choice becomes less opposed and blurred in many instances of relative cultural identities; like Canadian, or homosexual, or artist-teacher. An artist-teacher might be a blending of natural tendencies like drawing well and having strong people skills, with choices like obtaining an education or fine arts degree and pursuing employment in the school system.

As an alternative to a relative identity, a numerical identity is absolute. It is the relation that the individual has only to itself, nothing else (Noonan, 2009). Personal or individual identity identifies the one individual with multiple identity characteristics. For example, the individual identity of a specific art educator could include an artist, a teacher, a scholar, an environmentalist, an activist, a woman, and a mother. This list of identity descriptions is hardly exhaustive. However, just as biology and politics is blurred, so is relative and numerical identity. Theories of self-identity contradict absoluteness with relativity. In a Hegelian sense there is never a personal identity without nature and environment. In a rather cryptic way, Georg Wilhelm Friedrich Hegel explained that the absolute self is "the identity of identity and non-identity" (1969/2002, p. 74). As a

dialectic thinker, Hegel (1969/2002) proposed the inherency of self-contradiction.

The only conceivable identity is one that includes an element of non-identity.

Identification of what is like the self cannot be accomplished unless there is an

awareness of what is different to the self. Identity is about difference. Cultural

identity, identity politics, individual identity, and anthropocentric self-identity are

based in identification. They assume that a root identity essence exists within the

self and that it is established as a purified product. While identity is about

Hegelian difference, identity politics attempts to erase difference *within* a specific

marginal identity. In individual and certain anthropocentric interpretations of self-

identity the self is viewed as autonomous and completely unique.

      Self-identity through subjectivity. While subjectivity is not synonymous

with self-identity, they are closely linked. Self-identity is formed through

subjectivity. Subjectivity reflects language, perceptions, and interpretations of

experience, and is based on conscious individual personal impressions, feelings,

and opinions, rather than external facts. Subjectivity explains the multiple

meanings made by individuals. Additionally, it is subjectivity itself that also has

multiple meanings. John Fisk (1987) proposes three main notions of subjectivity:

the discursive, the social, and the psychical. The *discursive subject*, as one unity,

is the subject of language or text. This language can be the written/spoken word

or pictorial. Susanne Langer calls all art an "objectification of subjective life"

(1957, p. 9). This subjectivity makes sense of the world from a particular point of

view. The *social subject* is a citizen of law and social agency, like self, gender,

age, family, class, nation, ethnicity, and sexual orientation. From this point of

view, it is the structure of the environment and cultural identity that exerts control over the subject.

The *psychical subject* is a constructed sense of an individual's mind. Self-identity is a self-concept involving a psychological sense of continuity (Erikson, 1950/1993). It refers to the processes that form the self, as well as the content of the self. Though typical differences in subjectivity can be identified from one person to another, less is generally understood about the differences in psychic subjectivity within one individual. In Friedrich Nietzsche's *The Will to Power* (1967), he claimed that a person has power to create the self. The self is the sum total of one's desires, thoughts, and actions (Lippitt, 1992). When these desires, thoughts, and actions change, so does the self—the psychic subjectivity and the self-identity. The circuit from sense perception to motor response begins and ends with the world. The external world must be included to complete the sensory circuit. The convergence between the impression of the external world and the expression of subjective feeling is written on the body's surface (Buck-Morss, 2005). The split between subject and object becomes irrelevant when the sensory circuit corresponds to experience. The body, brain, and perception, work together at each moment, to instill a sense of self.

Lacan's subject. At the end of the 19th century, the pivotal work of Sigmund Freud on the study of the human unconscious through psychoanalysis emerged. Psychoanalysis is a way to investigate the relation of the conscious psychological and unconscious processes. Freud's work produced groundbreaking theory and influenced some students who would later become renowned theorists

in their own right. Erickson was one who forged new ground in terms of the

identity crisis. Another successor of Freud was the French academic, educator,

and psychoanalyst, Jacques Lacan. Lacan produced a model of psychic

subjectivity, which is different from the subject of scientific and humanistic

psychology (Usher & Edwards, 1994). Lacan explained the multiplicity of

identities of the psychic subject through identifications and desires. He believed

there were two basic, conflicting intentions of the human psyche: to enhance the

ego, and to actualize desires. Freud had divided the psyche up into three parts: the

ego, superego, and ID. Lacan, taking Freud's lead, similarly divided the psychic

self into three registers: the Symbolic, the Imaginary, and the Real. The tripartites

are loosely comparable. For Lacan, the three registers all coexist and are

intertwined. He used his Borromean Knot/rings (Figure 3-1) image to illustrate

their interconnection and interdependency. Any cut or break in the subjective

system would mean an unraveling of the individual's psyche, resulting in an

identity crisis or even psychosis. The Imaginary is the subject's visual, imagined

perception of her/himself. The Symbolic restricts the identity of the self through

words and text that are established by the Big Other, the society at large. The Real

is the part of the psyche that is sensitive to basic feelings and emotions at the level

of the body. Each register will be explained in greater detail later in this chapter,

corresponding respectively to subjects of sight, language, and the body.

While Freud and Carl Jung (1916/2003) treated the unconscious as the site

of primal drives to be tamed

through the psychoanalytic

treatment of psychic conflict, in

Lacan's *Écrits* (1966/2006), he

took the psychoanalysis of the

unconscious self and applied it

to language. He integrated

psychoanalytic theory with

Hegelian dialectic philosophy

and semiotics. Slavoj Žižek
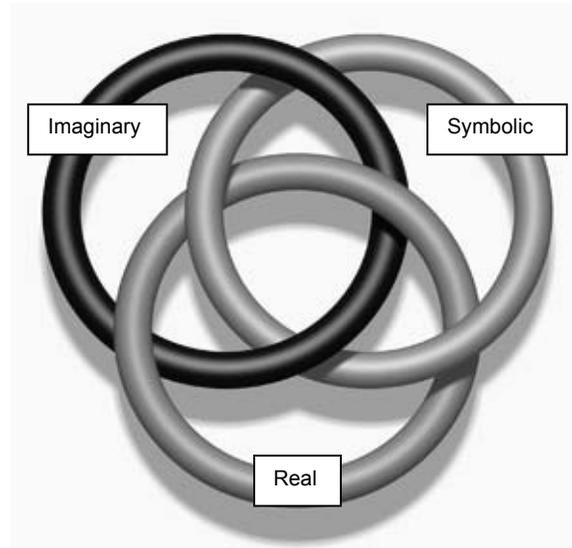
Figure 3-1
Lacan's Borromean Knot.

(1992, p.87) reminds his readers of a passage from Hegel's *Recollection*

(1976/1985, p.7-8):

> The human being is this night, this empty nothing, that contains
>
> everything in its simplicity—an unending wealth of presentations, images,
>
> none of which occurs to him or is present. This night, the inner one of
>
> nature that exists here—this pure self—in phantasmagorical
>
> presentations…here shoots out a bloody head, there a white shape…. One
>
> catches sight of this night when one looks human beings in the eye—this
>
> night that becomes awful suspends the night of the world in an opposition.

Hegel's triad of thesis, antithesis, synthesis, supported the dialectical logic of

obtaining knowledge. Lacan did not accept a final synthesis. He believed in the

impossibility of absolute knowledge. However, Lacan accepted the contradictory

nature of the psychic self, so he saw psychoanalysis as a progression through a series of dialectical reversals. New subjective ideas arise from confrontations of the psyche in an ongoing negotiation.

To be sure, Lacan's theories are complex, obscure, and controversial for many who try to understand them. There are contemporary thinkers like Bruce Fink (1995), jan jagodzinski (1997, 2002, 2004), Jacques-Alain Miller (2001), Élisabeth Roudinesco (1999), Sherry Turkle (1992), and Slavoj Žižek (2006), among others, who are well known for their familiarity with and interpretations of Lacan's work. His theories have offered alternate perspectives to varying areas of study. Scholars like jan jagodzinski (1997, 2002), Deborah Britzman (1998, 2003), and Marc Bracher (1994, 1999, 2006) have previously applied Lacanian psychoanalysis to education and literary studies. Bracher (1999, 2006) and Britzman (1998) have applied psychoanalysis to teaching and learning as a way to work through identity issues. Doug Aoki (2000, 2008) has applied Lacanian psychoanalysis to teaching and jagodzinski (2002, 2004) has taken Lacanian psychoanalysis further into questions of pedagogy with a focus on youth, media culture, and art education. Lacan's position is important in this discussion not only because of his subjectivity theories, but also because of his paradoxical anti-philosophy.

> (D)espite formulating a highly elaborate and consistent theory, he decides
> to present it to us through the work-in-progress that leads to its emergence
> and to its continuous, fertile rediscussion (in his Seminars) as well as the
> inherent questions, doubts, and dead ends that *all* consistent, "closed," and

completed philosophical systems end up silently confronting. (Chiesa,

2007)

Peter Taubman (1997) reminds us that Lacan warned about the reliance of

subjectivizing descriptions that reduce the individual to an explainable self. Doing

so fails to recognize the disorder from which the self arises. Lacan's

psychoanalytic practice and theory forces a person to face the most radical

dimensions of their social and libidinal predicament; of their human existence

(Žižek, 2006). It is important to clarify that psychoanalysis is not used as therapy,

here. Instead it is a form of analysis undertaken within the discussion that stands

on its own. Lacanian psychoanalytic applications can be used to interpret artwork

and hypothesize about the identity negotiations of artists. *Illumination through*

Psychoanalysis (Figure 3-2) is a visual model that illustrates the negotiation and

de-centering of self-identity.
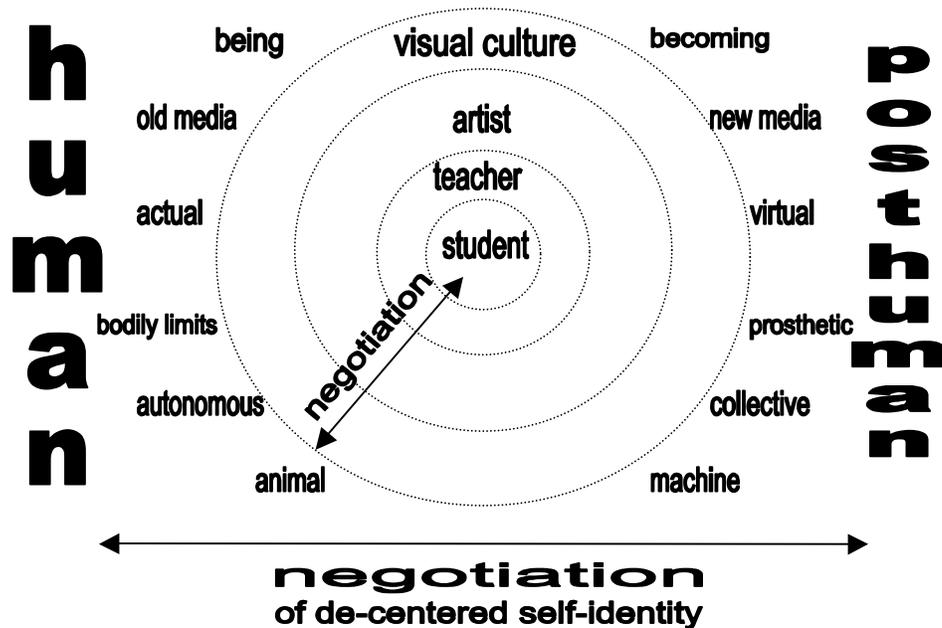
Figure 3-2
Illumination through Psychoanalysis

These negotiations are extensive and always taking place. Identity negotiations

are a constant sliding and shifting between woman, teacher, artist, and student

within our social culture; as well as between the Imaginary, Symbolic, and Real;

as well as a de-centering of identity between being human and becoming

posthuman.

Subject of Sight

"I'll get him hot, show him what I've got." A line from Lady Gaga's song,

Poker Face (2008), exudes self-assurance, power, and control. In the video (2009)

we see Gaga, a compelling figure in black leather, rising from the water like a

creature from the deep. The bisexual theme with intermittent robotic costumes

and musical tone plays with the idea of becoming monster and becoming machine

in Deleuzian & Guattarian (1980/1987) terms. Gaga manipulates her body and

sexuality to establish control over her admirers, which include men, women, and

dogs. She looks attractive, strong, and independent. She appears to the viewer as

the "whole package"; a signified image that Gaga sees as herself and intends to

present to others. It is how she *wants* to be seen: a talented, innovative, confident,

independent female, and any number of other humanist descriptors. While the

video's strip poker game shows her character's desire for things like money, sex,

and gambling, the video also shows her desire for an image. This illustrates

Gaga's imagined identity, or her Imaginary at work. Here, it would be prudent to

differentiate between *imagination* and *Imaginary*. Imagination is the realm of

perception where artists supposedly "think outside the box." However,

imagination involves the conscious knowledge and intellectualization of the

Imaginary subject. Ironically, the Imaginary is the box from which the subject

can't think outside (Walker, 2009). According to Lacan, Lady Gaga along with

everyone else has an imagined identity that forms in the Imaginary register of

her/his psychic ego. Individuals align themselves with defined cultural and

personal identities like feminist, superstar, mother, or activist. They identify with

what these roles represent, they adopt these or a myriad of other roles as their

own. These roles can be positive or negative. While positive roles support feelings

of self worth, a person can identify with negative roles just as easily… activist or

delinquent, caregiver or slave. Either way, as one of Lacan's three registers of the

subject's psyche, the Imaginary maintains the deceptive and illusionary image of

a whole self; an ego self in which the individual subject can believe, accept, and

live. This is an illusion because, for Lacan (1966/2006), a whole self does not

really exist. There is an internal drive to become the image, but it is never

actualized and is in a cycle of constantly attempting, but always failing to be a

perfect whole being. The Imaginary, including the psychic self's believed

pleasure and desire, is culturally constructed (Fisk, 1987). These are ideological,

and always changing. There are always pieces missing. Lacan's subject is a split

subject. He positions the divided subject between the body/unconscious and

mind/conscious (Bracher, 1999). The whole is an illusion because the lack of

existence of a whole and complete self is unbearable. The subject holds up an

image of her/himself with which s/he can identify. Through enhancing the ego

and actualizing desires the subject continually tries to achieve a whole subject.

According to Lacan, this is never realized, but there is a constant attempt by the

individual to mend this split subject. The identifiable human roles are negotiated in an ever-changing posthuman way.

   Mirror or mask. In the opening of her *Poker Face* (2009) video, Gaga wears a mask of mirrors. The viewer can metaphorically see her/himself reflected back in the image of Gaga. It is the sense of sight and the mirror that has particular relevance to Lacan's Imaginary. Lacan (1966/2006) presented the Mirror Stage as significant in the development of a baby with progressing visual abilities, where s/he sees her/his own image in a mirror and recognizes it as her/his own. This is a significant moment because that baby's ego projects the contents of her/his consciousness onto this mirrored image. The mirror reflects this seemingly whole image back at the psychic ego. This recognition of wholeness in this specular image is in dramatic contrast to, or incompatible with, the perceived fragmentation of the actual body due to the baby's underdeveloped motor skills. This is traumatic. Lacan believed that the Mirror Stage is not merely a developmental stage, but is in fact a fundamental aspect of the structure of subjectivity. Lacan's Mirror stage is a gestalt.

   This gestalt is also replete with the correspondences that unite the *I* with the statue onto which man projects himself, the phantoms that dominate him, and the automaton with which the world of his own making tends to achieve fruition in an ambiguous relation. (Lacan, 1966/2006, p. 76-77)

Throughout the individual's life, the subjectivity wavers between desiring to be the whole image and knowing that deep down that image is not a true one.

The artwork by visual artists, like Catherine Richards and Jana Sterbak, can also be entertained in terms of the Mirror Stage and the Imaginary. Both artists have explored the notion of the chrysalis in their art making. The chrysalis represents an encapsulated self that is imagined to be whole, but cannot see beyond the walls of the shell. It is comparable to the subjective, Imaginary, psychic self. The chrysalis is simultaneously a corpse and an escape route. Through it, the internal spectator of the mirrored image can emerge as the arts spectacle for others to see.

Catherine Richards. Catherine Richards is a nationally and internationally acclaimed artist who currently holds a position as associate professor in the Department of Visual Arts, at the University of Ottawa. She has been actively showing her art since the late 1980s and she became particularly well know for her virtual reality contributions at the *Bioapparatus* symposium (1991) in Banff, Alberta. She considers herself an artist working in old and new media through installation (2004, personal website). Her work continues to explore the effects of new technologies on subjectivity as body boundaries are increasingly transgressed through their means. In *Shroud/Chrysalis I* (2000) (Figure 3-3), Richards sets up an interactive art experience. The simple arrangement is a reflective, semi-transparent, copper fabric displayed on a low, rectangular, glass table. In contrast with psychoanalysis, the table is reminiscent of one that might be used in early electrotherapy treatments, where the patient is ungrounded. The installation is comparable to the ego, descriptive words attempt to define it in concrete ways, but the words themselves are opposing, elusive, and

unstable; reflective vs. semi-transparent, grounded vs. ungrounded, open glass vs.

closed table structure. The spectator is wrapped completely in the cloth by two

attendants and displayed on the table in her/his copper cocoon.

Figure 3-3
Catherine Richards: *Shroud/Chrysalis I*, 2000.
© CARCC 2010. Reproduction License R1010-02. Issued October 14, 2010.

As is so often the case with art, Richards has provided an experience for the

spectator to raise awareness. "(S)pectators are not only shown how they are being

reshaped, (but the) installations also demonstrate these transformations, both

visibly and haptically…(to) initiate a questioning" (2010, University of Ottawa).

Adopting Gaga's lyrics, Richards "shows them what *they've* got." In Richard's

artist statement (2004, personal website) she calls this shroud "an emblem of our

new technological environment," and challenges terms like wireless, wearable, immersion, and unplugged. "(O)ur new information technologies are deeply involved in the ways we re-imagine ourselves" (Richards, n.d., Excitable Tissues). She asks "(I)s it a body bag or a chrysalis? Will it be the death of 'us' or a kind of rebirth of 'post human'?" With "us" being human, her questions bring human/posthuman interpretations and quandaries to the fore. While emphasizing humanist interpretations of technology, Richards uses the terms *re-imagine* and *rebirth,* which focus on the posthuman fluidity of becoming something new.

Assessing *Shroud/Chrysalis I* can be achieved through Lacanian thought. Catherine Richards' biography from her website (2004) explains that "(h)er work explores the volatile sense of ourselves as we are shifting boundaries…" There is a play on subjectivity when the spectator subject becomes the object. The narcisstic ego identifies with, fixates on, and is potentially disabled by imagined objects. The spectator feels savvy with the knowledge that the one looking becomes the one looked at. However, this knowledge is misrecognized and provides a false security to self-identity. The misrecognition or *reconnaissance*, as Lacan referred it, represents how self-knowledge is synonymous with misunderstanding. In this case, "self-knowledge" is an oxymoron. The misunderstanding is continuously repeated in identifications by the Imaginary. The Imaginary is a place of alienation, where the ego has the ability to simultaneously think of itself as other and the other as itself. Shrouded in Richard's cloth, the whole subject is contained and surrounded by a mirrored surface, but cannot see her/his reflection, instead sees through it. Gaga's mirror

mask serves the same purpose. This can be interpreted as a play on the Mirror

Stage where the conception of the ego is identical with, yet threatened by, and

aggressive towards the image. The imagined image becomes a mask hiding the

incomplete ego. The encased participant potentially feels this change of

perspective with a sense of self-consciousness, confinement, and emotional

discomfort, if not aggression toward how s/he appears to others. This same

concept can be applied to identity politics issues of prejudice. For example, the

ego is told by the media to be thin so imagines her/himself as thin. There is the

underlying conflict that that self might actually be fat. This does not fit with the

Imaginary's thin image, so the ego rebels by becoming aggressive towards the

idea of fat, and others that are fat. In this example, with eating disorders, the ego

also becomes aggressive toward the self through control. The self shifts between

the subject and the object unknowingly and the result is often unsettling,

conflicting, and misunderstood. The aggressiveness arises when "the human

individual fixates on an image that alienates him from himself" (Lacan,

1966/2006, p. 92). Richards' art installation provides a lure, emulating the lure of

the Imaginary. Her installation sets up an experience that does not actually give

answers regarding the Imaginary, but reveals the shifting perspective of an

unstable or "ungrounded" ego that encourages and emphasizes questions, and

frames the possibility of transformations of the self.

    In taking her art a step farther, Richards created *Shroud/Chrysalis II*

(2005) (Figure 3-4). For this successive work, she photographed, in stereo, a

figure encased in the copper shroud during a performance of *Shroud/Chrysalis I*.

Figure 3-4
Catherine Richards: *Shroud/Chrysalis II*, 2005.
© CARCC 2010. Reproduction License R1010-02. Issued October 14, 2010.

The subsequent artwork is a virtual memory of the first. The life-size stereo print

of the shroud is placed on the same glass table. The spectator looks through a

single-point 3-D viewer at the print on the table to see it appear to levitate.

The spectator as participant becomes an "enlightened" ego, presented with

varying perspectives. The spectator sees the actual table, no longer holding the

actual shrouded figure, and is aware of how it contrasts with the *image* of the

shrouded figure. The spectator is also privy to the true split image under the guise

of the Imaginary image as seen through the viewer lens. However, for Lacan, the

spectator ego is never truly and ultimately enlightened since the ego is not a set,

whole entity that can finally be revealed. What Richards does do is present the

spectator with the possibility that the ego is a set of illusions. The main illusions

of the Imaginary register are surface appearances of synthesis, duality, autonomy,

and similarity. Richards' second installation challenges some of these by

illustrating a visual illusion for the spectator. Richards exposes the Imaginary

duality between the ego as a split stereo image and the specular image as seen

through the lens. Difference, rather than similarity and autonomy is emphasized

as the spectator compares the photograph to the image through the viewfinder.

The different components of the installation are set up and combined to simulate a

synthesis, but stages the realization that a single unified identity, a total

personality, or a final and absolute solution doesn't actually exist. The synthesis

itself is an illusion as it only occurs as a virtual change rather than an actual one.

Differences in clothing present the possibility of differences between

wearers, which are largely illusionary. The suits of simple cloth worn by

Richard's participants appear in great contrast with Gaga's outrageous costumes.

However, similarly, each suit has meaning and each acts as proverbial armor

protecting the wearer. Just as a printmaker might create multiples of one image,

where each is considered an original, the artist, Joseph Beuys, began creating

multiple suits made from felt in 1965. For Beuys, the suit, as a concept,

represented meaning and power. Repeating the suit perpetuated and spread the

idea. Some of the suits were signed and some were not, and ultimately Beuys

completed over 600 suits. They were displayed to be seen, like visual

representations of an imagined and constructed ego. Like a mask, Beuys' suit is a

cover. It hides and may even protect the ego over, and over again, like veneers

over the underlying, vulnerable, incomplete self. However, with the permeability

of felt, its protective qualities are a deception or illusion. While the felt is not

particularly protective, it is still a conduit for the outside in, and the inside out.

      Jana Sterbak. Whether felt, or meat, or metal, the substance connecting

the inside body to the outside world is explored in Jana Sterbak's artworks. Jana

Sterbak is Czech born and immigrated to Canada in her teens. She is a

multidisciplinary artist who began showing her work throughout Canada and the

US in the late 1970s. She reached international acclaim at the beginning of the

1990s following her particularly controversial artworks constructed out of meat.

With a history of prolific exhibitions, Sterbak is officially represented by

European galleries in Barcelona and Milan[4]. Her work blurs boundaries within

and between the human, the animal or insect, and technology. She appears

particularly drawn to themes of power, control, and sexuality. Fitting

appropriately with Richards' chrysalis theme, and following Beuys' suit edition,

Sterbak has created an ongoing art project called *Absorption: Work in Progress*

(2005). Sterbak has begun her absorption of the Beuys' suits. As a metaphorical

moth, she began systematically obtaining and "eating" the suits one by one. She

has created an evolving and growing chrysalis made out of layers of felt from

Beuys' suits. Sterbak reveals, "In some cases my activity was temporarily

disrupted…My work is not easy, but it's not without reward, and, what is most

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[4] Images of Jana Sterbak's artworks have not been included because permission
could not be obtained.

important, it continues" (n.d., personal website). Ironically, her words could easily

be taken up by an individual speaking about Lacanian psychoanalysis, in an

attempt to reveal parts of her/himself; difficult, disruptive, ongoing, and perhaps

rewarding. While Beuys provides the masks, Sterbak breaks them open and peels

them back. She reveals the fragments as she assembles the chrysalis in a continual

posthuman process. Although the ego is fragmented, fragile, and it consists of

layers of representations, pieces are always being manipulated. They are

rearranged around and within the embodied changing individual. Lacan

(1966/2006) believed that discourse analysis might affect change in the Imaginary

if accessed through the Symbolic register, as the supplier of language from the

societal Other. Beuys' suits could further represent that symbolic Other that

constructs and influences Sterbak's chrysalis Imaginary. Lacan reminds, "that

each great instinctual metamorphosis, punctuating the individual's life, throws

delimitation back into question…" (1966/2006, p. 93). Limits and boundaries of

the self are not set and cannot be pinned down. Any affective change is not easily

controlled or purposefully achieved.

Sterbak's example is used here to illustrate the Imaginary, where the

Imaginary is the frame around the stain of the Real. This stain is a mark or residue

of the *petit objet a*, which is formed by the distortions of the subject's fears and

desires. The *petit object a* is the thing that is desired, but cannot be defined or

attained. It is the magical quality, the status, fantasy, and disavowed surplus

around the object or discourse of desire (jagodzinski, 2004; Lacan, 2006/1966;

Tavin, 2008). The Real, which will be revisited later in this chapter, is then the

cause of desire. Here, desire, in relation to a lack, is never satisfied, and

perpetuates itself. So, as cause of desire, the Real, framed by the Imaginary,

initiates becoming—always attempting at continual change. Sterbak's *Absorption*

art example can be viewed as a play with an illustration of a posthuman *becoming*

where growth, change, and continuous, often difficult processes, can have

evolving outcomes of renewal. However, the term "illustration" causes

contradictions, here. While the art uses the metaphor of artist as moth, it is

important to note that deterritorialized *becoming* is not metaphorical since

imitation is always territorial (Deleuze & Guattari, 1986). A metaphor suggests a

comparison of one thing *being* like another. A Deleuzian *becoming* is not about

being because it never arrives at a set or stable representation. The Real, then,

bridges Deleuzian becoming and the Lacanian Imaginary.

Subject of Language

Lacan's psychoanalysis encapsulates subjectivity as the unconscious

structured in and by language. Within the same psyche in which the Imaginary is

symptomatically deceiving itself through images to achieve similarity and

identification, the Symbolic register simultaneously exists as the realm of

language and signifiers. The Imaginary is already structured by the linguistic

dimension of the Symbolic register once the child can communicate through

language. The signifier is a word, phrase, picture, symbol, or sound that

represents a thing or idea. Outstandingly high shoes and a straight blond wig are

signifiers of Lady Gaga. The word *chrysalis* is a signifier that represents that

image we see or imagine as an "encapsulation around a developing moth," the

signified. One signifier can have multiple meanings and depends on the subject's point of view. The signifier, *Power*, could represent any number of signified images/ideas: art, teacher, technology, even girl. The link between a signifier and signified is arbitrary and slippery. When Gaga sings, "Fold em let em hit me raise it baby stay with me" (*Poker Face*, 2009), the listener interprets multiple meanings and the use of poker terms slip into sexual innuendo. The signifiers work in relation to other signifiers. When thinking poker, all the lyrics refer to poker. When thinking sex, all the lyrics refer to sex. As with jokes, "slips of the tongue," and often with prose, or song lyrics, the agency of language is recognized in establishing subjectivity. Meanings can be deferred, and the subject easily influenced.

Nell Tenhaaf. Nell Tenhaaf has worked for over a decade as an associate professor in the Department of Visual Arts, at York University, in Toronto. Tenhaaf is an interdisciplinary, new media artist and writer who has been deconstructing the dominance of DNA rhetoric since 1989. After graduating from Quebec's Concordia and McGill universities, in Fine Arts and Arts Education, she has had extensive publication, lecture, and exhibition credits across Canada, the US, and Europe (2010, York University website). Moving from choice-based interactive works in the early 1990s Tenhaaf's more recent artworks verge on autopoiesis, referring to a dialectic between function and structure that promotes certain interactions, transformations, and regenerations. Her autopoietic art systems include the viewer as one element in continuous flux (Tenhaaf, 2006). She continues to contribute to the debates she and Catherine Richards began with

the *Bioapparatus* symposium, in 1991. Tenhaaf constructed and exhibited the

interactive *Flo 'n Glo* in 2005 (Figure 3-5). Two large organic forms, converse

with one another with video and sound.

> The characters each generate an independent cycle of events, yet each
>
> would stall without its contact with the other. Flo runs from an inner
>
> source (20 minute recordings) but is prone to disruption; Glo runs from
>
> her own source as well, but is a listener tuned in to the stream of Flo.
>
> (Tenhaaf, 2009)

Figure 3-5
Nell Tenhaaf: *Flo 'n Glo*, 2005.
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consent Form.

When Flo loses her rhythm, Glo relaunches it. Flo's and Glo's video mirror one

another. Each have their own small screens displaying pixilated video of a

rudimentary talking mouth and eye. The viewer's interest is peaked and s/he is

drawn in, without actually interacting with the exhibit. The video exposes the

subject's fixation on the image, while s/he grows aware of the arbitrary nature of

language. The video image could represent the signified because it responds to the

sound, the signifier. The communication between Flo and Glo is real, but the

meaning is so easily lost. The same sounds do not always correspond to the same

images. The Imaginary Flo believes she is independent, but the Symbolic Glo

who can reset and restart Flo ultimately controls her. It is only through the

Symbolic that the subject is able to think and communicate. Both Flo and Glo are

dependent on each other to keep their communication going. In the same way, the

Imaginary, the Symbolic, as well as the Real, are dependent on one another for an

intact subject.

    Symbolic is law. Jacques Lacan's big Other is a radical alterity that exists

at the level of language. The *big Other,* or *Other* with a capital "O", society,

differs from the small *other*, someone else, who is that other individual apart from

the self. The language inflicted on the subject by the societal Other is very

powerful and manipulative. "The Other…can be seen as an insidious, uninvited

intruder that unceremoniously and unpropitiously transforms our wishes: it is,

however, at the same time that which enables us to clue each other in to our

desires and 'communicate'" (Fink, 1995, p.6). It is "society's unwritten

constitution" that is the second nature of every person (Žižek, 2006, p.8). "Its

status is normative; it is a world of symbolic rules and codes. As such, it also does

not belong to the psychic level: it is a radically external, nonpsychological

universe of symbolic codes regulating the psychic self-experience" (Salecl, 1998,

p. 17). While it is possible to go against the law, most individuals talk and interact

like puppets to the Other. The teacher, as bestower of knowledge and embodiment

of the academic system, is a representative of the Other to students.

Simultaneously the teacher, as a subject, is not immune to the effects of the Other,

as academia, society, and culture.

The Other operates at the level of the Symbolic register, where societal

rules and constraints act as the subject's conscience, policing actions and

conscious thoughts, and bombarding the subject continuously. The Symbolic is

aligned with law and supremacy. It reins as the highest ranked register because

the Imaginary and the Real are governed by the Symbolic. The Symbolic is able

to repress elements of the Imaginary and the Real. It is through the Symbolic that

the Other's discourse is the unconscious. The Lacanian Symbolic subject

identifies with a prohibition, absence, or lack. This stems from alienation in

language itself. There is a disjunction, because representation through discourse is

limited. Signifiers can never quite capture the essence of the entire subject, so the

subject is deprived of a fraction of its being.

Yet, the Symbolic still maintains the underlying message, "you can't do

that" which is sent from societal controls, like cultural etiquette, pop culture, and

capitalism. Technology amplifies these societal controls, as a poke from Facebook

serves as a summons from the Symbolic—a reminder to the subject that s/he is

being monitored, lacks privacy, and answers to the Other. In the *Poker Face*

video, the words *pop culture* are reflected back at the viewer in Gaga's glasses.

They are an additional reminder of this control, through what Gaga has, that the

viewer lacks. There are visual artists, like Nancy Paterson, who align with Gaga

in playing with the notion of the Symbolic in their art making.

Nancy Paterson. Nancy Paterson is a multidisciplinary Toronto-based

artist who currently teaches in Integrated Media, at the Ontario College of Art and

Design. In the early 1980s, Paterson's interactive new media installations began

to explore gender and technology. As an active writer and with continued

exhibitions both nationally and internationally, Paterson furthers her exploration

of digital art and its interfaces. Nancy Paterson's *Stock Market Skirt* (1998)

(Figure 3-6) reveals capitalism, technology, and narcissism through fashion.

Figure 3-6
Nancy Paterson: *Stock Market Skirt*, 1998.
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Consent Form, 2010.

Paterson admits, "I'm much more interested in social applications of interactive

communications technologies as organic sculpture…" (Arts Wire, 1996, p. 7).

Social applications allow for Symbolic interpretations. For *Stock Market Skirt*, a black and blue party dress is worn by a dressmaker's mannequin/Judy. Computer screens display continually updated stock prices through the Internet. The hemline of the dress is controlled by a system of cables and motors and is raised or lowered in relation to the rise and fall of stock prices. The mechanical dress seems to flutter and tremble as it moves in tiny increments. It is posthuman through its use of new media and its continual fluctuations. When the market is strong, Judy flirts and hikes her skirt. Is she embodying the erotic thrill of a hot market, or does she show how business and technology marginalize women (Paterson, n.d., personal website)? The form-fitting outfits worn by Gaga might serve similar objectives. Either way, it is about the control of the big Other. A set of signifiers lay down the law: those of capitalism or those that *normalize* femininity. Paterson (1998) emphasizes the association between discourse and power and supports Luce Irigaray, Hélène Cixous, and Julia Kristeva (Zajko & Leonard, Eds., 2006) in reminding that language is a patriarchal construction.

　　　Stock Market Skirt is as political as identity. The political is about a point of view and an agenda. When Lady Gaga wore her meat dress at the 2010 Video Music Awards, she was making a political statement. It was outrageous and controversial, but it wasn't about originality, since it was too close to a replica of Jana Sterbak's meat dress, *Vanitas Flesh Dress for An Albino Anorectic*, from 1987. Identity politics plays between the Symbolic and the Imaginary. As aforementioned, social identity politics instill a set of rules for the subject, like those of feminism or cyberfeminism. In Nancy Paterson's *Cyberfeminism*

manuscript (1996) she advocates that identity issues are driven by new electronic

technologies. For her, Cyberfeminism is a subversive movement that empowers

women through technology's demystification and access. In her paper *Curly,*

Larry & PoMo (1998), Paterson writes:

> We do not all bestow significance on what we name and recognize, this is
>
> a privilege reserved for a select elite who attempt to define: politics,
>
> science, art, etc. The effectiveness of irony relies on what is not spoken
>
> and it is the irony inherent in postmodernism which may halt this
>
> treacherous slide across the thin surface of our collective unconscious and
>
> compulsion for 'naming'.

She is speaking of the human compulsion to *name* and how irony can allow an

opening for *what is not spoken*, which she often utilizes in her art. It is relevant to

distinguish *unspoken* from *unthought*. The unspoken can still be a specific

representation that exists in conscious thought. The unthought is a space of

potential; a posthuman space where art and technology can penetrate (Braidotti,

1996a). As soon as representation takes place, the Symbolic is at work. This is

supported by the fact that Cyberfeminism is identified and defined as an "ism."

Identity politics fuels the dispersal of the 'seat of power' in an attempt to educate

through alternative perspectives. However, morphing forms of designer capitalism

absorb attempts at reform back into the Symbolic (jagodzinski, 2010). If

successful, and the subject takes on the identity as her/his own, it is then absorbed

into the Imaginary.

Desire. Desire plays a particularly important role in how the ego functions at both the Imaginary and Symbolic registers. In her interview with Langill (2006), Nancy Paterson jokes about her own desire to make art, claiming that she would have made more money playing with stocks than playing with her ideas and materials. For Lacan, desire underlies every psychic aspect of the individual and the social system surrounding that individual. "Desire, a function central to all human experience, is the desire for nothing nameable. And at the same time this desire lies at the origin of every variety of animation" (Lacan, 1978/1988, p. 223). Desire is at play within Paterson's artwork in terms of both the viewer's desire and the artist's desire. The viewer becomes aware of how stock prices and capitalism control desires in less apparent aspects of her/his life. Perhaps the viewer desires to see a spike in the market that will cause the skirt to adjust abruptly, or desires to become complacent, mesmerized by the repetitive computer screens and the subtle rustling of the skirt, or desires to look up the skirt. The viewer might want to look up the skirt, but doesn't. It is not culturally acceptable to be openly voyeuristic or touch an art exhibit where interactivity is not encouraged. While the art creates an awareness of desire, it does not provide the root reason for the desire. The reason is typically unknown to the subject. The subject's desires are largely unrecognized and in terms of psychoanalysis the main objective is to enable the individual/analysand to be able to recognize and articulate her/his desires. Desire is the primary reason for the subject's motivation and/or dissatisfaction in life. Paterson may desire to make money on the stock market, but it is trumped by her stronger desire to make art, and perhaps make

money making art. After all, she did not pursue a career in trading stocks and bonds. Lacan defines desire as a relation to a lack, rather than a relation to an object. "Being comes into existence as an exact function of this lack. Being attains a sense of self in relation to being as a function of this lack, in the experience of desire" (Lacan, 1978/1988, p. 224). Desire is a relation to a fantasy that is not actual—a fantasy of having what is missing. For an artist like Paterson, her desire is not for the art object, but more likely, for something more intangible that that she wants to express. Artists often experience the frustration of not quite getting to the essence of what it is they want to express, or not being able to adequately portray what they want to the spectator. Paterson admits,

> I'm a big fan of subversive—and yet, maintaining a balance between subversion and the need/desire to (be) communicate effectively…It isn't that non-linear media present(s) us with the solutions to social issues/problems, but because the parameters of these issues are constantly shifting, non-linear narrative may be our only hope for responding to them appropriately and adequately. (Arts Wire, 1996, p. 16)

While she doesn't mention frustration, and does support non-linear narratives, she does allude to the idea that finding a balance might not be easy. Her desire for subversive art and crystal clear communication is difficult to achieve, perhaps even impossible. "It is the fantasy of the framed work of art that provides us with the half-truth of those who maintain that the work stands alone, that it requires no analysis" (jagodzinski, 2010, p. 25). Becoming too close to what is desired threatens to expose the lack that is required for that fantasy to continue. For Lacan

(1966/2006), desire is never satisfied. In fact, desire's goal is not to find full satisfaction, but to perpetuate itself. The subject, as the artist or the spectator, is composed of how s/he sees her/himself, what social codes are established as hers/his, and her/his emotions, perpetual desires, and bodily impulses.

Subject of the Body

"Luck and intuition play the card with Spades to start, and after he's been hooked I'll play the one that's on his heart" (*Poker Face*, 2009). If the *heart* is the imagined seat of emotion, a metaphor for the Real self, and the subject has been "hooked" or caught in the Imaginary ego, then the Symbolic provides these signifiers and, like Lady Gaga, controls the subject. Lacan's unconscious Real register is equated with luck, intuition, impossibility, ineffability, fate, and chance. The unconscious is the site where the traumatic truth speaks as pleasure or pain (Dean, 2006; Turkle, 1992; Žižek, 2006). The heart, a humanist icon, symbolizes this unconscious site of the emotional pleasure of love or the pain of being broken. Lacan cautions that *love* is actually a fantasy manifestation of the Symbolic rather than the Real. [Love is] "one's own ego that one loves in love, one's own ego made real on the imaginary level" (Lacan, 1975/1988, p. 142). *Charged Hearts* (Figure 3-7) is an earlier artwork by Catherine Richards, exhibited in 1997. This site-specific work consists of three wooden display cabinet frames arranged on a glass-covered floor. Each cabinet frame holds a bell jar. Two bell jars each contain a glass heart. The third bell jar contains a glass terrella, a sphere representing the world. All three nostalgic items are cathode ray tubes under vacuum. They are electromagnetic systems that when picked up,

become excited, and become a visible, glowing, colorful gas (Figure 3-8). The

spectator is put in a position of raw experience (Richards, 2006) as s/he picks up

the objects and becomes part of the artwork. The participant activates the gas.

Since the heartbeat is an electromagnetic wave, "(t)he 'real' object in this piece is

electromagnetic activity and its play between the material and the virtual"

(Richards, 2004, personal website). In a posthuman manner, Richards has

collaborated with a wide-range of scientific and technological resources, and she

blurs boundaries between spectator and participant, and between body and

technology. She stresses the desires that readily prompt us to question our

autonomy (Gagnon, 2002). She emphasizes how new information technologies

are deeply involved in the ways we re-imagine ourselves (Richards, n.d.,

Excitable Tissues).

Figure 3-7
Catherine Richards: *Charged Hearts*, 1997.
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Figure 3-8
Catherine Richards: *Charged Hearts* detail, 1997.
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The root of desire, at play in the Symbolic, is located in the Real register.

What perpetuates desire is unconscious and unknown to the self. It is only when

the self is traumatized that s/he might have access to the essence of the fantasy; a

sort of painful pleasure. Lacan used two terms to identify this unknown essence of

fantasy or cause of desire; *jouissance* and the aforementioned *petit objet a*. Both

are "obscene kernels of enjoyment" (Žižek, 2006). While the translation of

jouissance is *enjoyment*, Lacan's *jouissance* is a paradox. It is the deep

satisfaction the self obtains from what s/he can get from the blocked Real. This

symptom might be a nightmare, or slip of the tongue, or an abrupt awakening of

some sort. At the same time, *jouissance* is the suffering obtained from this

satisfaction. The essence or *cause* of desire is important with the *petit objet a*, not

the *object* of desire, since desire is about the relation to a lack. Both *jouissance*

and *petit objet a* are affective at the level of the body. The participant in

Richards's installation would need to experience something disruptive or

traumatic to access this realm of the Real. S/he might perhaps drop the sculpture,

however the breakage would come at a painful price. S/he may have an initial,

instant sense of relief that accompanies the release, similar to how breaking

something makes an angry or frustrated person feel good. Immediately following,

the social stigma of damaging the artwork, and the physical danger of broken

glass and a potentially explosive accident as the gas is released, would be

traumatic psychically and even physically. The switch from pleasure to pain

would be almost instantaneous. The spectator doesn't want to take the risk, and so

remains unenlightened to a blatant, conscious, exposure of the Real. However, in

permitting the spectator to pick up the glass objects, Richards allows the spectator

to become participant and feel the risk. This feeling is visceral and primal. It is a

fissure in the identity structure of the self that closes almost as quickly as it opens.

The spectator feels it, but then doesn't quite know how to explain that feeling.

Lacking the ability to put the feeling into words is a good indication that the Real

is at work, rather than the Symbolic.

The self has very limited access to the Real and any access that it does

have is very quickly lost. It reveals itself suddenly and then pales, like a poke in

the eye, or the immediate thrill of a Full House in cards. Any Real knowledge of

the self that becomes conscious is assimilated into the Symbolic, so is no longer

Real. It is a concept that is difficult to grasp, both for the self, and for those trying

to understand the theories of Lacan. Real identity negotiations are particularly

vague and allusive but offer a fertile site for potential posthuman possibilities. In

moving the self on an emotional, visceral, Real level, that self's desire might be

changed.

Žižek believes an act of absolute freedom is central to change. He

maintains that this act is the only event capable of reconfiguring the Symbolic

(Žižek, 1992). An act of absolute freedom must disturb the Symbolic order and

rupture the Real, by being radically disruptive, transgressive, and even unethical

(Dean, 2006). The act must also be unintentional, undemocratic, risky, and violent

to the psychic self in order to transform that self. Art can be a political, absolute

act if it is radically disruptive and have elements of spontaneity. Jana Sterbak's

Vanitas Flesh Dress for An Albino Anorectic (1987) is such an artwork. Sterbak

(Chichet & Silverman, 2010) explains, "the spectator can enter at several levels;

not only on the physical or visual level, but also on the conceptual level." The

piece is a dress made of approximately 50 pounds of raw flank steak, stitched

together and displayed on a hanger. It has been hung next to a photo of a woman

modeling it. The meat is heavily salted and air-dried for preservation, changing its

appearance quite drastically over the span of an exhibition. After about six weeks

of decomposition, it is replaced with more fresh meat. It is newly constructed as a

fresh meat dress each time it has been shown, ironically much like the edition of

Beuy's suits. Like Paterson, Sterbak frequently uses irony in her works to access

what is not spoken, though still in Symbolic thought. Sterbak chooses the titles for

her artworks carefully. The title and the image exist in the same representational

space in order to communicate an idea. In their irony they provide a political

context for the viewer. *Vanitas* is a term used to describe Dutch 17th century still-

life paintings of rotting game, skulls, and spent candles. They were intended as

meditations on life, death, and spirituality. "*…Flesh Dress for An Albino

Anorectic*" relates to a more current psycho-cultural pathology. Sterbak's art piece

is about vanity, the aging process, mortality, and bodily decay. In an interview

Sterbak (Chichet & Silverman, 2010) speaks of *Vanitas*: "Humans as animals

have the same life expectancy, the same alimentary worries… they are

complementary parts that add one to the other, that advantage one and the

other…" However, this art also disrupts boundaries set up by the Symbolic. Helen

Murphy, a National Gallery of Canada representative spoke about the *Vanitas*,

saying, "It can be quite repugnant, even to people who eat meat. People just aren't

prepared in some cases to say this is art" (Mikkelson, 2007).

     Critics have faulted the artwork for being wasteful, cruel, crass, and

shocking. It is visceral and hits the spectator on a deep affective level. This meat

dress is art that ruptures or jolts through affective emotion, the Lacanian Real. It is

an example of revolutionary art to create change. This change is a change through emotion at the Real level, perception at the Imaginary level, and ultimately knowledge at the Symbolic level. While *Vanitas* was shocking enough at its conception, time has tempered it and spectators are more used to it. This has resulted in those holding the Symbolic knowledge acquired through *Vanitas,* to raise a savvy eyebrow and even roll a knowing eyeball at Gaga's predictable meat dress. The Real is no longer accessed here. The Real is exposed only for a second before it retracts back into its unknown place, leaving the trail of new knowledge in its wake. Its exposure is where new changes arise.

Post-Identity

Identity has been defined as the condition of being, where the self is a force that matters in the world (Bracher, 2006). While it might be easier to imagine a posthuman 'condition of being' that is technologically enhanced, like a virtual avatar persona, a posthuman identity can be viewed differently. Conscious questions of identity are understandably very humanistic and self-centered. The effort to maintain one's identity is the motivating force that is the root of behavior. However, more often identity perception and maintenance is a *post*human circumstance that works at the unconscious level. Personal awareness is minimal compared to the parts of ourselves of which we are unaware. The unconscious is of greater importance and is the seat of identity formation and negotiation. By accepting identity negotiation as a largely unconscious phenomenon as it delves below human consciousness, then identity can be seen as a posthuman condition. jagodzinski (2010, p.19) suggests that the psychoanalytic

perspective of the Lacanian subject allows for an extension beyond the limitations of identity politics, into post-identity.

The positional beginnings of this study fall under post-colonialism, where the binary thinking of Western imperialism and its power structure is questioned, reassessing what is presumed to be "natural" categories. With assumed knowledge being challenged, hybridization, transculturalization, and globalization are being adopted. While identity politics is aligned with oppression and marginal identities, *post*-identity goes beyond binary difference after representation. Post-identity is an active construction rather than a fixed entity. It is highly complex, mobile, flexible, and in constant change. It challenges identity as truth, where the subject is a rational and unified structure. Susan Hekman (1996) bases this *radical plural democracy* on the critique of meta-narratives and "the death of the modernist subject."

There are two camps regarding post-identity politics (Hekman, 1999). From one perspective, post-identity politics replaces difference with diversity, supporting the greater good of a larger group. Post-identity politics critiques opposition. From a second perspective, post-identity politics supports that politics must be redefined in its wake. It is from this vantage point that this thesis has been developed. Post-identity can be viewed not as a cause for politics, but an effect. Post-identity politics addresses the understanding of the self as formulated through its relation to others in action and embodied experience. Post-identity politics challenges the view of the subject. It rejects the possibility of an absolute definition of a fixed essential identity. Post-identity accepts that identity is an

ideological construct trapped in a dominant ideological language (Alcorn, 2002). This is an *object-language* of signifiers set by the Symbolic's big Other. This language can be spoken words, written text, or can even be the visual language used in communication through art. This study takes the position that language is libidinal coded information, a position in support of Lacan's subjectivity theory. As a subject of sight and language, the ego is a split subject that continually misrecognizes itself, constructing an illusion of itself that it can accept. This illusion is built around the perpetual cycle of desire to be someone that s/he is not. Artists must accept and deal with their own identity negotiations while simultaneously creating work about these very topics. Paterson, Richards, Sterbak, and Tenhaff and have their own desires about their own egos as artists, or art educators, or social activists. Some of these desires will be known to them, and some will not. While they have all reached a considerable level of success in their art careers, in Lacanian terms they are all constantly negotiating their own sense of selves in their art, lives, and in the art community. They, like everyone else, are split subjects continually facing feelings of alienation and aggression through desire. They play with images of masks, mirrors, cocoons, and computers creating a commentary about identity within a language that they can't escape. While they try to resignify meaning by decentering signifiers from the designer capitalism of the big Other, they can't outsign the Symbolic as law (jagodzinski, 2010).

Paterson, Richards, Sterbak, and Tenhaff also create affective experiences of sensation for themselves and the spectators/participants about identity that are libidinal. Although their art is not all digital, it does support Hansen's argument

that "the spectator-participant acts as an embodied center of indetermination that filters data in order to create information (and/or images)" (2004, p.363), or "an embodied logic of meaning" (p. 364). These experiential installations, that allow unforeseen results, are key to subject revelations discovered through the face and body. These artists use art to open access to the subject's desires. This is no easy task since the root or kernel of this desire is not ordinarily or consciously known to the self. "(A)lthough the unconscious is always directly inaccessible manifesting itself as a disruption to conscious thought, the artist can create fertile conditions for allowing and acknowledging these types of intrusions" (Walker, 2009, p. 81). While the *objet petit a* is elusive, these artists use destabilizing occurrences like unfamiliar or unexpected perspectives or experiences to jar the spectator into discovery about the self. The act of changing context is an act of manipulating meaning and negotiating identity. These artists set up situations like: the horror of exposed, cut, and sewn meat; or the panic of being wrapped and confined within a pseudo chrysalis; or the unexpected voyeuristic thrill of looking without the risk of being looked at. These discoveries can be disturbing enough to be revolutionary, being so hidden before their final exposure. Creative and innovative art making can qualify as a never-before-experienced, unprecedented event. In which case, the self's desire can be changed by moving the self on a deep, libidinal, emotional level. This results in an embodied, self-transformation. This change comes with the artist and the spectator relinquishing at least some control. Original change that stems from Lacan's subjective Real register can be considered posthuman. If change is at the molecular level, it might even be

considered *inhuman*. It is particularly at this level of the Real that identity

negotiations in this thesis are addressed. Here, affect at Lacan's level of the Real,

and post, beyond defined identity, takes precedence in a true sense of becoming.

The continual process of constant change in becoming causes post-identity to

elude definition and humanist representation. These are important

acknowledgements for the potentiality of the art educator and the idea of post-

identity politics. At the same time, it is equally pertinent to keep in mind here that

the individual (whether student, or artist, or teacher) is not separate from his/her

conditions. Any idea of identity is not fixed, so can shift. The posthuman allows

for this shift by providing a place for multiple self-identities to contribute to an

ever-changing social identity and culture as a whole. This is not positioned as an

advocation for ontological pluralism where the self is comprised of multiple

machinic elements at a basic level, where the "ism" rises again. The pluralism

label again raises the humanist duality queries that the posthuman idea attempts to

dispel. Post-identity does promote that a completely unique and unchanging being

does not exist.

Self-identity can certainly be seen through a Humanist perspective in the

philosophical question, "who am I?" It is the treatment of the *self* that

distinguishes human self-identity from posthuman self-identity. Is that self or

subject defined and categorized? Or, is that subject unidentifiable because it is

shifting, malleable, and ever changing? Incongruity within the self/subject at the

molecular level, before representation, becomes the posthuman focus. A face or

body is more than its biological essence, but is a crossroad of intensive forces and

a surface of inscriptions of social codes (Braidotti, 1996). It is the collection of a

multitude of selves in contradiction, how they work and contradict together, and

how they negotiate their changing selves that brings a posthuman relevance to

self-identity. Artists, visual or otherwise, are in a position to set the stage for a

greater understanding of both identity and post-identity. Artists can create

situations that allow explorations in identity through Lacan's concepts of the

Imaginary and Symbolic. Even more relevant to this study, artists can create

situations that allow multiple explorations in post-identity through Lacan's

concept of the Real. At the level of the Real, there are no signifiers. It is where

"ga ga" is a nonsense sound with no conscious meaning. It is continual, affective

facial or body responses of becoming. It is in post-identity, at the Real level, that

the posthuman decenters the human identity structures.

Chapter 4
A Political Game Face in (F)old Media Art[5]

As a molar, coded whole, a self is defined by being an unchanging and specific self-identity. *Molar* is a scale of macro-properties. In a future of arts and education, the self is paramount: how it is seen, how it functions, how it can change. In a future of positive growth, improvement, and effective reformation, it can be assumed that the artist, the teacher, the student, the spectator, and the participant are more than defined, stagnant, molarities. Identity politics is explored through art in terms of molar identity categories, as well as posthuman issues and subjectivities. The latter being a main focus of this study. Hybrid identities, like the posthuman, displace and negotiate previous categories and constructs. These subjective constructs are based on fear-of-the-other; on difference. Rejections of the symbolic Big Other bring deterritorializations of major language, and are what Gilles Deleuze and Felix Guattari (1980/1987) coined *minor practice* and the *war machine*. Far from insignificant, minor practice can instigate big changes through deep molecular redirection. A war machine, while not actually a machine of war, though it could be, works against the blockages of desire and promotes jouissance, or psychic well-being (Lacan, 1966/2006). Enjoyment, or jouissance, is political and ethical according to Žižek (2006) and Jody Dean (2006). This jouissance is the excessive, even violent, pleasure or pain felt at the level of the Lacanian Real. Reactive, creative, and revolutionary art taps into this jouissance. It is only at this Real level, a molecular

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[5] The *Politics of Art Making* section of this chapter has been submitted to the *Visual Research* journal (B.S. Carpenter, II & K. Tavin, Eds.), "Special Issue: The graphic novel and art education", for consideration.

level, that it can produce new potential subjectivities. Deleuze and Guattari

(1972/1983; 1980/1987) suggest *schizoanalysis*, an alternative to psychoanalysis,

as a way to destabilize and deterritorialize molar organization at either the

personal or the societal levels. It is a way to rethink politics, ethics, and art. Both

capitalism and art encounters can accomplish this, as the following *Politics of Art*

Making section will attempt to demonstrate. Deleuze and Guattari (1972/1983;

1980/1987) refer to the non-molar, open system of the theoretical schizophrenic

as a Body Without Organs. It is not an actual body missing organs, but a

philosophical concept describing the affective, deterritorialized level of the body,

beyond its anatomy names and definitions. The Body Without Organs is open to

the process of flows and checks. It is connected with and interrupted by other

machines or individuals and systems. These machines can include people, or

artworks, or passages of literature, or ideas.

In celebration of exploration and less traditional approaches that promote

new ways of thinking and hopefully positive change, this chapter follows its

introduction in a "novel" manner. The politics of art making is explored through

Lacanian and Deleuzian subjectivity and capitalism by way of the graphic novel

image. Deleuze's cinematic concepts of movement and time images are applied to

print image & text in a blended graphic novel/zine. This next section is a folding

in and out of the politics of art encounters and subjectivities, in terms of Lacan's

Symbolic, Imaginary, and Real registers, Deleuze's and Guattari's molar,

molecular, and lines of flight, and capitalism. This mixed, atypical approach to

academic theory opens up possibilities for new understandings and positive,

continual change in the self, arts, and arts education. In using origami steps to create a paper face as a framework, there is an underlying play with Deleuzian concepts of the *fold* (1993) and *faciality* (Deleuze & Guattari, 1980/1987). The face overwrites the human with a system of understanding that signifies and makes sense. The face tethers the drift of signification by attaching meaning to the expressive gestures of a subject. Deleuze's faciality is an intersection of a pair of strata that constructs the face. In the *black hole,* significations hold potential meaning. Over this, the *white wall* is the plane-of-nothingness which becomes the marker of subjectification. Faciality is created through a process of decoding and over coding between these two strata. Together the black hole and white wall create a dominant reality and construct the subject. Faciality serves a policing function, a political function. It is not limited to faces and is a concept that extends to other body parts and objects that are in a position of subjectivity. Here, faciality is an idea that serves as an appropriate scaffold for the politics of art making.

Politics of Art Making

POLITICAL JUDGEMENTS IN MUCH ART MAKING, ART VIEWING, AND ART TEACHING ARE FUELLED BY MORAL VALUES BASED ON AUTHORITY AND POWER.

IMAGINARY

SYMBOLIC

ACCORDING TO GILLES DELEUZE AND FELIX GUATTARI IN ANTI-OEDIPUS (1983, P. 83) THERE IS NO DIFFERENCE IN NATURE, ANY BORDER LINE, ANY LIMIT AT ALL BETWEEN THE IMAGINARY AND THE SYMBOLIC.

THE MOLAR/SEGMENTAL/HARD LINE (DELEUZE & GUITTARI, 1987) FRAMES THE INDIVIDUAL INTO TERRITORIAL SOCIAL GROUPS, LIKE FAMILY, CLASS, SEXUAL ORIENTATION, GENDER, OR PROFESSION.

MOLAR

THE MOLAR LINE IS A WELL-DETERMINED SITE OF CODED WHOLES,

LIKE SOCIAL AND MORAL TRADITIONS,

OR ESTABLISHED RULES REGARDING APPROPRIATE ART,

OR THE IDEA OF THE TEACHER AS MASTER AND BESTOWER OF INFORMATION.

ALL ART IS A POLITICALLY CHARGED ENGAGEMENT. IT REACTS TO THE STATUS QUO; RENDERING IT INVISIBLE, REJECTING IT, OR REINFORCING IT.

ART THAT EXHIBITS POLITICS OF THE INVISIBLE STATUS QUO IS THE LEAST OBVIOUS.

PAINTINGS OF PEACEFUL LANDSCAPES, CALM STILL LIFES, OR MAJESTIC ANIMALS SEEM FAR FROM POLITICAL...

THIS TYPE OF ART GRACES THE WALLS OF DENTIST OFFICES, LIVING ROOMS, AND EVEN SOME ART CLASSROOMS.

PRIVATE ART INVESTORS WHO LEND THEIR COLLECTIONS TO GALLERIES COME WITH THEIR OWN POLITICS.

CHARLES SAATCHI'S EXTENSIVE COLLECTION OF CONTEMPORARY WORKS CONTAINS A NUMBER OF CONTROVERSIAL PIECES.

FOR EXAMPLE...

THE THEME OF MARCUS HARVEY'S *MH* (1998) CANVAS IS IMPRISONED CHILD MURDERER, MYRA HINDLEY.

CHRIS OFILI'S *THE HOLY VIRGIN MARY* (1996), IS AN AFRICAN MADONNA SURROUNDED BY ELEPHANT DUNG.

DAMIEN HIRST'S *THE PHYSICAL IMPOSSIBILITY OF DEATH IN THE MIND OF SOMEONE LIVING* (1991), IS A DEAD SHARK SUSPENDED IN A TANK OF PRESERVATIVE.

AS AN ADVERTIS-ING MOUGAL, SAATCHI, KNOWS...

... ANY PUBLICITY IS GOOD PUBLICITY.

THIS HAS FINANCIALLY BENEFITED HIM, THE ARTISTS WITH WORKS IN HIS COLLEC-TION, AND THE HOST GAL-LER-IES.

MUCH OF SAATCHI'S 'SENSATION' EXHIBIT, CONTAINS MANY OVERTLY POLITICAL ART WORKS.

THE GRAPHIC NOVEL ART FORM IS NO LESS SUSEPTIBLE TO MOLAR POLITICS.

OFFERING MULTIPLE MODES OF TEXTUAL AND VISUAL MEANING (KUHLMAN, 2007; DUFFY, 2009), IT ALIGNS ITSELF WITH MULTIPLE LITERACIES.

MULTIPLE LITERACIES ARE WIDELY SUPPORTED, PARTICULARLY IN LITERATURE AND INFORMATION TECHNOLOGY EDUCATION (BANGOU & WATERHOUSE, 2008; JEWITT, 2005; KRESS, 2003; MASNY & COLE, 2009).

FOR DIANA MASNY (2009), MULTIPLE LITERACY THEORY (MLT) IS A PHILOSOPHICAL POSITION AND OPERATING PRINCIPLE FOR READING THE WORLD AND SELF AS TEXTS...

THESE TEXTS TAKE ON MULTIPLE MEANINGS CONVEYED THROUGH WORDS, GESTURES, ATTITUDES, WAYS OF SPEAKING, WRITING, AND VALUING. THEY ARE TAKEN UP AS VISUAL, ORAL, WRITTEN, AND TACTILE...

MLT IS BASED IN DELEUZIAN TRANSFORMATIVE POSSIBILITIES, POWER OF AFFECTING AND BEING AFFECTED, AND THE IMPROVISATIONAL NATURE OF LEARNING.

SOCIAL

CULTURAL

HISTORICAL

POLITICAL

MULTIPLE LITERACIES ARE SOCIALLY, CULTURALLY, HISTORICALLY, AND POLITICALLY SITUATED (MASNY, 2005, 2009; WATERHOUSE, 2009)

ARTS EDUCATION HAS HAD AN AGENDA TO ALIGN ITSELF WITH MORE SOCIALLY AND POLITICALLY ACCEPTABLE SUBJECT AREAS LIKE ENGLISH, MATH, AND INFORMATION TECHNOLOGY. IT IS GIVEN VALIDITY AND FINANCIAL SUPPORT AS A RESULT.

THIS IS ACHIEVED THROUGH INTEGRATED CURRICULUM, MULTIPLE LITERACIES, AND BRAIN THEORY SUPPORTING THE ARTS', PARTICULARLY MUSIC'S, INFLUENCE ON INCREASING COGNITION (RAUSCHER, SHAW, & KY, 1993), ...

IN TURN, SOCIETY, POLITICS, AND EDUCATION INFLUENCE WHAT IS BEING TAUGHT ABOUT ART (CLARK, 1996; ELKINS, 2003; FREEDMAN, 2003; SMITH-SHANK, 2004)

ART EDUCATION HAS MOLAR LINES OF POLITICS LINKING TO CAPITALISM.

WHAT THE PUBLIC WANTS THE PUBLIC GETS.

THE PUBLIC IS GROWING MORE MEDIA AND IMAGE SAVVY WITH MUCH INVESTED IN VISUAL CULTURE'S FILM AND INTERNET.

IN HIS STUDY OF FILM, DELEUZE (1983/1986) BROKE THE MOVEMENT IMAGE INTO THREE FORMS OF IMAGES.

PERCEPTION-IMAGE

ACTION-IMAGE

AFFECTION-IMAGE

THE PERCEPTION-IMAGE AND THE ACTION IMAGE ARE BOTH MANIFESTED IN THE LACANIAN *IMAGINARY* REGISTER.

ALL OF WHICH CAN BE DEMONSTRATED IN A GRAPHIC NOVEL FORMAT.

THESE THREE FORMS CAN ALSO BE APPLIED TO SUBJECTIVITY OF THE SELF.

WE ARE ALL ASSEMBLAGES OF THESE THREE IMAGES.

PERCEPTION-IMAGE

THINGS ARE OBJECTIVE.

PERCEPTIONS OF THINGS ARE SUBJECTIVE.

ANY IMAGE THAT GOES FROM OBJECTIVE TO SUBJECTIVE IS A PERCEPTION-IMAGE, WHERE PERCEPTION IS THE MASTER OF SPACE.

ACTION-IMAGE

THE ACTION-IMAGE OCCURS WHEN THE WHOLE FILM REVOLVES AROUND ONE PERCEPTION-IMAGE. THERE IS ALWAYS SOMEONE AT THE CENTRE OF THE ACTION-IMAGE. ACTION IS THE MASTER OF TIME, RATHER THAN SPACE. THE ACTION-IMAGE PRODUCES ACTION, ACTUAL BODIES, AND AFFECTS EXCITEMENT.

DAVID ROKEBY'S *LONG WAVE* (2009) (FIGURE 4.1) IS A HANGING INSTALLATION IN THE ALLEN LAMBERT GALLERIA, TORONTO.

STANDING STILL, THE VIEWER OBSERVES A PERCEPTION-IMAGE FROM ONE POINT OF VIEW.

WALKING THROUGH THE SPACE, THE VIEWER EXPERIENCES HIS/HER OWN ACTION-IMAGE, AS THE FORMATION VISUALLY CHANGES.

AFFECTION-IMAGE

THE THIRD TYPE OF DELEUZIAN MOVEMENT-IMAGE IS THE AFFECTION-IMAGE.

IT CREATES AND REVEALS SENSATIONS AND EMOTIONS.

THE AFFECTION-IMAGE IS AT THE LEVEL OF ALL POTENTIALITIES.

HERE ALL BECOMINGS ARE POTENTIAL, BUT ARE NOT YET ACTION OR THOUGHT.

THE SUBJECT FINDS HIM/ HERSELF BETWEEN TROUBLING PERCEPTION AND HESITANT ACTION.

THE SUBJECT FEELS FROM THE INSIDE.

FEELINGS

EMOTIONS

SENSATIONS

THIS KIND OF IMAGE WORKS DIRECTLY ON THE VIEWER'S SENSITIVITIES, CREATING IMMEDIATE SENSATIONS, THROUGH CLOSE-UPS, EXPRESSIVE COLORS, EMOTIONAL MUSIC, OR ADJUSTMENTS TO FOCUS.

POTENTIAL BECOMINGS

THE AFFECTION-IMAGE IS ASSOCIATED WITH THE **REAL** REGISTER AND **MOLECULAR** POLITICAL LINES.

REAL

THWACK

THE **REAL** REGISTER (LACAN, 1966/2006) IS THE REMAINING PART OF THE SELF, DEFINED BY AFFECT AND GUT-RESPONSE.

IT IS COMPLETELY UNCONSCIOUS AND WE ARE GENERALLY UNAWARE OF ITS PRESENCE.

IT REVEALS ITSELF PERIODICALLY, BRIEFLY, AND BEYOND OUR CONTROL.

THE TRUE DIFFERENCE IN NATURE IS NOT BETWEEN THE **SYMBOLIC** AND **IMAGINARY**, BUT BETWEEN THE **REAL** MACHINIC ELEMENT, WHICH CONSTITUTES DESIRING-PRODUCTION, AND THE STRUCTURAL WHOLE OF THE **IMAGINARY** AND THE **SYMBOLIC**, WHICH MERELY FORMS A MYTH AND ITS VARIANTS (DELEUZE & GUATTARI, 1972/1983, P. 83).

THE **REAL** IS THE MOST ELUSIVE OF THE THREE LACANIAN REGISTERS, AND IS THE ROOT OF OUR HUMAN DESIRES AND TRAUMA.

body

Meaning (ego)

a

fantasy

Real

IN THE *REAL* REGISTER, THE SELF STRIVES FOR AN IMPOSSIBLE 'SOMETHING' THAT IT CAN'T EXPLAIN, AND CAN'T GET AT

OBJET a

PAINFUL PLEASURE

JOUISSANCE

INABILITY TO REACH THIS UNATTAINABLE THING RESULTS IN PERSONAL TRAUMA.

THE BINARY OF THE MOEBIUS STRIP MIGHT REPRESENT LACAN'S DESIRE AS A LACK AND DELEUZE'S & GUATTARI'S DESIRE AS PRODUCTION.

DESIRE

TRAUMA

THEY ARE SEPARATE AND SEEM ON OPPOSITE SIDES, BUT ARE CONTINUOUS WITH EACH OTHER.

LIKE AN ANT CRAWLING ALONG A MOEBIUS STRIP, STRIVING FOR THE **OBJET a** IS CONTINUOUS.

THE SECOND IT IS REACHED, IT IS LOST AND A NEW **OBJET a** TAKES ITS PLACE.

REAL AS A GAP...

THERE IS A GAP BETWEEN LACK AND PRODUCTION.

THE GAP INVOLVES A GENERATIVE ABSENCE. (DELEUZE & GUATTARI, 1972/1983, P. 35).

POLITICS LIES IN THIS GAP, MARKED BY THE DUALISM BETWEEN BEING AND EVENT (SMITH, 2004).

BEING IS A REPRESENTATION OF SUBJECTIVITY AT THE IMAGINARY AND SYMBOLIC.

THE NEW EVENT, OR SENSE, IS THE INTERRUPTION OR IRRUPTION OF THE **REAL** AS AFFECT OR AS PRODUCTION AND BECOMING.

THE GAP BEGINS AT THE AFFECTION IMAGE, JUST BEFORE THE ACTION OR EVENT.

ART FILLS EMPTY SPACES ON WALLS AND IN THE MINDS OF ITS VIEWERS AND CREATORS...

THIS SPACE OR GAP LIES BETWEEN THEIR BELIEF IN WHO THEY ARE AND THEIR IDENTITIES' SEARCH FOR THE *OBJET a.*

THERE IS THE ATTEMPT TO USE ART AS THE OBJECT OF DESIRE, BUT IT CAN NEVER TRULY FILL THAT VOID.

REAL AS DESIRE...

THE LACANIAN SELF DESIRES SOMETHING BECAUSE (S)HE DOESN'T HAVE IT.

FOR KANT (1790/2004) AND DELEUZE & GUATTARI (1972/1983) THE SELF PRODUCES SOMETHING BECAUSE (S)HE DESIRES IT.

ART MAKING AND ART VIEWING IS A WAY TO PRODUCTION TOWARDS SOMETHING OR SOMEONE NEW.

THE OBJECTIVE BEING OF DESIRE IS THE **REAL** IN ITSELF. THE SUBJECT, BEYOND THE **IMAGINARY** AND **SYMBOLIC**, IS A PRODUCT OF DESIRE (DELEUZE AND GUATTARI, 1972/1983, P. 27 & 53).

THE **REAL** PRODUCES THE PRODUCTION OF DESIRE.
THE **REAL** PRODUCES DESIRING MACHINES (DELEUZE AND GUATTARI, 1972/1983).

REAL IS SCHIZOPHRENIA...

DELEUZE & GUATTARI MODEL THE UNCONSCIOUS AFTER THE SCHIZOPHRENIC PROCESS (1972/1983).

THEY DIFFERENTIATE THE PURE PROCESS MODEL OF SCHIZOPHRENIA FROM THE CLINICAL IDENTITY OF A SCHIZOPHRENIC.

SCHIZOPHRENIA IS A REVOLUTIONARY PROCESS THAT LIMITS LANGUAGE IN ITS SIGNIFICATIONS, TRANSLATIONS, AND DESIGNATIONS.

CONNECTIVE SYNTHESIS: SCHIZOPHRENICS EXPERIENCE THEIR ORGANS AS MACHINES IN A FUNCTIONING ASSEMBLAGE.

DISJUNCTIVE SYNTHESIS: THE SCHIZOPHRENIC'S ORGANS ARE IN FROZEN CATATONIC STUPOR.

CONJUNCTIVE SYNTHESIS: THE SCHIZOPHRENIC EXPERIENCES OSCILLATING INTENSITIES BETWEEN FORMS OR VARIATIONS OF REPULSION (PARANOID) AND ATTRACTION (MANIC).

BENEATH 'I SEE', 'I HEAR', 'I THINK'... EXISTS 'I FEEL'...

THE CODES AND TERRITORIES OF THE **MOLAR IMAGINARY** AND **SYMBOLIC** SUBJECT LIMIT THE BREAKS AND FLOWS OF ASSEMBLAGES,...

...SO DELEUZE & GUATTARI (1972/1983) DEEM THE SCHIZOPHRENIC A **REAL** PROCESS, A BODY WITHOUT ORGANS, AND MOLECULAR DESIRING MACHINES.

DELEUZE & GUATTARI (1980/1987) REFER TO CAPITALISM AS A SCHIZOPHRENIC SYSTEM.

CAPITALISM MANIPULATES DESIRE. IT PRODUCES THE PRODUCTION OF DESIRE.

IF WE UNDERSTAND THE SCHIZOPHRENIC TO MEAN A CATATONIC STATE OR TO ASSUME NEW IDENTITIES, THEN DELEUZE & GUATTARI (1980/1987) ARGUE THAT CAPITALISM ACCOMPLISHES THIS THROUGH THE DESTRUCTION OF TRADITIONAL SOCIAL HIERARCHIES, LIKE CENSORSHIP.

THE THIRD POLITICAL LINE, AFTER **MOLAR** AND **MOLECULAR**, IS THE **LINE OF FLIGHT** OR ESCAPE (DELEUZE & GUITTARI, 1980/1987).

LINE OF FLIGHT

AS IN A MOVEMENT IMAGE, THE **LINE OF FLIGHT** IMMEDIATELY FOLLOWS THE MOMENT OF AFFECT, AS A CHANGE IN DIRECTION.

THIS IS AN AFFECTIVE, DETERRITORIALIZING LINE AND RESULTS IN SEVERING THE TERRITORIAL SEGMENTAL LINE.

CRACK

CRASH

SLAM

... AFFECTIVE

WITHIN AN ASSEMBLAGE OF DESIRE, LINES OF CREATIVITY AND DETERRITORIALIZATION ALLOW THE ASSEMBLAGE TO TRANSFORM, ALWAYS BECOMING SOMETHING ELSE

NELL TENHAAF'S **RODOTS**, 2007, IS AN INTERACTIVE PROJECTION ART WORK THAT IS ALMOST A GAME.

A CLUSTER OF DOTS FOLLOWS THE TAGGED, MOVING PARTICIPANT. THIS TURNS INTO ONE LARGER CYAN DOT (FIGURE 4.2.B).

A GROUP OF PARTICIPANTS ARE CAPTURED ON VIDEO AND THEIR IMAGES ARE PROJECTED ONTO THE WALL. ONE PARTICIPANT GETS TAGGED WHEN (S)HE PASSES THROUGH A 'SWEET SPOT' IN THE CAMERA VIEW (FIGURE 4.2.A.)

THE 'HERDING TASK' SEQUENCE BEGINS. THE COMPUTER GIVES VERBAL DIRECTION TO THE TAGGED 'IT' PARTICIPANT TO HERD ALL THE OTHER PARTICIPANTS INTO A VIRTUAL 'NEST' (FIGURE 4.2.C).

THE **LINE OF FLIGHT** OCCURS WITH THE TAGGED PARTICIPANT'S REALIZATION THAT THEY ARE 'IT', AND CHANGE FROM WANDERING AIMLESSLY TO PURPOSEFUL HERDING.

THE OTHER PARTICIPANTS' **LINES OF FLIGHT** OCCUR IN THE INSTANT OF THEIR OWN REALIZATION AND CHANGE IN BEHAVIOUR.

TIME IMAGE

IN CINEMA, AN ALTERNATIVE TO THE MOVEMENT IMAGE IS THE TIME IMAGE.

BERGSON'S TIME-IMAGE (1946/1992) IS BOTH A CRYSTAL AND RECOLLECTION IMAGE.

DELEUZE'S TIME IMAGE (1985/1989) DESCRIBES MOVING CINEMA IMAGES OR A NARRATIVE SEQUENCE THAT CAN BE UNRECOGNIZABLE AND CONFUSING TO THE SPECTATOR.

THE TIME IMAGE IS TYPICALLY INSERTED INTO A MOVEMENT IMAGE SEQUENCE AT SOME POINT TO SHOCK THE SPECTATORS OUT OF A NARRATIVE THAT MAKES SENSE TO THEM...

...WHEREBY, FORCING THEM TO CONSTRUCT THEIR OWN MEANING BY DELVING INTO THEIR OWN MEMORIES.

THE FOLDING OF TIME IS SIMPLE MEMORY.

THE CONCEPT OF TIME MAKES SUBJECTIVITY UNSTABLE. THE BODY, BRAIN, AND PERCEPTION, WORK TOGETHER AT EACH MOMENT, TO INSTILL A SENSE OF SELF.

WITH A JOLT OF DISTURBING INFORMATION WE CAN BECOME AWARE OF OUR PERSPECTIVE. TIME BECOMES RELATIVE AND PERSONAL.

DAVID ROKEBY'S *SAN MARCO FLOW* (2004) (FIGURE 4.3) EXPLORES TIME BY PLAYING WITH PERSPECTIVE

TWO VIDEO WALL PROJECTIONS PROVIDE TWO DIFFERENT STEREOSCOPIC READINGS OF A RECORDED AND EVOLVING SCENE OF PEOPLE, PIGEONS, AND TOUR GROUPS AT THE PIAZZA SAN MARCO, VENICE.

THE FIRST PROJECTION ACCUMULATES THE ACTIVITIES INTO A VERY LONG EXPOSURE IMAGE THAT DEVELOPS LAYER UPON LAYER OVER SEVERAL MINUTES.

IN THE SECOND PROJECTION, THE PAST FADES MORE QUICKLY RESULTING IN A GENTLY DYNAMIC FLOW OF SOCIAL ARCHITECTURE.

PIGEONS LEAVE WORM-LIKE TRACES. TOUR GROUPS FLOW LIKE RIVERS. TIME IS MANIPULATED INTO ABSTRACT, RHISOMIC FLOWS OF MOVEMENT.

THE PANEL FRAMES THROUGHOUT THIS GRAPHIC MANUSCRIPT FOLLOW A MOVEMENT IMAGE VIA THE SEQUENTIAL AND TRADITIONAL FOLDS OF AN ORIGAMI MASK...

EVEN WITH THE KNOWLEDGE THAT ALL CHANGE IS INEVITABLY APPROPRIATED INTO THE *SYMBOLIC*, DELEUZE'S *FOLD* REPRESENTS OPPORTUNITY AND CONSTANT BECOMING...

THE PRODUCTION OF PRODUCTION.
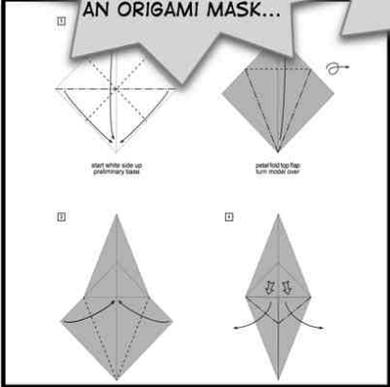
start white side up
preliminary base)

petal fold top flap
turn model over

turn model over
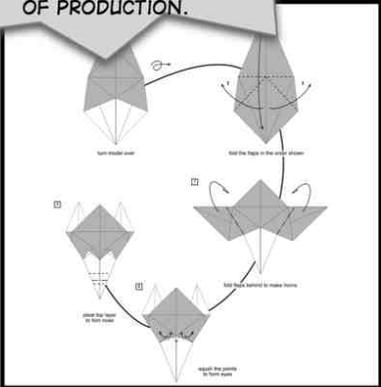
fold the flaps in the order shown

fold flaps behind to make horns

petal top layer
to form nose

squish the points
to form eyes
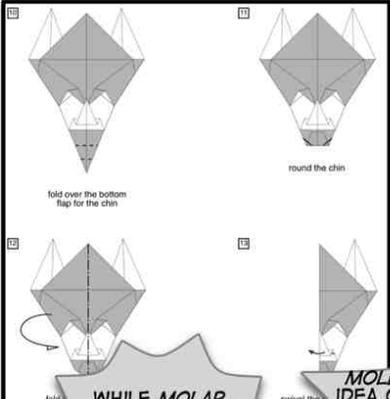
fold over the bottom
flap for the chin

round the chin

fold

swivel the
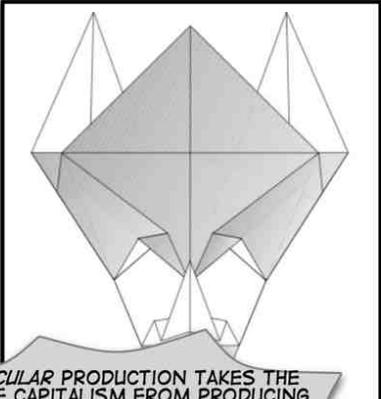
WHILE *MOLAR* PRODUCTION IS A PRIMARY COMPONENT OF CAPITALISM...

MOLECULAR PRODUCTION TAKES THE IDEA OF CAPITALISM FROM PRODUCING DESIRE, TO DESIRING PRODUCTION, FROM POLITICAL TO ETHICAL...

WHERE ETHICS, AT THE LEVEL OF THE *REAL*, IS AN OPENING UP OF POTENTIALITIES.

IN A THEORETICAL, SCHIZOPHRENIC WAY,

BOTH ART ENCOUNTERS AND CAPITALISM CAN DESTABILIZE AND DETERRITORIALIZE MOLAR ORGANIZATION AT EITHER THE SOCIETAL OR PERSONAL LEVELS.

THIS GRAPHIC NOVEL EXPLORATION HAS PASSED THROUGH A VARIETY OF THEORETICAL CONCEPTS:

FROM LACAN'S THREE SUBJECTIVE REGISTERS,

AND DELEUZE'S & GUATTARI'S THREE POLITICAL LINES,

THROUGH DELEUZE'S CINEMA IMAGES, WHICH HAVE BEEN APPLIED TO THE GRAPHIC NOVEL, ART ENCOUNTERS, AND THE SELF.

VARYING PERSPECTIVES, SUBJECTIVITIES, PHILOSOPHICAL POSITIONS, AND MULTIPLE WAYS OF WORKING HAVE ALLOWED FOR AN OPEN AND RHIZOMIC EXPLORATION OF ART MAKING AND ITS POLITICS.

ALL WITH A SLANT TOWARD THE POTENTIAL FOR POSITIVE CHANGE AT THE MOLECULAR REAL.

ALL WITH RELEVANCE TO ART AND ITS EDUCATION.

ART PRACTICE, ARTISTS, AND ART EDUCATORS CAN ALL SERVE AS WAR MACHINES THAT ATTEND TO EXISTING REACTIONS AND RESPONSES BY DE-CENTERING RELATIONSHIPS AND FOCUSING ON MULTIPLICITIES.

OUR LACANIAN IMAGINARIES STILL NEED A TERRITIORY FROM WHICH TO OPERATE.

CREATIVE LINES OF FLIGHT LEAD SOMEWHERE, BUT CAN ALSO RETURN.

DETERRITIORIALISATION ALWAYS ENDS IN RETERRITIORIALISATION,

... A FOLDING AND UNFOLDING OF THE POLITICAL.

INCREASED UNDERSTANDING OF THE MOLAR AND MOLECULAR SELF AND ITS EFFECTS ON AND AFFECTS TO ART MAKING, PROVIDES BENEFICIAL INSIGHT TO THE EXPERIENCE AND PURPOSE OF ANY ART STUDENT, ART EDUCATOR, AND ART PROGRAM.

Focus Artists for Chapter 4

Figure 4-1
David Rokeby: *Long Wave,* 2009.
Permission to copy image in email consent, November 18, 2010.

Figure 4-2-a	Figure 4-2-b	Figure 4-2-c
Participants on video,	Cluster of dots	Tagged participant
projected on wall.	follows tagged	heards others to
	participant.	virtual nest.

Figure 4-2
Nell Tenhaaf: *Rodots* sequence, 2007.
Participants are captured on video and projected onto the wall. Permission to copy images in email consent, November 3, 2010.

Figure 4-3
David Rokeby: *San Marco Flow*, 2004.
Permission to copy image in email consent, November 18, 2010.

Chapter 5
In Your Face and Future: New Media Arts

The graphic novel uses traditions of the written word and imagery

stemming from drawing to explore, express, and communicate. Traditionally,

comics were hand-written and drawn using sequential pictures and dialogue, like

in film. They were then published in newspapers or as comic books using

typesetting and offset printing. As tools advance, the process is made more readily

available to a wider population of would-be comic artists, photo enthusiasts, and

scrap-bookers. Conditional to the availability of computer labs, opportunities

open up for classroom use in a variety of subject areas in addition to art

(Crawford, 2003; Jacobs, 2007; Weiner, 2003). Continually updated computer

design and publishing programs have enabled graphic novelists greater freedom.

While hand drawing may continue to be certain graphic artists' method of

preference, digital options are available for increased volume, speed,

convenience, and overall layout and design.

The graphic novel process has been incorporated into the previous chapter

as a working example of older media that is evolving using newer tools. It was

created through the Plasq computer program, *Comic Life* (2010) that is part of the

Apple bundle. The process was much more time consuming than simply writing a

text document, but this might have been due to the initial unfamiliarity with the

program. At least for this user, composing through the graphic program was

enjoyable and allowed for the usual, personal satisfaction that accompanies image

use. The tools have the potential to change the process. While some images were

created using pen and paper and scanned into the templates, mostly appropriated

images were used. These were either scanned or downloaded from the Internet.

Comic Life has a variety of page templates containing frame arrangement to be

chosen, but in this case, the templates were designed by the user to emulate the

origami folds of a mask/face. The overall result is a relatively linear progression

intermixed with more rhizomic image collages that are meant to take the

reader/viewer out of the sequences, periodically, for variation, interest, and affect.

Whether the resulting composition is effective in molar communication and/or

molecular change, is a subjective question. Only the individual reader/spectator

knows whether this graphic novel section explains the politics of art making in a

way that is moving, or touches her/him at the level of the Lacanian Real. The

revelation of a glimpse at the Real is not even recognized by the self in most

instances since the Real is an unconscious register. Each reader's own psyche is

individual. Each Imaginary is different, so the Real may be ruptured in dissimilar

ways, with diverse triggers. Some art created by way of older, more traditional

media, like acrylic painting, bronze cast sculpture, or silkscreen print making, has

certainly managed to be emotionally moving. There are still plenty of artists who

continue to work with traditional media and through it, continue to touch both

themselves and the spectators on a deep, affective level. However, the longer an

art media is used, the more it is explored and manipulated, and potentially the

more difficult it becomes to use it in completely unique, revolutionary ways. It is

for this reason that current rapidly changing technology is so intriguing to artists

and our culture in general. New media forming around information technology

presents new and vast possibilities. This chapter attempts to use the ideas of

media, ae(i)sthetics, and ethics in art as machinic elements that interrupt, bounce

from, weave, and redirect one another. It will use specific art examples to explore

art making and the posthuman relevance of new media. Continuing with a study

of Canadian contemporary art, these art examples will focus on new media works

by David Rokeby, Nell Tenhaaf, David Hoffos, and Norman White.

New Media Emergence and Surgence

      Information technology's role in society. Before the eighteenth century,

a supreme, absolute, and unlimited lawmaking authority ruled Western societies

of sovereignty. The goal of this authority was to tax its subjects and to rule by

death. As a French military and political leader, Napoleon Bonaparte's rule, at the

turn of the 19th century, saw a conversion from a society of sovereignty to a

society controlled by discipline. In his text *Discipline and Punish* (1995)*,* Michel

Foucault outlined how social order is maintained in this "society of discipline."

He compared the control of this society to Jeremy Bentham's *Panopticon*, a

circular prison where few guards monitor many prisoners. This organized,

enclosed environment was apparent in prisons, schools, hospitals, and particularly

in the factories of the World War years.

      After World War II, the rise of Postmodernism, and now with the

advancement in computer technology, the industrial revolution has given way to

the information revolution. It is the information revolution that describes current

technological, economic, and social trends. It is *societies of control* (Deleuze,

1992) that are replacing disciplinary societies. Now the idea of the panoptic few

monitoring the many is being replaced by a reversal mode of controlling

surveillance where the many monitor the few. This inversion has been termed

sousveillance (Mann, Nolan & Wellman, 2003), where the masses monitor each

other through cell phone photography, Internet blogging, and personal digital

information that circulate the web. While the French origins of *sous*veillance

allude to an *under* or *hidden* form of surveillance, the term *synopticon*

(Matthieson, 1997) suggests a more open situation where public surveillance

keeps individuals in check. This social control has rapid turnover as the corporate

"man of control is undulatory, in orbit, (and) in a continuous network" (Deleuze,

1992, p.5).

Humans have used technology as tools and craft to control and manipulate

their environment for as long as they have transformed the earth's resources into

simple tools. The root of the word of *technology* has early Greek origins that are

evident in *techné*—meaning craftsmanship or art. At the time of its use, it was

contrasted with *epistemé*, meaning science and knowledge. Today, it is common

to assume the opposite, that technology is often a result of science and

engineering. While the term *media* refers to the specific materials used in art

making, it also describes modes of communication with the public based on

specific technologies. Popular older media includes print and analogue broadcast

sources. Advancements in new media push the envelope with digital imaging,

virtual reality, and artificial intelligences. Minority groups recognize new media

advancements as opportunities for revolution and reform. Artist and feminist,

Nancy Paterson, promoted women and information technology in her paper

Cyberfeminism (1996), when she wrote,

> Transgressing order and linear organization of information, cyberfeminists
> recognize the opportunity to redefine 'reality,' on our terms and in our
> interest and realize that the electronic communications infrastructure or
> 'matrix' may be the ideal instrument for a new breed of feminists to pick
> up and play.

Paterson (1996) goes further to say that electronic technology defines and drives
molar identity issues, and its dissolution of time and space is contributing to
pluralism, diversity, and the disappearance of dominant history. However,
minority groups and their manipulation of information technology are eventually
absorbed into the Big Other, the status quo, where they are accessed, accepted,
and appropriated by society. The same will apply to Posthumanism. It is worth
noting that Posthumanism is not simply equated with technical advancement.
However, new media has great relevance to this posthuman era.

Breaking boundaries with new media. New media is a tool of
technology, and it is difficult to define due to a society of constantly changing
technologies. In fact, it is arguable that the interactive, integrated, kinetic nature
of new media takes it beyond a tool. Technology, social reaction, and social
application mesh, affecting one another. New media blurs distinctions between
interpersonal and mass communications. It breaks connections between the
physical and social place. It takes sousveillance even further, enabling the *many* to
communicate with the *many* (Mann, Nolan & Wellman, 2003). It allows for
widespread, collective contributions and new, unchartered opportunities for
exploration. New media artists take advantage of computer graphics, interactive

technologies, or robotics, to delight, disturb, or provoke themselves and the viewer. Many artists initially push boundaries, discovering new things that contribute to further advancement of new media. They explore the limits of these characteristics of information technology, that present new challenges, like the problem of preserving artworks that rely on constantly-updated technologies.

David Rokeby is a Toronto based artist who has been previously mentioned herein. Rokeby graduated from experimental arts at the Ontario College of Art in the mid 1980's and has followed a path of practicing artist ever since. For a quarter century he has participated in major exhibitions at both art galleries and science museums and has received a number of very prestigious awards (Langill, 2009). He is internationally recognized for his art works, which are mostly interactive, new media installations. Rokeby (2006) believes that the art tools used are a key part of the art process, and his tools are typically computer based, often with video and sound. He will usually begin by logically creating the tools for a specific purpose and then use them to create his art. While the tools are more scientific, Rokeby is interested in "the virtual tactilability" if new media, as well as the tangibility of a medium that changes the way a viewer moves when s/he encounters it (2006). He looks for a "counter veiling approach to what seems obvious or prevalent or most often followed" (2006). *Gathering* (2004) (Figure 5-1) is an example of such an art installation that was commissioned by the Art Gallery of Hamilton for the Sao Paulo Bienal (Rokeby, 2009). This is a large immersive video installation consisting of eight, large video screens arranged in a tilted circle within the gallery space. A video camera pans and records moving

images of people in the street, outside the gallery. A computer program separates

the figures from the background. Then these images are analyzed and separated

into moving fragments of color, which are sorted and arranged according to a

shifting set of rules (Rokeby, 2009). Flesh tones are separated from clothing, and

clothing is separated and sorted by like colors. Then the moving patches of color

are displayed across the screens in a spectrum effect, with blues on one screen,

red on the next, yellow on the next, and so on. The patches of color are organized

by three sets of criteria that are in a time sequence.

Figure 5-1
David Rokeby: Gathering, 2004.
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For the first, sorting is done horizontally and by color intensity/saturation along

the vertical. For the second criteria, sorting is done according to height. Finally,

for the third, the patches of color are positioned according to spatial location,

recombining the fragments, producing a densely layered crowed of people

(Rokeby, 2009). The spectator enters the blackened space and becomes surrounded and engulfed by the video projections. The spectator witnesses the computer's manipulation of the "passer-bys" in real time.

Rokeby is not interested in telling stories. Instead he uses new media to explore the politics of interactivity and how people adapt and relate to the technology. In this example, the contributor outside in the street affects the outcome of the artwork, but (s)he does not react to it unless (s)he is aware of it. This is much like what Mann, Nolan & Wellman (2003) observed of subjects' reactions in their souveillance study. On the other hand, the spectator inside the gallery reacts to the projections, but his/her interaction does not actually change the artwork in anyway. The looking and turning in the dark gallery, surrounded by screen projections, can be quite disorientating and stimulating for the spectator. Being enveloped in or washed over by color separations, causes an affective physical response that is more than just visual. Though this response may not be easy for the spectator to put into words. The reaction of the observer to the digital projections correlates with embodiment, where the physical reaction of the body and the cognitive activity of the brain are inseparable. The environment is filtered through the body—through perception and sensation. "(A)s media lose their material specificity, the body takes on a more prominent function as a selective processor of information" (Hansen, 2004, p. 22). If artwork is about the experience, rather than simply a product, than it can be virtually changed without actual change. The virtual change occurs with the change in perception, creating an intrinsic link between meaning and human embodiment. Physical stimulation

or tactilability through digital simulation "places the spectator in a single coherent space encompassing the physical space and the virtual space that continues it" (Hansen, 2004, p.40). Space, image, and body still interact, even in a subtle or less overtly interactive art experience, like *Gathering* (2004), where the observer self doesn't obviously change the art image.

Another Canadian artist that has broken boundaries with new media is Nell Tenhaaf. Tenhaaf's early interest in science, math, and technology has been evolving into the generation of new media artifacts. In her early beginnings with virtual reality, she worked on the *Bioapparatus* project with Catherine Richards (1991), looking subjectively at the technology wave. Tenhaaf believes that many of her new media artworks have a mythical quality, verging on autonomy and the development into a new ontology (2006). She is particularly interested in the human relation with that ontology. Tenhaaf has created new media artworks that *do* respond to the spectator. She feels it is just as important for an artwork to give feedback to the spectator, as it is for the spectator to respond to the artwork (Tenhaaf, 2006). For Tenhaaf, new media artworks can

> play with the viewer's state of mind and engage her or his cognitive capacity to hold two simultaneous but contradictory ideas: the rational knowledge that one is anthropomorphizing the artwork, and the willingness to be completely overpowered by the sense of the piece as having its own autonomous behaviors and possibly even intentions. (Tenhaaf, 2008, p. 12)

She believes that this exchange and feedback opens up examination and

opportunities for future work. In *Push/Pull* (2009) (Figure 5-2), an interactive,

five foot diameter sculpture sits in the middle of a circular space. The piece is

made up of four wire mesh panels set in a wood frame. The wire mesh holds

optical cables, where LED boards send light through the cables and onto the

mesh. Light appears to float on the mesh. A camera tracks the movement of

spectators/participants and then the computer *tags* them. Their behaviors and

choices affect the behavior and response of the system. The participant's bodily

movement around the sculpture drives the conversation between the human and

the system, as well as triggers ambient sound through four speakers surrounding

the sculpture. Lights are amber if triggered by the participant, and yellow if

controlled by the system. In different ways, the four panels react to the

participant's behavior through video and audio display and response.

Figure 5-2
Nell Tenhaaf: *Push/Pull*, 2009.
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Within the artwork, the two agents, human and system, are presented as a

combination of figure images and light clusters. They greet and respond through

three signals of movement, brightness, and sound (Tenhaaf, 2009). The

experience of the work is different for each participant. This work is about the

dynamics of the relationships between the body and new media technology. This

relationship is about the intrinsic embodiment of human to machine and vice

versa.

Deleuze (1993) points out two *folds* relating inside the self to outside

society that involve the utilization of technology. One produces new kinds of life

in the fold of molecular biology and the discovery of the genetic code. The other

produces new kinds of subjectivity through the fold of silicon with carbon in

cybernetics and information technology (O'Sullivan, 2010). Rosi Braidotti

(2006a) supports that the relevance of the *human* perspective is limited in today's

information society. New media is an integral part of the era of Posthumanism,

allowing for posthuman perspectives. Mark Hansen (2004, 2006) delves into the

posthuman connections between digital media and the body, quite extensively in

his two texts. He privileges the body as an information-filtering agent that makes

it indispensable in the digital era. He also stresses how the time element of

multimedia opens up an embodied negotiation within the participant or viewer—

where the participant is "not simply in time, but of time" (2004, p. 249). Deleuze

(1985/1989) has previously identified this opening to time as the *time image*—a

cinema image or narrative sequence that is unrecognizable and confusing to the

spectator. It is typically inserted into a movement image sequence at some point

to shock the spectators out of a narrative that makes sense to them. Whereby,

forcing them to construct their own meaning by delving into their own memories.

Deleuze (1985) uses the following analogy to explain his ideas about the

relationship between movement and time. If *time* is like a door, and *movement* the

hinges, then the door is subordinated by movement when it is hinged. Time is the

measurement of movement, interval, or number; and is how we understand a

typical clock. However, when the door is removed from the hinges, it is no longer

under their control. Now, movement no longer resides *over* time, but instead time

conditions movement. Deleuze maintains a direct transmission of the force of time

into thought and experience. The time image opens to something outside the

image frame, as well as outside the whole set of images that can be framed

(Hansen, 2004). This works outside of real time and space, in the realm of virtual

perception. This posthuman perceptual shift moves from where the participant or

viewer is, to where (s)he was, or where (s)he might be (Hansen, 2004, p. 244).

Hansen (2004b) suggests that the spectator-participant acts as an embodied center

of indetermination that filters data in order to create information and meaning.

Hansen uses art intervention examples to demonstrate how artists make up a

considerable portion of new boundary crossings and multiple perspectives.

    According to David Rokeby (2006), in his new media works, he moves

away from thinking about machines, towards the raw bodily experience of the

participant in the space. Artists use whatever materials are necessary and/or

available for their explorations and ideas. While new media is not necessarily

more posthuman than old media, new media artists' explorations, are interactive,

collective, and must constantly and quickly evolve because of the ever-changing nature of information technologies. New media might be more effective in exemplifying the process of becoming because of the opportunities it presents to blur lines between the self and the collective, virtual community. Collaborative art works and artist or art interest group communities are not foreign concepts to artists using older media. Although, information technology has opened them up to much greater online populations and opportunities with instant messaging, and ongoing documents accessed and manipulated by multi-users. While older media often ends in a finished product, new media viewers and artists, like Rokeby and Tenhaaf, are able to interact with the tools allowing for a developing, flowing, and affective art encounter through a continual process.

New media can use sensation to crack open the Real. Its focus has implications for pedagogy that are incorporated in Chapter 9. Where upon, new media, of which students are less familiar, will be encouraged, opportunities for technology based art process will be provided, new media teaching applications will be explored, and current new media art examples will be discussed. Through experiences, like creating a Stop Motion video for example, students will not be forced to use new media, but will be given plenty of opportunity and encouragement to do so. There will likely be a humanist objection to a lack of explicit outcomes and a discomfort with unfamiliar processes, but the students' discoveries will be worth the insecurities, as students will learn things about themselves that would normally lie buried in their own psyche. A progressive stage of self-knowledge and self-acceptance is invaluable to the learning teacher.

There are vast possibilities that accompany a still under developed tool(s). If the

Lacanian *Real* is accessed through ways that are not yet conscious, logical,

rational, or defined, then these continuous, evolving, and unknown characteristics

of new media cannot be underestimated.

Aisthetics as Affect

In general terms, *aesthetics* is a philosophy of artistic experience

stemming from ideas of sensation or perception. The social human has a highly

functioning brain, and according to Enlightenment scholars like Immanuel Kant

(1790/2004) and David Hume (1757/1965), (s)he seems to appreciate aesthetics.

In fact, both Hume and Kant spoke about judgments of *taste*. Both take the

position that some works of art are better than others, and that some individuals

can detect this due to their more developed sense of taste. Kantian aesthetics had

greater concerns with judgments of beauty, while content and concepts were not

important. Kant (1790/2004) proposed that there is a complex interplay between

perception, imagination, emotion, and intellect, and that judgments of beauty are

universal truths grounded in the real world. His definition of this true beauty is

objective and elicits internal harmony and pleasure. But he described this

response as "disinterested" or detached because it holds the mind's interest, while

remaining independent of purpose and pleasurable sensation. Alternately, Hume

(1757/1965) argued that through education and experience, individuals can

develop skills and abilities to determine standards of taste or aesthetics. Once

these standards are established intersubjectively, they can be used to detect better

or worse art. These positions are still accepted in many current art classrooms,

where the teacher is expected to identify and assess strengths of artworks base on

universal standards procured through their art and teacher training and experience.

Formalist aesthetics and pedagogy, in turn, translate to a method of analysis, a

process of seeing, and ways of knowing (Tavin, 2009). Even in this thesis, there is

no denying that composition and balance were considered in the *graphic novel*

pages of Chapter 4. These standards, which commonly find their way into school

visual arts curriculum as the Elements and Principles of Design for example, are

then formally taught to the students.

David Hoffos is a Canadian, Montreal born artist who currently lives and

works in Lethbridge, Alberta. Hoffos has enjoyed a successful exhibition history,

showcasing what is approaching twenty years of active art making (personal

website, 2010). Perhaps his most recognizable body of work comprises of the

Scenes from the House Dream, a five-year series of multimedia installations.

Hoffos' installations comprise of multiple, miniature, diorama-like scenes, as well

as some life-size projections of human figures. The scenes are a combination of

miniature models integrated with projected moving images, which are created

through a rather low-tech method that is clearly visible to the spectator. Video

playing monitors are placed on stands in the spectator's space. The moving

images are reflected onto the models by way of small panes of glass. In terms of

aesthetics, the results show surprising detail, spatial depth, and balance. A unified,

overall display creates interest by contrasting the familiar, cinematic references

and devices with the unsettling nighttime, dreamlike qualities that make little

logical sense. The scenes do not play out as a movement narrative from one to the

next, but instead are like the cells of a montage with the projections running on

loops. To the viewer, who walks through a darkened, winding corridor, peering at

the scenes through framed openings in the walls; the effects are phantasmic,

ethereal, time images.

But there is more. While current aesthetics are at least partially considered

in intellectual and interpretive terms, Kantian aesthetic theory based on taste,

beauty, form, and detached emotion has been challenged in more recent times. It

does not seem enough to fit with much contemporary art, particularly where

values that are acquired through cultural indoctrination are questioned. Arts

education scholar, Kevin Tavin, reminds that:

> The categories and practices that make up the discourse of aesthetics in art
>
> education, while appearing to the eye as natural and good, are of course
>
> themselves part of historical and political institutions that produce and
>
> reproduce their faith in the discourse of aesthetics, and in the institutions
>
> themselves. (Tavin, 2009, p. 7)

Tavin (2009) even suggests that the term "aesthetics" should appear with a strike

through it (~~aesthetics~~), to indicate that it is always under a form of erasure and that

it should never speak for itself. Arts education should transverse or "cut across"

the aesthetic fantasy to reveal its unbearable (w)hole (Tavin, 2008)—where the

whole of formal aesthetics is in fact a hole or an illusion of a universal,

transhistorical solution.

The term *aisthetic* derives from the Greek term *aisthestai*, which means to

perceive. While *aesthetics* more commonly refer to the transmission of meaning

through *sense*, like touch, sight, smell, taste and hearing, as well as molar

judgment, *aisthetics* refer to receptive, pure sensory perception, which makes

meaning through bodily *sensation*. jagodzinski (2008) differentiates the two

terms, explaining that "(a)isthetics (*asthitikos*) belongs to the body's affective

sensations of the unconscious preindividual 'self', while aesthetics belongs to the

imagination, to perception of the conscious self." In building on theory

established by Deleuze (1993, 2003) through Leibniz, and then jagodzinski (2008,

2010), I am positioning the aesthetic, or more appropriately, the *aisthetic*, as

affective, based on the senses, instinct, emotions, and desires.

Back in the mid-eighteenth century, Burke & Phillips (1767/1998) and

Kant (1790/2004) had established the sublime as something overwhelming to

which nothing can be compared. It is irregular and can even be fearful and

painful. For Jean-Francois Lyotard (1994), the sublime is a felt, aisthetic

experience that is pleasurable anxiety. This sounds much like Lacan's *jouissance*.

This painful pleasure can be witnessed in a new media example; the physical

investment of a boy engrossed in playing the Xbox *Call of Duty* video game. It is

an aisthetic experience that is a sensory contemplation at the level of the body.

Unlike Kantian aesthetics, this kind of aisthetic experience cannot easily be

rationalized through logical empirical judgments because it lies outside of the

realm of verbal language (Wittgenstein, 1953/2001). Aisthetics was born prior to

logic and meaning. It existed as a discourse of the body; the surface of the body

being the mediating boundary between inner and outer (Buck-Morss, 2005). It is

beyond subjectivity in some respects, where it ruptures otherwise dominant

regimes of signification and expression (O'Sullivan, 2006). Freud (1974) termed

this aisthetical affect the *uncanny*, while Lacan (1966/2006) referred to it as *petit*

objet a. Affect occurs at the level of the Lacanian Real. Aisthetics is a hesitation

or gap between the stimulus and the response, and allows freedom for creativity.

This is the deterritorializing function of the art experience. With

deterritorialization, change is possible.

     A third Deleuzian fold (1993) is that of language, where dominant

signification breaks down exposing the limits of language. It opens the human out

to *non-* or *post*human forces that can then be folded back "into" him/herself. This

has the potential for producing new modalities of being and new means of

expression (O'Sullivan, 2006). This expression is intensive, affective, and

creative, like art making. Massumi (2002) and O'Sullivan (2006) support

Deleuze's and Guattari's view of aisthetics as the effect that the art object or art

practice has on the participant's becoming. Artists' explorations, particularly

through new media, are considerably suited to a posthuman attitude of becoming.

Like the posthuman, affective aisthetics is beyond representation. It is unchartered

and unknown. Once it becomes recognized and categorized, it is no longer affect,

but becomes about context, meaning, and form.

     Hoffos' work has been discussed in aesthetic terms, but it can also be

addressed through aisthetics. One scene, *Scenes from the House Dream:*

Airstreams (Figure 5-3), displays a silver camping trailer in the woods, in the

dark. The woods appear eerie and almost alien, not unlike a photo negative, as

they are dimly illuminated in a turquoise moonlight. The "moonlight" seems to be

unnaturally entering the scene from both the left and right sides, which seems

foreign and "not quite right" to the viewer.

Figure 5-3
David Hoffos: *Scenes from the House Dream: Airstreams*, 2003.
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Consent Form, 2010.

The camper's interior gives off a warm, golden light that is cast through the

window and open door onto the campsite foreground. While the contrast in

lighting might be aesthetically explained as the use of complementary colors, it

has a jarring affect on the viewer. A moving projection of a single man entering

and exiting the trailer and puttering around the campsite has a bluish cast. It is the

same cast associated with a television in an interior, seen from outside in the

street. This reversal of inside and outside is unsettling and plays on the sensations

of the viewer. There is an additional feeling of disassociation as the effect of

cinema technology is played against the lack of technology associated with

camping. The setting is secluded and the camper alone, so the viewer is placed in

the position of voyeur, peering into the scene. The viewer searches for an *objet a*,

something that (s)he can't explain. A feeling that is there, but is not consciously

known. A feeling of power as well as perhaps some Symbolic guilt accompanies

the sensation of anonymity for the viewer. These sensations are all aisthetic.

In another example of Hoffos' work, *Scenes from the House Dream:*

Absinthe Bar (Figure 5-4) plays with art canon in its obvious similarities to Edgar

Degas' *The Glass of Absinthe*, 1876. Here is a moving image of a life-size figure

of a woman. She sits drinking and smoking at a small table. She is performing

mundane tasks and the video loop plays continuously. However, as the spectator

wanders through a corridor in darkness, distracted by the glow from framed

windows, (s)he suddenly stumbles upon the woman and is moved on a visceral

level. While the seated figure does not jump out abruptly, or shout to shock the

viewer in an obvious way, her size and quiet movement catches the "voyeur" off

guard. The watcher becomes the watched, deeply feeling that discomfort as the

perceived control that was held is abruptly taken away. Like the cinematic clip in

Airstreams, the drinking woman exists, ghost-like and silent, with an eerie glow

against the blackness. The effect moves the viewer on an aisthetic level—the Real

level. Even though an attempt is being made here to explain the situation, when

occupying the position and experience of the viewer, these sensations occur

without explanation or even certain logical awareness.

Figure 5-4
David Hoffos: *Scenes from the House Dream: Absinthe Bar*, 2004.
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Consent Form, 2010.

Hoffos does not involve the spectator to create an evolving art encounter

the way Tenhaaf or Rokeby do, but *Scenes from the House Dream* can be

considered a crossover of old and new media. The video projections breathe life

into the sculptural miniatures with the similar effect of a hologram. With the

blackness of the exhibition space and nocturnal scenes, the voyeuristic windows,

and the destabilization of more traditional cinematic techniques used in rhizomic

and none sequential scenes, the viewer is drawn into the exhibition in an uncanny

manner. Rather than a library of art works, this exhibition is an art encounter in

itself. Each individual art work/scene is a fragment of the whole exhibition. In Lacanian terms, the fragmented exhibition might reflect the fragmentation of the split self, the viewing subject. Any tiny molecular jolts that affect the viewer on an aisthetic level can trigger change as Deleuzian becomings. Rokeby (2006, June) explains, "I (prefer) projects that 'get under my skin' without being sure exactly why… I have found they are the ones that have lead to more growth and more interesting questions." So, these becomings can happen for both viewers/participants and the artists, themselves.

Ethics in Art

Perhaps allowing opportunity for becomings is a matter of ethics, if in terms of art encounter and art process, aisthetics is supported as an affective experience that influences positive change. Some background is helpful in determining how this may be. As stated earlier, Kantian aesthetics can be considered in intellectual and interpretive terms, emphasizing representation, expression, and form. Of course art's narrative elements do exist and can't be divorced from its affective elements. They feed off one another. From a perspective of representation, Kantian aesthetics is culturally conditioned and is linked to desirability. Here it becomes relevant to judgments of both ethical and political value. In ethical terms, art looks toward the universe. In political terms, it looks inward towards the world and capitalism. Thus, both ethics and politics need to be considered in art practice as well as teaching, particularly in posthuman times where previous definitions of *human* have expanded.

Ethics in a traditional sense. It is quite common for morality and ethics to

be accepted as interchangeable in current society and within the institution of

education. In the Ontario College of Teacher's *Ethical Standards for the Teaching*

Profession (2006), Integrity is explained as honesty, reliability and *moral* action.

The continued existence of these standards in 2011 is indicative of the

presumption that there may be some unethical or immoral component deep within

the teacher-student relationship that must be addressed. Hume (1751/2003)

established parallels between moral and ethical judgments, making them secular

and about expressed feelings and matters of social convention. In *Art and Ethics*

(2001) Berys Gaut outlines three potential positions for the relationship between

ethics or morality (using them interchangeably) and art:

- Aestheticism/autonomism: The view that art and the artist are above

  morality; ethical flaws have no relevance to Kantian aesthetics.

- Immoralism: Ethics is subordinate to art; ethical flaws can make art better.

- Moralism/ethicism: Art is subordinate to ethics; ethics is the basis from

  which all art must be judged; ethical flaws can make art worse.

He defines an ethical flaw as an intrinsic property of the artwork itself that

expresses an attitude toward its subject matter. If expressed by a person, it would

be perceived as unethical. Ethicism is an option in critically evaluating works of

art since evaluation requires knowledge of concepts, style, art language, analysis,

and lines of de-markation. This direction of ethical thought supports Danto's

(1996) general assumption that art identifies what is valued by culture through its

historical and institutional context, like Kantian aesthetics. Environmental and

some Earth art, that attempts to encourage the spectator to better understand

nature, raises ethical questions around environmental issues. For example, Robert

Bateman has been widely accepted and successful in mainstream society for his

realistic paintings of animals, particularly endangered species, in their natural

habitat. Earth art tends to be sculptural, using natural materials in outdoor

settings. Angela Palmer's *Ghost Forest* (2010) is a traveling outdoor exhibit

where ten tree stumps from Ghana are displayed, emphasizing the depleting

rainforests and climate change (Palmer, 2011). While current ethical thought

might avoid topics like goodness, duty, and the state of one's soul, we still grade,

evaluate, compare, admire, claim, and justify.

It is important at this point to make a distinction between Morality and

Ethics. They are not interchangeable within my argument. In institutions of

education, religion, or society, there are many rules that govern. These moral rules

dictate conduct or duty and are set by individuals, groups of individuals, or even

"God." These rules are established via the Symbolic Order. Members of the group

are expected to adhere to these rules by those governing and the other members.

jagodzinski (2002b, p.86) explains Emmanuel Levinas' perspective of moral

consciousness; "the Other presents a demand on me, interferes with my sense of

liberty and freedom, and calls on a responsibility that I cannot refuse." In

Transpositions (2006b, p.18), Braidotti writes, "(m)oral universalism activates the

spectre of relativism as a force to intimidation and discouragement." One

differentiating view might be that *ethics* are guiding principles of conduct that are

chosen, rather than morally dictated. However, any guiding principles, resulting

from a regime of truth, emerge from a normalizing and disciplinary system of

morality. Ethics has to go beyond the simple matter of choice. Ethics goes beyond

a moral code of rules that are evaluated through difference. Since good and bad

are relative and have no absolute meaning, they are based on perception. Lacan's

ethics can be considered an ethics of desire. For Lacan in his Seminar VII

(1986/1997), the only thing the self can be guilty of is "giving ground relative to

one's desire" (p. 321). Here, representational desire refers to perceived lack

within the constraints of language, and ethics refers to the self's reconciliation

with the continual state of non-fulfillment through lack. With this in mind,

Marcus Pound (2008) suggests that the ethics of analysis can easily become

simply an awareness of our textual constitution and a resignation to the ceaseless

play of language as we open up to desire and accept the constitutive lack of

subjectivity (p.68).

    Ethics as non-traditional sensation. If ethics goes beyond definition and

representation as traditionally recognized by the senses and stated by the Big

Other, then ethics is more of an acceptance and fostering of sensations felt on a

deep, aisthetic level of the body. Ethics goes beyond what is defined by the

Lacanian Symbolic. Ethics requires a redefining of our understanding of the

subject and accounts of being in the world (Braidotti, 2006b). jan jagodzinski

supports that Lacan has something to offer up to ethics beyond the Imaginary and

Symbolic, through the Real register. jagodzinski (2002b) addresses the "ethics of

the Real" in terms of what is unknowable within the unconscious self—in the

Lacanian Real. The *objet a* within the Real is that unknown cause of desire that is

important to both aisthetics and ethics. Whether we hate or desire the Other is

dependent on difference. Difference, here, does not fall into a duality of what is

the same as the self and what is not, but is more a surplus that goes beyond what

is known. jagodzinski stresses that it is the "unknowability of difference" that

brings about the possibility of ethical evaluation (p.85). For Spinoza (1677/2004)

and Deleuze (1970/1988), ethics is the science of affect. The creative mapping of

experience is affective and ethical. From this perspective, ethics involves a

desiring of molecular production and an opening up of unknown potentialities.

While earth art may have a foot in traditional environmental ethics, works

like Robert Smithson's *Spiral Jetty* (1970), Joseph Beuys' *7000 Oaks* (1982), and

Andy Goldsworthy's *Ice Star*, assembled with the artist's saliva (1987), open up

the potential of natural and manmade materials like rock, plants, dirt, leaves, even

ice, to adapt landscapes. These artists have created both long-term and temporary

artworks that continually change with the weather, environment, and time.

Processes of erosion, growth, disappearance, and emergence affect the land and

nature, which involve and affect the spectators/participants as part of the same

system or cosmos. In *Neukom Vivarium* (2006), Mark Dion has installed a fallen

Western Hemlock tree with its living ecosystem into a gallery setting. A

greenhouse life support attempts to reproduce the conditions of the tree's natural

world. He has placed his art in an "inclusive," "hybrid space" (Art 21, 2010). He

explains, "it is hard to locate where the work is. It's not the tree and it's not the

building and it's not the details like the tiles or the field guide. But it's really the

entire thing" (Art 21, 2010). Dion is interested in "the uncanniness of nature" and

"nature as a process." This type of ethics is about the *process* of becoming minor

rather than minor practice and production, which has already been established as being more political. These artists are taking up ethics as processes that make continual affective connections and responses to the world. This ethics is choosing to creatively connect and respond to the world in an attempt to produce joyful encounters. It is access to something greater than one's self so is self-overcoming (O'Sullivan, 2006, p.46). Transformative ethics encourage a critical, reactive phase, and an affirmative, active phase (Braidotti, 2006b). Tradition should be critiqued while the willingness to change should be cultivated. An ethical person does not just follow moral rules. Creative becoming is a way to affirm the Real processes of differentiation and constant change. So ethics is an important component of becoming; and in turn, becoming posthuman, in terms of both art process and art teaching.

Beyond earth art, an example of this kind of ethical work of art is Norman White's *The Helpless Robot* (1987) (Figure 5-5). White (YZO, 2010) took on what he felt was an "unfinishable task" of attempting to create an artificial personality "as an act of wonder and homage." In his own artist's statement White supports the importance of unknowability by explaining, "I have little interest in artistic creation which expresses things about me or the world that I had previously known.

Figure 5-5
Norman White: *Helpless Robo*t, 1987.
Permission to copy image in email consent, November 13, 2010, and GNU Free
Documentation License, retrieved November 10, 2010, from
http://en.wikipedia.org/wiki/File:The_Helpless_Robot.JPG

I have turned to computers… because they give me ample possibility of eluding

my own contrivance" (YZO 2010). For White (2006, May), electronics has set up

a parameter that is structured and planned, but as new media has lead to

unforeseeable directions. This is ethical art making because it allows White to

overcome his knowable self in terms of creative potentialities and encounters.

True to its name, *The Helpless Robot* (Figure 5-5) is a motorless kinetic sculpture designed to be a passive, electronic dependent. It is a hollow, wooden structure that rests and rotates on a base, and spins by way of the participant's manual force. White's robot has no face. A computer prompted voice speaks to the participant, asking to be moved and manipulated in various ways. The artificial personality asks, acknowledges, persuades, demands, and even complains about the physical assistance from the participant. Its behavior is not random. It has 512 phrases that it uses based on its present and past experiences of boredom, frustration, arrogance, and over stimulation. What seems like a random, reactive process, stems from the computer program and the unpredictable behavior of the participants. The participant's encounter with this work of art is ethical because it foregrounds the *process* of the interaction. The process takes place at the molecular level beyond rational interpretation and molar logistics. The encounter accepts and fosters sensation. The participant is prompted to move the robot, but is not aware of why (s)he desires to do so. There is no known or obvious reward for her/his actions. The aisthetic experience is desired all the same. This occurs at the Lacanian Real level, where a certain *objet a* exists, but is elusive. The experience is deeply affective and holds the potential for new self-discovery.

White is an artist who seems reasonably comfortable sharing his art with the public domain, granting open permission to explore and reproduce. He plays with the 'fold' between his artist's encounter and the participants' encounter, bringing

the inside out and the outside in. He distances faciality, and therefore resists

choosing the subject, by removing the folds of a face. Deleuze and Guattari might

call White's robot a "probe-head" because it is "a rhizomic realm of possibility

effecting the potentialization of the possible" (1980/1987, p.190). To further his

ethical art making, White has published and shared *The Helpless Robot* Delphi

code script on line (YZO 2010). White invites creative and rhizomic contributions

on software development to further explore simulations and emotions. In an

ethical way, White opens up the unknown and allows for interruptions and

redirections by collaborators/desiring machines. One of his primary concerns is to

make discoveries in the experimentation and mistakes, through spontaneity and

accident. Spinoza's and Deleuze's ethics involves exploring the capabilities of the

body as an individual or a group, in a productive way, which can overcome a

separation of the self with the world (Deleuze, 1970/1988; O'Sullivan, 2010). So

for ethical art practice, habits need to be broken and potentialities need to be

explored. Encounters need to be made that are self-overcoming, encourage a

greater connection to the world, and bring positivity and joy where possible.

White's robot is faceless. "The face mimetically performs who and what

the body is or stands for in the future, thus closing off any potential of the body

and any ethical consideration of the other" (MacCormack, 2000, p.2).

Alternatively, ethics is sensation. For Deleuze and Guattari (1991/1994) the being

of sensation is not flesh but the compound of three inseparable components: a

point of emergent order (cosmos), a circumference of delimited structure (house),

and a line of flight towards the infinite (becoming) (Bogue, 2009). The two

constituents of sensation are percepts and affects (Deleuze & Guattari, 1991/1994). They, as "nonhuman landscapes of nature" and "nonhuman becomings of man" (Deleuze & Guattari, 1991/1994, p.169) are inseparable. Where faciality stratifies, sensation *de*stratifies. Deleuze and Guattari (1980/1987; MacCormack, 2000) were advocates of challenging the Face model by reterritorializing faciality through deterritorializing the body. But they have emphasized working within the system in which we exist. The self cannot get out of the *black hole* or through the *white wall* entirely. Instead the self as desiring machine can launch threads of deterritorialization. The abstract, desiring, molecular machine is responsible for both *positive* deterritorialization **and** *negative* faciality. While Deleuze and Guattari support a movement away from binaries, they recognize that all beings exist within a system. Binaries cannot be excluded completely, but the self can continue to function with small movements or increments of continuous change. The importance here does not lie between political right and wrong, but instead in ethical positive change.

The fold has an ethical and political dimension. Thought, impulse, and art encounter are a kind of folding inside of the forces of the outside (O'Sullivan, 2006; 2010). Whether artists, art teachers, art students, or any other appreciators or participants of art, we are entities that are not detached from our environments. We are exposed to the politics of our time, which extends to art making and arts education. Ethics in art begins to extend beyond traditional sense, into non-traditional sensation. With broader perspectives of aesthetics, affective responses that defy definition can be extended into aisthetics. Artists choose their media

based on availability, training, trend, and preference. Hands on, hands dirty, old media is still preserved, utilized, and even treasured by many artists and is still capable of deeply moving art encounters for both artists and spectators. Media that is 'new' takes advantage of advancing technologies. Differentiating the two makes the point that while new is not necessarily better, new is unchartered. New media provides unexplored, novel opportunities for the artist. As some of the art examples demonstrate herein, newer media technologies allow for spectators to become even more active participants as they contribute to evolving, rhizomic art encounters. Generally, art and meaning making are about the era in which the artist lives. This realization forces a straddling between the theory of posthuman art and the representation of the art of Posthumanism. Effective art very often makes visible to society those forces that were previously invisible (Deleuze, 1985/1989). However, if the posthuman defies definition and representation, then Posthumanism can never really explain or define or represent posthuman art. This is a reminder of the structure in which we must live and function where politics and ethics both reside. Regardless, the point being stressed here is that what is desirable to the Real self is invisible, and it is ethically important, particularly in posthuman times, to foster and expose art making that allows for the self to extend beyond its limits toward new discoveries in art encounters. It is ethical to foster safe environments and exploratory opportunities for growth by molecular individuals, defined by folds, threads, and changing post-identities.

Chapter 6
Putting on a Happy Face: The State of Arts Education

"It is in fact nothing short of a miracle that modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry…" (Einstein, 2011, p. 107). With the general public's critique of public education, and Einstein's reputation as a genius and Nobel Prize Winner, these words seem to have clout in mainstream North American society. Einstein, with his disheveled white hair, signature moustache, and German accent, is as recognizable as Da Vinci's *Mona Lisa* and McDonald's *Golden Arches* in popular and visual culture. Ironically, he adds, "To punish me for my contempt of authority, Fate has made me an authority myself" (Einstein, 2011, p. 12). With his apparent struggles with the Swiss secondary school's regimen and rote teaching methods, and his objection with authority, a sixteen-year-old Einstein dropped out of school (Einstein, 2011). Perhaps not coincidentally, this happened in the late 19th century, when Secular Humanism and Modernism were taking hold in Europe. Einstein (1993/1950) became an ardent supporter of Humanism. He possibly served on the advisory board of the First Humanist Society of New York, which established the Humanist Manifesto I (Bragg, 1933) outlined in Chapter 1. Einstein clarified,

> It is not so very important for a person to learn facts. For that he does not
> really need a college. He can learn them from books. The value of an
> education…is not the learning of many facts but the training of the mind
> to think something that cannot be learned from textbooks. (2011, p. 100)

Training in education took on particular importance during industrialization and capitalism as students' attained skills that allowed them to

participate as "cogs" in the workforce. "Arts *training*" and "teacher *training*" still

incorporate this term to indicate specific learned skills required to perform a

practice or practical profession. This chapter emphasizes and describes the

importance and relevance of education in general. Through a historical

background in education through arts education, this chapter will establish a

foundation for the status of current North American arts education.

General Education

Humanism outlined in Chapter 1, has set the stage for Educational

Humanism that has dominated North American school systems since the 19th

century. It should become clear that it is still enormously influential over the

current state of North American education. Educational Humanism has been a

trend that sees great importance and humanity in human intellect. It has advocated

that through open-minded reason, education brings truth to the humans that

partake in it, or instructs in how to reach the truth (Bushnell, 1996). The humanist

hope is that education enlightens its learners, producing better people. These

educated, enlightened people form the foundations of a balanced humanist

society; a society created through human efforts (Herrick, 2005). Until recently,

this concept of the role of education has remained fundamental to Western

modernist thinking. It sees the possibility of a superior education system where

there is an optimum curriculum and pedagogy that will work for all children. The

change in perspective from cultural Humanism to Posthumanism, as well as the

subjectivities of human to the collective posthuman, particularly in arts education,

is influential in this study.

Conflict in humanist education. Liberal Humanism favoring the autonomous subject has been the keystone of Modernity, and is a major proponent in our current, North American education system. However, Educational Humanism is a belief system that sends conflicting messages. Ironclad curriculum documents supported by modern, epistemological knowledge allow us to believe that we, as society and educators, know what students need. On that basis, the students' individual needs must be not only considered, but also prioritized. All students must be allowed to learn at their own rate, while there has been an increase in standardization in public education.

This is the perspective presented by the former U.S. George W. Bush administration (United States Congress, 2002), which touted the nation-wide initiative of *no child left behind,* and national large-scale assessment. While President Barack Obama supports the underlying foundations of the phrase set by his predecessor, he questions the methodology and implementations that have been in place. In his Elementary and Secondary Education Act (ESEA) he increased funding to that initiative, as well as to poor/minority schools and community colleges, to Pell Grant scholarships, and allows more flexibility in educational loan pay backs. Obama has proposed further increases in funding for educational information and communication technologies in 2012 (Mervis, Feb, 2011; U.S Department of Education, 2011). Obama's government has established the current education tag line, *race to the top*. This play-on-words prioritizes multiculturalism and a continued humanistic perspective of hierarchy within education, where privatization in American schools is shifting to the top of the

list. In supporting the neoliberal, technological, educational dream, the Obama

government supports the Charter school movement[6], which sees a tailored mass

education where each child is offered his/her own path of individual development

and learning—an oxymoron to say the least. Obama's support in increased

spending in education and innovation has resulted in a projected $1.5 trillion

deficit in 2011, which has caused national, public concern (Alberts, Jan, 2011). A

substantial amount of teacher dissatisfaction has been evident in the recent

protests in Wisconsin in February, California in May, and Michigan in June,

2011, where government imposed teacher accountability, budget cuts, and

potential union undermining is threatening job security. Teacher accountability is

of particular concern when solely based on student test scores, which are affected

by a myriad of other influences, like student physical and mental abilities, and

financial and class status. Obama has maintained that his government supports the

arts, but the 2011 budget has seen funding cuts in the arts, with the federal

Department of Education absorbing the Arts in Education program, which has

provided support for arts education in public schools (Vallen, Feb, 2010).

Although this study's focus is on Canadian Education rather than

American, an awareness of what is transpiring across the border is relevant since

there are influences due to proximity in either direction. The scholarship and

collaboration between the two countries in arts education does exist. There are

Canadian arts educators who are members of the National Arts Education

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[6] Charter schools are publically funded, omitted from certain public school regulations, attended by student choice and lottery for limited spots, while maintaining accountability to the community and government through student achievement.

Association, attending and presenting at the annual, American NAEA

conferences. Canadian contributors are periodically represented in the National

Art Education Association's *Studies in Art Education: A Journal of Issues and*

Research in Art Education. In the *Studies in Art Education's* special issue

commemorating 50 years of publication (2009 Summer), at least three Canadian

authors were included. In fact, the peer reviewed NAEA *Studies in Art Education*

journal proposed that a Canadian post-secondary arts educator serve eventually as

chief editor for their journal in 2013-14. Unfortunately, the applicable Canadian

University could not support funding to the journal, so the editorial position went

to an American arts educator (jagodzinski, personal communication, 2010).

   Capitalizing on testing. Canadian education is provincially rather than

nationally mandated, so is more varied than its U.S. counterpart. Driven by

accountability and improvement, all Canadian Provinces and Territories, with the

exception of Nunavut, now mandate some form of provincial assessment program

(Volante & Jaafar, 2008). Volante and Jaafar add that this increased use of large-

scale assessment echoes the international trend toward educational

standardization. Testing is administered to all students in several grades to

determine general student and school achievement levels. All provinces include

reading, writing, and mathematics in their testing, with the exception of Quebec.

Quebec replaces English with French language arts. The results were originally

intended for program review and curriculum development. Tests like the

Provincial Achievement Tests (PAT) in Alberta, Foundation Skills Assessment

(FSA) tests in British Columbia, the Education Quality Accountability Office

(EQAO) tests in Ontario, and the Uniform Ministry Examinations (UMEs) in

Quebec, assess in several subject areas and grade levels to insure a set knowledge

base for students. Additionally, Canada uses the Pan-Canadian Assessment

Programme (PCAP) in which a random sampling of 13 and 15 year olds are

assessed in reading, mathematics, and science, in order for the provinces and

territories to validate their own results against national assessment results

(Volante & Jaafar, 2008). All tests are criterion referenced, and are developed and

graded by Canadian teachers under the supervision of provincial/territorial

assessment offices. Some provinces, like Alberta, Ontario, and Quebec, also use

the results to participate in international testing programs (Volante & Jaafar,

2008). In general, standard tests promote sameness in an educational system that

simultaneously promotes humanist autonomy. Standardized testing is not

typically used for the arts in Canadian provinces, unless the subject area is

administered through the International Baccalaureate Programme[7]. Volant and

Jaafar (2008) state that British Columbia, Newfoundland and Labrador, Quebec,

and the Yukon administer secondary provincial examinations in *every* subject.

However according to the *British Columbia Ministry of Education Provincial*

Examination Schedule 2011/12 (2011), the Newfoundland Labrador Department

of Education (2010), and Éducation, Loisir et Sport, Québec (2008) the arts are

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[7] The International Baccalaureate Programmes are worldwide courses of study
originating in Geneva. There are three programs: Primary years, Middle years,
and Diploma. The Diploma is a challenging two-year, university-prep
programme of international education for students aged 16 to 19. Each subject
includes standard, criterion-based, external assessment through an appointed
external examiner.

not included in high school level standardized testing.

While capitalism may have changed somewhat, its basic structure remains the same, but on a larger, more global scale. The creation of goods and/or services for profit, production through private ownership, and prices and wages determined by a market, are all continued elements of capitalism. Although, privately owned enterprises are now giving way to broader, mixed economies, where the state intervenes or provides services, often with double standards. To address global warming, for example, Kyoto Protocol (UNFCCC, 1997) restrictions are placed on companies to reduce their toxic emissions into the atmosphere. However, the Canadian government allows emission trading (Entechnevision, 2003; King, 2008), where the offending companies can buy emission credits so that they can extend beyond the required limits, resulting in doing little to reduce emissions.

This capitalist mentality and opposing standards exists in our public education system as well, where students are considered both products of the system, as well as potential money making employees for our capitalist society. Reports of how creativity is the required skill set of our technologically advanced, global future, coincide with reports that the arts are still the first areas to receive cut backs in schools (Pink, 2005). The concept of national or provincial standardized testing has promised improved public education, when in fact it introduces a whole new set of problems. To begin with, all provincial tests are not really standardized. Ontario's EQAO has changed the types of questions, the scoring methods, and the length of the tests since its inception in the early 1990s.

The tests are not standardized between provinces and territories, with some tests believed to be significantly more difficult than others, and variations between the grades and subject areas tested. There are large variances in how much time teachers spend specifically preparing for the tests. Students are becoming better test-takers as answer formulas based on past results in open response questions are being taught to the students. It is questionable whether test scores reflect improved education or simply improved test-taking skills. Concern is also raised over what studying and "training" for the tests does to students' learning and thinking. The development of student higher order thinking skills is at risk when school, teacher, and board reputations are on the line—that is unless they "teach to the tests." Standardized testing assumes sameness in schools and students, when every school has separate problems requiring individual attention based on its own population. The tests results have high consequences for students. They can contribute to a significant percentage of a secondary student's final grade. They can also be a graduation or post-secondary entrance requirement (Volante & Jaafar, 2008). The "stakes" do not outwardly appear as high for teachers or administrators, where sanctions for poor student performance and bonuses for high test scores do not officially exist. However, the pressure for top test scores is felt through publicly published results like the Fraser Institute's Report Card (2011), for instance, where schools in Alberta, British Columbia, Ontario, and Quebec, as well as Washington in the U.S., are ranked according to test results. Province-wide testing costs a substantial amount of education funding and little support is provided to the schools and teachers who are scrutinized and criticized

when it fails.

  Difference through multiples. John Dewey, in his *Art as Experience* text

(1934/2005), and then in *Experience and Education* (1938/1997), insisted that

learning, both in education and in art, is an active process rather than passive.

Howard Gardner (1983) posits in his Multiple Intelligences theory that individuals

have different learning styles which align with intelligences that are multiple

rather than general. While Multiple Intelligences theory has had a large impact

among educators, the psychology community has shown relatively little interest it.

Perhaps this is because it lacks scientific or empirical evidence, it contrasts with

traditional IQ testing of logic and linguistic intelligence, and it offers little in ways

to measure aptitude across the intelligences (Waterhouse, 2006, Jensen, 2008).

Not surprisingly, the U.S. *No Child Left Behind* legislation still does not

incorporate a multiple intelligences framework for its tests design, and nor do the

Canadian Provincial tests. Regardless of this, active, experiential learning *and*

varied learning styles are supported by Multiple Literacy Theory (MLT) (Bangou

& Waterhouse, 2008; Jewitt, 2005; Kress, 2003; Masney & Cole, 2009). MLT

proposes that there are varied ways to use symbol systems to read, understand,

interpret, and express the self, the world, and the self in the world. These literacies

emphasize difference in language and experience, including drawing, writing,

musical notation, and mathematical notation, and can oscillate cross-modally.

Indiscriminate and predominant uses of print literacy and practices raise concerns

regarding issues of power, oppression, and social justice. While outwardly

supporting alternate ways of knowing, MLT is still situated primarily in Literacy

and Language studies (University of Ottawa, Multiple Literacies Research Unit, 2011), caught in the same print literacy and research politics that dominates education in Western humanist culture. While alternate symbolic languages such as those in art, music, and dance, are recognized and supported, there is an assumption that these languages consist of established signs and significations represented to, read by, and understood by others (Masney & Cole, 2009). Differences are recognized in order to look for similarities to bring them together in Literacy. Multiple Literacies are still filtered through reading and writing in order to be validated in Education. Arts-based research faces similar critique regarding empirical validation. Multiple Literacies focus more on commonality in communication, rather than difference or originality through personal meaning or self-expression.

This conflicting condition also exists in the North American educational serge toward Multiculturalism. With the best intentions, teachers are utilizing pedagogical practices and curriculum agendas that support Multiculturalism, Antiracism, and inclusion. Perhaps not coincidentally, multicultural, minority, and second language issues are also driving forces within the Multiple Literacies Research Unit (2011), at the University of Ottawa. Multiculturalism allows for student individuality in culture and difference, all the while insuring hegemony in the idea that everyone is the same regardless of skin color (Clark, 1996). While difference is celebrated on the one hand, sameness is insured on the other. Difference, here, continues to involve a dichotomy. It is still being treated as managed molar categories, rather than a consideration of what is left out in

identity negotiation. In 1930, Freud presented his theory of narcissism of minor

difference in *Civilization and Its Discontent* (1974). In it he suggested that

intolerance is most strongly articulated because of what is socially and

experientially common, not different. Love for oneself, rather than difference, is

at the root of racism. This is because the desire to be pure in oneself causes the

individual to project what is impure onto others (Britzman, 1998; Freud, 1974).

The modernist statement, "we are all individuals," suppresses Deleuze's idea of

pure difference. Modernist autonomy means that differences within Humanism

can be seen as sameness, despite claims of multiplicity and democracy. The

existing conflict between difference and sameness does suggest a re-evaluation of

existing educational acceptances. I am not proposing that all students are the same

or should be treated alike, but simply that identity perceptions of sameness and

difference are not clear cut or well understood and need address.

Arts Education

The most obvious question regarding current arts education is whether

there is anything wrong with the way it is being conducted, in order to warrant re-

direction or change. An initial acknowledgement is that change always takes

place. Standard teaching practice dictates that lessons should always be defined,

reassessed, re-evaluated, and redefined to make improvements; at least

epistemologically speaking in Modernist terms. The necessity to define is felt by

humanist educators with a history in Western academia and institutionalized

education, where scientific and humanist thinking is still alive and well. The

North American public school system and post-secondary education represent

widespread institutionalized academia. These, and prestigious academic

educational journals like the *Canadian Journal of Education* (CSSE-SCÉÉ, 2011)

and the *American Educational Research Journal* (AERA, 2011), promote the

rigorous and empirical praxis and research of institutional academia. The strong

humanist perspectives expressed by the majority of the arts educator participants

in Chapter 1, indicate that, at the very least, humanist, institutionalized education

was alive and well 10 to 50 years ago when they completed their own teacher

education and began their teaching careers. Education supports change, however,

its tradition and public accountability has insured that any changes within

education's institutional walls are slow and cautious. An overview of the Western

and North American history of art education and its changes follows.

Evolving visual arts curriculum. Arthur Efland (1990), James Elkins

(2001), and Harold Pearse and his colleagues (2006) outline the history of art

education, which began as a continuation of studies beyond initial schooling. Art,

as a formal subject, began in medieval workshops. Students left earlier grammar

or elementary schools to apprentice with master artists or craftsmen, before

joining an artist guild in an area of specialty. By the High Renaissance, at the time

of scientific Enlightenment, art academies taught rigid, systematic instruction in

balance, geometry, anatomy, and learned compositions. Art was taught as a

balance of the real and the ideal. The Baroque art academies, which prospered

well into the 18th century, served aristocratic patrons, teaching drawing from other

drawing, plaster casts, life, and then memory. The exclusively male students were

required to demonstrate perfect proportion, decorum, and moderation. Society's

influence on education was evident when the industrial revolution demanded that

drawing be taught in public schools in the mid 19th century. Both in Canada and

the United States, as well as much of Europe, students were trained in perception,

drawing execution, recollection of form, and the cultivation of aesthetic judgment

through taste and perceived beauty (Hume, 1757/1965; Kant, 1790/2004). The

public schools were adopting a long established, tried and "true" approach to art

education advocated by academies two hundred years prior. Creativity and

originality were not particularly valued.

   That all changed with the 19th century art academies, which were

associated with the Romantic Movement. Subjectivity, informality, and student

individuality became important. By the middle of the 20th century, the German

Bauhaus combined the teaching of crafts or industrial arts and fine arts to

represent Modernism's well-known approach to art education. The Bauhaus has

had the greatest influence on current art instruction, with its emphasis on art

media, communication, expression, and composition (Elkins, 2001). D'Amico

(1942) and Lowenfeld (1947) promoted the modernist notions of creativity and

personality development that were taken up in art education as the Teacher-as-

Artist model. Art education in schools was seen as a series of studio activities

with minimal linkage to art-viewing and societal issues. It aligned itself with

influential, scientific, humanist thinkers, of the same era, like Albert Einstein

(1950/1993). He said, "Imagination is more important than knowledge.

Knowledge is limited. Imagination encircles the world" (2011, p. 12).

Current Canadian arts curricula. Art evolved into a body of knowledge in the 1960s, with a growing interest in the understanding of and response to art. Bolstered by the work of American art educator Elliot Eisner (1972), supported by money from the American Getty Center, Discipline Based Art Education (D.B.A.E) has been the curriculum standard in the United States. D.B.A.E. covers content in the four fields of Aesthetics, Criticism, History, and Studio practice. Likewise in Canada, the same areas have been covered with a continued lean toward studio practice. For example, at the elementary level, the quarter century old Alberta arts curriculum (1985) has favored studio in the first three expectations of the four: *Composition*, *Depiction*, *Expression* and Reflection (Table 6-1). Alberta's similarly aging secondary visual arts curricula (1984, 1986) are divided into the psychomotor *Drawing*, the cognitive *Compositions*, and the affective *Encounters*, which has been further divided in the more academic senior stream (1986) (Table 6-2). Alberta Education has proposed a revised Fine Arts program of study and has published a *K-12 Arts Education Curriculum Framework Draft* (2009, June). This Alberta arts curriculum draft divides the four strands of dance, drama, music, and visual arts, into the same four general learning outcomes at all grade levels: *Creating & Expressing*, *Acquiring & Practicing*, *Value & Appreciation*, and *Connecting & Belonging*. However, this draft framework is undergoing further revisions based public response. The follow up proposed framework will again be posted on the Alberta Education website for further public response. Currently, Alberta teachers are still using the older (1984, 1985, & 1986) curriculum documents until the official new ones are

completed and become available to them. Since the revision process is starting

again, there is speculation that the old documents will continue to be used over

next couple of years.

Table 6-1
Change in Elementary Visual Arts Curricula in Alberta and Ontario

Old Elementary Curriculum		New Elementary Curriculum	
Alberta -1985	*Ontario - 1998*	**Alberta – draft 2009*	*Ontario - 2009*
Depiction	Creative work	Creating & Expressing	Creating & Presenting
Expression		Acquiring & Practicing	Reflecting, Responding & Analyzing
Composition	Knowledge of Elements	Value & Appreciation	
Reflection	Critical thinking	Connecting & Belonging	Exploring Forms & Cultural Contexts

Table 6-2
Change in Secondary Visual Arts Curriculum in Alberta and Ontario

Old Secondary Curriculum			New Secondary Curriculum	
Alberta 1986 7-9	*Alberta 1986 10-12*	*Ontario 1999; 9&10 2000; 11&12*	**Alberta Draft 2009 K-12*	*Ontario 2010; 9&10 2010; 11&12*
Drawings	Creation	Creation	Creating & Expressing	Creating & Presenting
Compositions	Function	Theory	Acquiring & Practicing	Foundations
Encounters	Appreciation	Analysis	Value & Appreciating	Reflecting, Responding & Analyzing
			Connecting & Belonging	

* The Alberta draft (2009) is undergoing further revisions so the old curriculum is

still being used. 2014 (M. Cooley, personal communication, Sept., 2011) is the

speculated date for the Alberta revised curriculum.

As a random sampling of provinces, Tables 6-1 and 6-2 compare the old

and new arts general curricula outcomes for both Alberta's draft (2009) and

Ontario, revealing the trend toward a more balanced approach to arts education at

the elementary *and* secondary levels. This change appears greater at the

elementary level, since the previous secondary curriculum appeared fairly

balanced between practice and theory, at least on paper. Whether this has been the

case in individual classrooms is more debatable. While practice, indicated by

Creation, was a third of the general secondary outcomes/expectations for both

provinces (Table 6-2), this does not necessarily translate into taking up one third

of classroom time. It has likely been much more, simply because art making is

such a time consuming activity. Now, with increased social and cultural

awareness, studio is increasingly being tempered with theoretical aspects of

appreciation, analysis, and reflection. The recent Ontario elementary arts

curriculum (2009) is divided into three overall expectations: one, *Creating &*

Presenting; two, *Reflecting, Responding, & Analyzing*; and three, *Exploring*

Forms & Cultural Contexts (Table 6-1). At the secondary level (Ontario Ministry

of Education, 2010), the three-component Ontario model remains similar to the

elementary one, replacing *Exploring Forms & Cultural Contexts* with

Foundations (Table 6-2). As with any new implementation, how these new

documents translate into actual classroom practice is only being recently explored

by teachers. In fact, due to further revisions, Alberta teachers are not yet

implementing any new art curricula. The recent Alberta draft (2009) and Ontario

(2009, 2010) curricula look relatively similar to one another at both the

elementary and secondary levels. The newer Ontario, secondary, general outcome

model (2010), looks remarkably similar to the previous secondary model (1999,

2000) (Table 6-2). However, the new document is more than double the size of

the previous one. It is more specific and includes a broader range of learning

options outside traditional classroom instruction. It focuses more on critical

analysis rather than art appreciation and art history. Its underlying ideas include

developing creativity, communicating, understanding culture, and making

connections (2010, p. 5).

Tables 6-3 & 6-4 in Appendix H present and compare the basic

expectations or outcomes for arts education curricula in all the 13 Canadian

provinces and territories. These are current as of February 2011. The four, East-

coast, Maritime provinces share the same ten-year-old general arts education

curriculum, except for francophone New Brunswick. Additionally, they all have

their own specific provincial documents that add to that general curriculum.

British Columbia and the Yukon share the same documents. Saskatchewan,

Northwest Territories, and Nunavut (elementary) share a document that promotes

arts education for all children, not only those with a special interest in the arts

(CMEC, 2010, p. 13). Nunavut shares Alberta's old secondary document. It is

reasonable to assume that Nunavut will likely take on the Alberta secondary arts

education document once it is officially revised and published, since the

Saskatchewan secondary document is already 15 years old. Manitoba frames arts

education within multiple artistic literacies (CMEC, 2010, p. 13). Quebec's

Education Program, including the Arts Education curriculum documents was

completely revised in 2007. Its focus is on creation, meaning, expression,

symbolic language, and appreciation. In all, Canada has seven separate arts

education curriculum documents at the elementary level, and seven at the

secondary level (Appendix H). All seven illustrate similar visions for arts

education spanning over three or four general outcomes or competencies. They all

generally include engagement in artistic practices, the study of artistic works, and

direct contact with artistic works (CMEC, 2010, p. 40).

A Report of Canada's present Arts Education's state and direction was

assembled for the 2nd World Conference on Arts Education, in Seoul, South

Korea, by The Council of Ministers of Education, Canada (CMEC), and The

Canadian Commission for UNESCO (March 2010). According to this report

Canadian arts education is divided into the four strands of dance, drama, music,

and visual arts. In almost all cases, the curricula for the arts are combined into one

document, but are separate within that. Media arts, multimedia, mixed media,

and/or digital arts are often integrated into the visual arts strand. In some of the

secondary documents, they are additional strands. In Ontario, for instance, the

secondary arts curriculum documents (2010) include media arts and integrated

arts, as separate course strands. Within each strand, the core of learning is

generally described within creating, reflection & interpretation, and cultural &

historical contexts (p. 5). The Alberta arts curriculum draft promotes learning *in*,

through, and *about* the arts (2009, p. 1). Learning *through* art reflects an interest

towards arts integration throughout the curriculum, particularly at the elementary

level, taken up by authors like Cornett and Smithrim (2001) and Merryl Goldberg

(2006). Rita Irwin wrote about *Learning In, Through, and From Art* in *Starting With…*(Grauer & Irwin, 2005), a text directed to Canadian elementary visual arts education. The teaching of skills and techniques dictates learning *in* the arts. Learning *through* the arts occurs when arts are used to teach other subjects and concepts. Learning *about* or *from* the arts takes place through contact with artists' works and performances. Many curriculum guides provide recommendations and strategies for using arts to teach other subject areas (CMEC, 2010, March, p. 6). The Ontario curricula gives extensive consideration to cross-curricular learning in the elementary grades (2009), as well as provides suggestions for integration opportunities in grades nine and ten (2010).

It is no surprise that Canadian arts education can benefit from additional community funding and support. The national *Canadian Council for the Arts* (2006) and provincial arts councils, non-profit groups like *Arts Network for Children and Youth* (2011) and *ihuman Youth Society* (2010), and art groups like *Cirque du Soleil* (2010) and *MASC* (2011)*,* can provide funding and/or artists for community arts projects that include working with arts in schools and with Canadian youth. The CMEC (2010) report lists reported challenges to Canadian arts education. Funding limitations seem to be a continual problem. There is difficulty successfully implementing arts education in the current educational system, due to the emphasis on the aforementioned provincial testing that prioritizes literacy and numeracy skills, lack of time allocated to the arts, and limitations on resources. Arts education is typically compulsory at the elementary levels, with often one required course at the secondary levels, but each

jurisdiction establishes these compulsory levels, and how much time is allocated to arts in the classroom each week. This can result in inconsistencies with time and expertise dedicated to arts education. The CMEC report describes a need for more structure in arts education and a need for additional training opportunities for arts educators. There is a lack of capacity to serve diverse and under-served communities and youth. There is a need for stronger partnerships between schools, the community, and the post-secondary panel. Lastly, the report indicates that more research is required on community and school-based arts educational programming (CMEC, 2010, p. 16).

These issues suggest that the current state of arts education needs some re-address as we begin the second decade of the new millennium. Deborah Britzman urges that "education needs to question its own desire for, and implication in, knowledge" (1998, p. 51). Arts education is no different. Over half a century later, this study aligns itself with certain aspects of Einstein's thoughts regarding education. For arts education, it is the "thinking of something that cannot be learned from textbooks" (Einstein, 2011, p. 100) that is advocated in this study and is taken up in the next chapter.

Chapter 7
Facing and Embracing Transversality: The Posthuman Push in Arts
Education

Where is arts education going? This is a speculative question addressing *a* future—a choice among many. If the past is any indication, variation and choice will continue to be part of arts education. Aligning with Deleuzian rhizomic theory and accepting arts education as a desiring machine, arts education approaches will meander, develop, merge, and diverge into the future. The rationale for this study has progressed through the posthuman, Posthumanism, identity, art practice, and traditional arts education. Facilitation, collaboration, environment, and opportunity, now rival *training* and *knowledge*, in encouraging creative or original thought, process, and production. If the posthuman is a platform that can be accepted as viable and even important to current culture and thought, then it is worthy of consideration in future arts education development. As a desiring machine, as researcher and artist, I have chosen to create my own artwork as a way into the material being covered herein. I have chosen to enact in the art encounter as a way to make connections between concepts of creativity and processes of production for myself and hopefully for the viewer/reader. This chapter draws from posthuman identity, and Deleuzian/Guattarian transversality and difference through the art encounter, to explore how arts education and visual studies can and should be redirected.

Arts Education in a Posthuman Direction

Change in arts education, as with all education, has been lead by societal politics and change. Conservative, modernist historians have marked social

change by Western art periods, from Antiquity, through Medieval, Renaissance,

Romanticism, Classicism, Impressionism, and Modernism, to Postmodernism and

beyond. While this list is incomplete, the most recent changes in today's Western

and even global society have been brought about by visual culture, ecology, and

technology. Technology has been embraced by our culture and the education

system that accompanies it. Canadian policies like Alberta's Information and

Communication Technology curriculum (2003) and Ontario's Science and

Technology curriculum (2007) reveal that the upsurge is active and closely

associated with the scientific thinking favored in the present education system.

These documents stress the implementation of technology within schools and

across the curriculum through computer and Internet assisted learning. These, as

well as those curriculum resources that address ethno-cultural and antiracist

learning in classrooms, and environmental and healthy-school education, are how

the curriculum experts who have prepared them, are minimally contributing to

Posthumanism, thus far. Amy Adams, a practicing arts educator and research

participant, admits, "I recognize that Humanistic/Modernistic conventions &

philosophy are still deeply entrenched in the structure and content of what we

teach our visual art students" (Appendix E4). She references Olivia Gude (2004),

in suggesting that these conventions and philosophies "are increasingly less

meaningful and useful to generations of artists growing up in a postmodern,

image and media-infused, information-based, globalized world." Adams supports

that arts education is not static and should be approached in a pluralistic manner.

She also recognizes how critical it is that teachers see how students' identities and

culture are "inherently posthuman, postmodern, globalized," and "technological" (Appendix E4). jan jagodzinski addresses this when he proposes "art education should not place its stress primarily on the tools of technology for mainly narratological representational purposes so as to aestheticize the self" (2005, p. 140). In a posthuman world, technology is more than just a tool, but affects the subjectivity and life of society and the self. Creative ideas, unchartered territories, and the self's contributions and collaborative connections among other selves, become more relevant in a posthuman society than the sole expression and representation of the single self making a "special" mark.

Artists are an integral part of this changing process of society and the field of arts education has a vested interest in why and how this happens. Contemporary artists, who push boundaries, exploring their own visual culture and existence within it, eagerly take on change. Modernist art, where the self has been privileged as creator and Truth-seeker, has given way to the postmodern idea of art as contextual text, and the posthuman view of chaotic dynamics and emergent structures (Haraway, 1991; Hayles, 1999). Advanced computer technology and biological manipulation indicate that Posthumanism is upon us. While technology is still driven by the corporate world, humans are collectively taking up the computer and its advancement, and will continue to move society beyond our definition of Humanism, where autonomy prevails. The posthuman is not just technological advancement, but in supporting Aristotle's *techné* it is representative of the imperfection of human imitation of nature (jagodzinski, 2004), and challenges Cartesian body/mind dualism (Parisi, 2004). Deleuze and

Guattari (1980/1987) have made the distinction between *being* and *becoming other* with their idea that a human is forever in a state of change. While *human* is defined as fixed in the world, *posthuman* is considered fluid with the world and always in transition at the level of the body. This is in contrast to the idealist, humanist perspective in general education and arts education, where the autonomous student is completely unique, special, and defined. The change for which we are headed is away from the factory mentality of enclosed institutional spaces and beyond the corporate mentality that still frames our current educational system. The anticipated change is toward more collaboration, deeper understandings of the fluid identities of community members, and a broader scope of a more open concept of visual studies. Arts education, as visual studies, is already changing to facilitate art encounters through culture, critique, and ae(i)sthetics. Additionally, as the *Perspectives of the Art Encounter* visual model (Appendix I) outlines, it also needs to question tradition and foster a more transformative environment for its students. This willingness to allow and encourage change can be developed through reactive, dissent, and affirmative politics. It can and should also include creative and self-overcoming ethics, further deterritorializing aisthetics, and an understanding of continual change through difference.

Deleuzian difference. If the posthuman self is forever modifying toward the prosthetic, the high techné, and hypertext, then identity negotiation is challenged. While the prosthetic typically refers to body replacement, this is not the meaning intended here. Instead, the term *prosthetic* can be used to refer to

technology that has always existed with modifications of our species. Assuming

that the posthuman self is always becoming, then identity is continually in flux.

Rather than a passive evolution, this becoming is an active movement and change

at the molecular level of the body. Most often and as mentioned earlier, difference

is perceived as a derivative of identity, as in Multiple Literacies and

Multiculturalism. In distinction, Gilles Deleuze (1994) argues that no objects are

ever the same. Difference is always at play, right to the core of the objects being.

Deleuze and Guattari (1980/1987) refer to this pure process of continual

difference and change as a schizophrenic process. The schizophrenic process

results in continually assuming new identities. According to Deleuze, in

Difference and Repetition (1994), identities are *effects* of difference. Identities are

not prior to difference. In fact, difference, as well as repetition, are independent of

concepts of molar identity and similarity. Ordinarily, difference may be an object

of representation, but it becomes distorted when it is defined in terms of

sameness, which is a limitation of representation and identity. The limitations of

representation have been acknowledged in the earlier discussion on *being*.

      Pure difference is an intensity that is virtual experience, involving the past

and memory. These virtual differences are *conditions* of actual experience.

Difference, as the virtual content of an idea, leads to the actualization of an idea.

So Deleuze's *difference* is not the negation of sameness, but instead, affirms an

actual idea (Deleuze, 1994). Difference is both virtual and actual in Deleuzian

terms. The formulation of an idea is different from a representational concept

because it involves divergence, de-centering, and multiplicity. Ideas are problems

that require answers. Ideas are creative. Deleuze's concept of becoming is

creativity at the level of the actual or Lacanian Real; at the level of sensation. So

Deleuze's concept of difference brings together issues of identity and creativity,

which are relevant to artists, this study, and the posthuman push in arts education.

Art as Encounter

The leading question about art that best fits the perspective in this study is

not "what does art mean?" but instead, "what does art do?" The potentialities of

what art sets into motion is the essence of an art encounter (O'Sullivan, 2006).

The artworks of practicing artists and artists/educators have been incorporated in

this arts-based research study. As mentioned in Chapter 1, in qualitative and arts-

based research, art may be used as a mode of interpretation and representation to

express findings by the researcher. As primary researcher, I have participated in

video making to explore and express findings through my own artistic response.

These findings have emerged through my encounters with the participants' art

encounters within their own artworks. This "snowball effect" has been "played"

with in the video through the inclusion of snow images and the participants'

artworks. The art encounter can be approached in two ways. First, the art making

has been an encounter between the artist/me and the materials. Second, the

resulting art is an *object* of encounter between the artwork and the

observer/reader/you. Simon O'Sullivan, (2006, p. 21), cites Massumi when

imploring that art should be a "transformative collision," either way. As a viewer,

I have been able to experience art encounters with the participants' artworks. As

an artist, I have taken these experiences and others into another art encounter

using a video camera, my own photographic images, images of the participants'

artworks, appropriated imagery, relevant text, and the *imovie* program. I have no

way of knowing how my video and discussion affect, if at all, the viewers or

readers at this time, unless they can give me actual feedback. Although, it could

be taken up as another research opportunity at a later date, where viewers, as new

participants, provide their responses for further analysis. This could lead to more

art encounters by the viewers as artists with their own materials. As with all

research, it is a continual and collaborative process that can always be developed

further and taken in new directions.

        This study is an arena of *encounter* more than of representation.

Presenting art as encounter allows for a better differentiation and connection to be

made between process and product—video making and the video itself. While art

as encounter critiques subjectivity, art as representation clings to binary thinking.

Art discourses of representation focus on dualities like: content vs. form, or

meaning vs. object. To be an effective encounter, a personal experience ruptures

previously held knowledge, beliefs, and values. In order to rupture, in this way, an

art encounter challenges subjectivity and identity. There is a move from the

scientific and human paradigms, where subjectivity is objectified, to a posthuman

paradigm, where subjectivity as always in process. Here subjectivity is "absorbed

into sensation" (Maria Robinson-Cseke, video, 2011). Where subjectivity is a

habit, art can act as a break from habit. Simon O'Sullivan, referencing Guattari,

describes it well:

        (I)ndividuals are given access to 'new materials of expression' as well as

to the 'individual-group-machine' which allow them to access to hitherto

unknown 'universes of reference' which further allows them to

resingularise themselves. (2006, p. 94)

This is most effective if there is an awareness of said habits, which can be

highlighted through education, and arts education in particular. With art

encounters, individuals and groups become active in their own production of

subjectivity.

Embracing transversality. *Embracing Transversality* (Maria Robinson-

Cseke, 2011) is a four-minute art encounter in experimental video form. The

video is not instructional or summative in the scientific sense. Instead, it plays

with interruptions, potentialities, and fumblings. It acknowledges the humanistic

dichotomy between the human and posthuman. So while supporting the

posthuman, the video, and the ability to function in our society, cannot totally

separate from the human. However, it is a continued attempt at the negotiation of

an open mind. At the very beginning the filmmaker/I/researcher slips, falls,

reassesses, and reattempts a snow bank climb, muttering, "That wasn't a good

start." The comment was unscripted and unrehearsed, as an impulsive verbal

reaction to a physical, visceral situation that was unplanned. Rather than editing it

out, which was my first impulse to the raw footage, it was included to set the tone

for a video that was not intended to be polished and refined, but instead to

illustrate the messiness, tenuousness, and malleability of happenings, thoughts,

and learnings. "A good start" indicates success in sequential thinking indicative of

a beginning, middle, and end. It is desired in humanist education. The negation

downplays this in the video, with emphasis on more rhizomic explorations. The

ending of the video is not actually an end, as a walk in the snow simply continues.

The fleeting text reveals, "Don't start, just continue." The experience, no matter

what it is, is an encounter that feeds into the creation and development of an idea

and concept. It is a diagram, though not a scientific one. According to Deleuze a

diagram, graph, or map is an abstract machine that constructs a real that is yet to

come. "The diagram is indeed a chaos, a catastrophe, but it is also a germ of order

or rhythm" (1981/2003, p. 83). A diagram is a "possibility of fact." It can

illustrate any entry point along the creative process. This is a creative process that

all current Canadian art curricula still include and value.

There is an underlying progression throughout the video of the filmmaker

walking down a path after a fresh snowfall (Figure 7-1). A certain subjectivity is

initially set up. The percussional and symphonic sounds of breathing, footsteps,

the click of buttons on a jacket, and the jingle of dog tags remain constant

throughout. The sound sets a comfortable, rhythmic tone of familiarity as well as

sequential progression, somewhat like a snowball rolling down a gentle incline. It

emulates the same familiarity and processional, linear thinking typically felt in

institutions of education and traditional research. Yet, as with a run-away

snowball, control is relinquished to the momentum of movement and process.

Words in the video briefly emerge and disappear, "everything is process" (Maria

Robinson-Cseke, video, 2011). Subjectivity is challenged as disorientation sets in.

Comfort and regularity is interrupted, redirected by transforming and colliding

images and directions of thought. There is a meandering, splitting off, veering

away, and sometimes finding its way back, no sooner to be off again. At times the

route is untrodden with the new footsteps creating the first impressions, at other

times the path has been previously traversed with the new footprints falling into

worn, packed, established terrain. There are old marks, new marks, overlaps, and

new discoveries.

Figure 7-1
Maria Robinson-Cseke: *Embracing Transversality*, 2011.
Video still: Tree/Walking.

"Embracing *transversality*" is the title and one of many text interjections

throughout the video. Schrag (1992) provides a number of definitions for

transversality that provide ways into the visual language of the video.

"Physiology employs the grammar of transversality in describing the networking

of bands of fibers" (Schrag, 1992, p. 148). These bands of fibers are like

Deleuze's and Guattari's desiring machines, working together, influencing one

another, and affecting each other and the whole. The bands are "collaborative

spaces for networked selves" (Maria Robinson-Cseke, video, 2011). Bands,

diverging and converging strands, and rhizomic meshed wire, are recurring

images throughout the video. Thick bands of wire are strong and confining, while

thinner strands or fibers are pliable showing visible history or memory of previous

bends, but still able to move in new directions. Directions of horizontal wire

contrasting with vertical strands or vice versa further the idea of transversality.

"Transversality is interrelated senses of lying across, extending over, intersection,

meeting, and converging without achieving coincidence, by way of borrowing,

conjugation, metaphorical play, and refiguration" (Schrag, 1992, p. 149). The

video is full of such images. Horizontal tree images recur amide the vertical trees

alongside the path (Figures 7-1 & 7-2).

Figure 7-2
Maria Robinson-Cseke: *Embracing Transversality*, 2011.
Video still: Discarded Christmas Tree.

The branches become rhizomic turned on their side. Superimposed images give up their ground, becoming de-territorialized. They do not solidify into such recognizable forms, but are rendered in a particular consistency of regularity and thickness that attempts to resist heterogeneous re-constitution. Working with the concept, Felix Guattari explained,

> Transversality is a dimension that tries to overcome both the impasse of pure verticality and that of mere horizontality; it tends to be achieved when there is a maximum communication among the different levels and, above all, in different meanings. (1984, p. 22)

Guattari focused on how modes of transversality could produce various forms of collective subjectivity that had the potential for collaborations between individuals and groups. The video is a playing field for, as well as a communication of experiences. Connections can be made by the artist and by the viewer, between text and images (Figure 7-3), moving and still images (Figure 7-1), photos and appropriated images, and my/researcher's art and the participants' art (Figure 7-4). All individuals may not make the same connections, as their formed meanings vary, but new, varied possibilities are opened up with transverse communication. Perhaps new terrains of co-operation are opened up for artists, arts educators, researchers, and spectators through the art encounter, where a non-representational alliance can be formed. For Bogue,

> Deleuze's way is the transverse way, the diagonal path connecting incommunicable ways, a trajectory that intensifies the distances between

locations. His way is also a way of doing – a practice of making transverse

connections, of assembling multiplicities that affirm their differences

through their connections. (2007, p. 2)

Figure 7-3
Maria Robinson-Cseke: *Embracing Transversality*, 2011.
Video still: Tree/No Saint Without a Past.

So for Deleuze, transversality becomes practice. "The transversality of these

gestalts of praxis, laying across varying forms of discourse, modes of thought, and

institutional configurations, exhibits conjunctions and disjunctions,

accommodations and alterations, solidifications and ruptures" (Schrag, 1992, p.

151-152). These are ruptures of previously held knowledge, beliefs, and values.

Transversality, as a condition of *continually taking place*, ruptures inherited forms

of political organization that create institutional objects and ways of thinking.

  Criminal creativity. Transverse terms like *disjunctions* and *ruptures* sound

conflicting and rebellious. Transversal practices are often not recognized as

traditional activist campaigns or art practices, since they intervene in the structure

of artistic representation and the institutional structures that produce and

reproduce objects. They could easily be described as *senseless*, *foolish*,

deplorable or *shameful*, all words to similarly describe the criminal. They can

push against and re-organize the institutional and political frameworks of artistic

and educational representation. Transversal practices use *refusal* to *resist*

visibility. In "*Embracing* transversality" an embrace can be imagined as two-fold.

Figure 7-4
Maria Robinson-Cseke: Embracing Transversality, 2011.
Video still: Walking/Gid's Bowls

It includes the openness of widespread arms toward new creativities and

collaborative journeys. It also includes the steadfast closing in, around established

beliefs and rules. The *brace face*, another metaphor in the video, attempts to

conjure up the humanist restrictions of the closed embrace (Figure 7-5). Closed

bars are an inevitable result of crime. Any creative ideas that attempt to shift

current paradigms are often met by some kind of resistance from society. The meaning of the *happy face* changes based on perception. Following braces, it suggests molded, directed changes based on restrictive rules and confinement. Here, the happy face could represent the student or employee that all teachers and employers love, an obedient member of society who strives for the highest level of mediocrity. Alternatively, the happy face could represent "creative resistance" (Maria Robinson-Cseke,
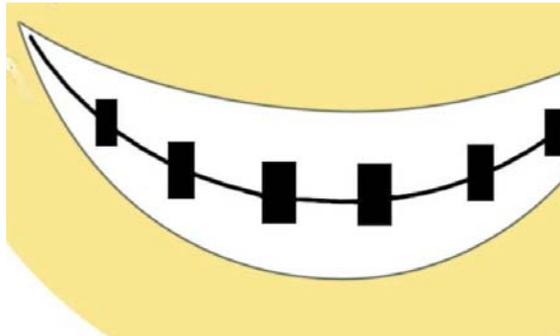
Figure 7-5
Maria Robinson-Cseke: *Embracing Transversality*, 2011.
Video still: Brace Face.

2011), the strong creative thinker that stands his/her ground, and is invariably regarded as a rule-breaker, a rebel, a troublemaker, and even criminal. However, free of the whole concept of braces, the happy face can reflect transformation based on experiences, hopefully positive, and a sense of belonging and contribution. Creativity does not have to reflect an unlawful and dangerous society, but can still provide creative resistance to entrenched perceptions.

Parkhurst has preached "purposelessness is the fruitful mother of crime" (1885, p. 7). According to Daniel Pink (2005; 2009, July), while purpose might divert crime, purpose should not be the promise of reward, at least not for creativity. Pink, a corporate efficiency expert, suggests that creativity is not even motivated by reward. While rewards work in terms of narrow focus and a clear destination, for creativity, solutions are on the periphery. He farther argues that

reward dulls and even blocks creativity. Instead, for creative thinking, intrinsic motivation works. This motivation would be things that matter for their own sake—things like autonomy, mastery, and purpose. While Pink's examples of intrinsic motivations are remarkably aligned with Humanism, I would propose that not all motivation or sense of purpose revolves around a final outcome. With creativity there is no clear destination at the onset. Posthuman motivation can be self-directed and about becoming productive in the process itself; the process of creativity, the process of learning, the process of art making, the process of teaching, and the processes of forming relationships and making changes.

Deleuze and Guattari use the concept of *desiring machine* or *machinic* to explain a process or setting into motion that allows for reconfiguration and change. In his book *Viroid Life*, Ansell Pearson explains:

In the work of Deleuze and Guattari we find an innovation and far-reaching revaluation of the machine/organism distinction in which the 'machinic' is pitted against both the mechanical and the organic in order to account for novel and complex becomings within evolution. (1997, p. 5-6)

For Deleuze and Guattari, subjects and objects are not as important as the relationships between them. "No sinner without a future. No saint without a past" (Wilde, 1893/2009) (Figure 7-3). Relationships are processes. Rarely do they begin or end spontaneously. They have histories and futures. These relationships are like flows of interaction. An assemblage or desiring machine is an interruption or break in these flows. The flows are continuous, but can be transformed. They allow changes in individuals, like a criminal reforming, or changes in actions, like

creative resistances. The desiring machine allows for changes in directions of

flow. This concept is more about function than definition. It supports the

perspective of art and creativity as process rather than representation. Art practice

or process can be interpreted as a desiring machine that produces and interrupts

flows that allow *becomings*. This genuine becoming is what Bergson (1907/2005)

called "creative evolution," an evolution motivated by humanity's vital or natural

creative impulse. These becomings take place at the molecular level of desire. The

desiring machine is the site of production where one machine is connected to

another, forming an assemblage. Machinic assemblages are systems of machines

that integrate and interact together; they are systems that synthesize

heterogeneities (Deleuze & Guattari, 1980/1987, p. 330). They are systems of

difference. When we question *what art sets into motion*, then we view *art* as a

machinic assemblage. Art is an integration of the art machine and the subject

machine. As an individual/group machine, this can be at the personal level or the

institutional level. Art can interrupt the flow of smooth running institutional and

global coding machines (O'Sullivan, 2006). Like rhizomes, the machinic

assemblage connects and redirects, allowing reconfiguration. Art becomes an

expanded and complex praxis that is visually illustrated in *Perspectives of the Art*

Encounter (Appendix I). The difficulty of functioning within traditional

academia, while attempting to promote untraditional methodologies becomes

evident even in this diagram. The diagram is used to reach some clarity and help

work-through and explain a concept logically to some readers who are likely

accustomed to and expect this kind of logic. While this figure is not necessarily

illustrated in a rhizomic way, it does encourage a rhizomic approach to arts

education, emphasized by the rhizome imagery in the background. It encompasses

ae(i)sthetic, political, ethical, cultural, and critical practices. With less detail,

Figure 7-6 illustrates these considerations for a Visual Studies curriculum in a

more rhizomic and flowing way.
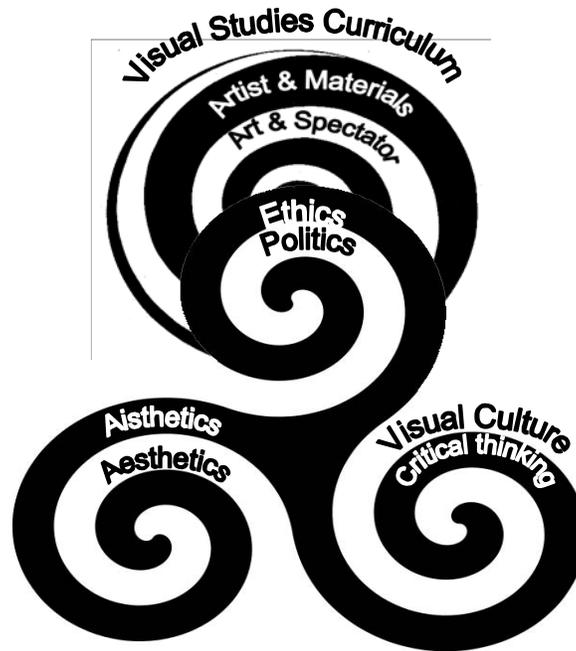
Figure 7-6
Considerations for a Visual Studies Curriculum.

Paradoxically, transversal practices risk invisibility, marginalization, and

inoperability, while potentially opening other conditions for future ideas,

concepts, and activities. *28 Trees* (Figure 7-7) is a collection image that does not

actually appear in the video. It is an assemblage of the 28 cut coniferous trees that

appear in the video. This image and the video are both assemblages that make

connections with one another based on the tree images. *28 Trees* is paradoxically

representing criminality and not, based on different perceptions. As a collection

image it is like a garbage truck, embracing, confining, and closing in on the

discarded trees. They lie as cast offs, forlorn in the dirty snow, awaiting their fate.

The collection is similar to photos of the victims of a serial killer on an

investigation room wall, in a CSI[8] or a Criminal Minds[9] episode. The trees have

been cut down, broken, robbed of life. They were Christmas trees; iconic religious

symbols of Christianity, which ironically arose from pagan tradition. They

represent tradition, as their real presence challenges the artificial. They also

represent a decoration for a commercial, atheistical holiday that lasts only as long

as the shopping, mall holiday music, and tinsel, before being thrown away or

recycled with the boxes and wrappings. On the other hand, the trees lying at the

curb might represent a brief moment in a life process. While the trees' histories

are remembered through stumps in the ground and family holiday photographs,

they continue on their journey to the chipper, compost, earth, and re-growth.

Turning the image on its side, the trees are vertical, up right or inverted. At a

glance they appear as normal and typical as students in a class picture. A closer

look reveals the transversality of the horizontal picture plane. At this angle the

trees are like props, appearing one way, while experiencing something else. In the

vertical collection image, the trees are transverse offsetting the typical and

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[8] Donahue, A. & Zuiker, A.E. (Creators). (2000 -), *CSI: Crime scene investigation* [Television series]. Las Vegas, NA: CBS Paramount.
An elite team of police forensic evidence investigation experts works its cases in Las Vegas.

[9] Davis, J. (Creator). (2005 -). *Criminal minds* [Television series]. Altadena, CA: Touchtone Television.
An elite group of profilers analyze the nation's most dangerous criminal minds in an effort to anticipate their next moves before they strike again.

expected. There is a certain paradoxical painful pleasure in this undefined desire

to participate in life. Lacan referred to this as "jouissance" (Maria Robinson-

Cseke, video, 2011). In the video, the dog urinating in the cold reveals jouissance.

Figure 7-7
Maria Robinson-Cseke: 28 Trees, 2011. Photogaph series.

The relief and discomfort is contradictory, and felt on a visceral, molecular, unconsciously Real level. The collection photo reveals a collaboration of purposes and processes; many intangible and undefined. 28 individuals interact as individuals and as a group; like students in a class. They are desiring machines. They are collaborators in their own fate as a collection image, in the video, and in arts education research through this study. Like arts students, they are all important parts of the process. Their participation is often not easily defined, but can be facilitated and encouraged.

A researcher using arts-based methodology to explore findings, using transversality through art, may seem like a crime against the institution of academic research. Traditional thinking would surely see my video and photographic images as theoretically unlawful, and question how a video of transversality can serve as a logical report of research findings. For this reason I have avoided terms like *report* to describe my video. Instead terms like *response*, *exploration*, and *process* have been used. These terms are appropriate if the idea of a culmination or completion of research, as an ultimate result, is replaced with the idea that findings are directed toward new meanings or knowledge, and research is a step in process and production. Charles Henry Parkhurst poignantly once said,

> A man's longest purposes will be his best purposes. It is true, life is short
> and uncertain; but it is better to live on the short arc of a large circle than
> to describe the whole circumference of a small circle. (1885, p. 5)

This is what the video and collection image is about; a step among many steps, some brand new and some enforcing previous steps from previous journeys. They are about the untidy, fumbling, unchartered posthuman journey of research, art, and education. It is not about the final destination, because with continual becoming, there is no such thing. They/we/posthumans, and it/their/our produced objects and processes, are all producing productions.

Are you comfortable with your misalignment? This question appears at the end of the video. It was also a question asked of me in a different context by my dentist. My answer was an immediate "yes." I hadn't really thought about it. My *misalignment* was minor, wasn't it? Braces had never been suggested before. But the question stayed with me. So did the theme. Asking and thinking about the question is as *minor* as the misalignment, in the Deleuzian/Guattarian sense. Minor practices at the molecular, affective level of the body can lead to big changes in the self. Minor changes arise through asking, thinking, feeling, reacting, and doing. Political minor practice in art and teaching and research can be revolutionary. Deleuze and Guattari (1980/1987) called these revolutionary desiring machines, *war machines*.

Are you comfortable with your misalignment? *You*, the reader, are the artist, the arts educator, the arts teacher educator, and/or the student. You and your processes are potentially self/life changing for you and those with whom you interact. Your *misalignment* is expected if established humanist perspectives give way to unexplored, undefined posthuman perspectives. For Lacan (1966/2006), the psychic self is always a continual process of negotiation with this

misalignment or incompletion. The importance of *comfort* depends on

perspective. *Comfort* suggests a result where all needs are met and there is a

desire for nothing. However, complacency might very quickly follow.

The posthuman desiring machine is involved in continual process, so

comfort is never really achieved and may not even be of particular importance.

The arts and arts education, particularly through a posthuman perspective, bring

uncertainty to traditional education, through misalignment, discomfort, and

potentially life/self changing practice. Maxine Greene (1965; reiterated by

Britzman, 1998) asked whether education could tolerate the arts, even if the arts

must exceed the intolerances of education. Change takes place all along the

educational continuum. Collaborations between artists, art educators, arts teacher

educators, and students allow for their interactions as desiring machines. Arts and

arts education curricula and praxis could effectively reflect the artists, students,

and society that are in continual interaction and posthuman change. While brand

new curriculum documents already suggest initial attention and reaction to

change, they can quickly instill comfort and then complacency for educators,

school boards, and parents. Arts curricula seem to be very slow to change. For

example, Alberta's arts curriculum may see upwards of 30 years between old

(1984, 1985, 1986) and new officially revised documents. Ontario has shown

more frequent attention to updates, as a lesser 10 year period between old (1998,

1999, 2000) and new (2009, 2010) documents attests. Arts and arts education

curricula should be continually questioned in research and by curriculum writing

teams. Educators are typically tied to provincially mandated curriculum

documents (nationally mandated in the U.S.) and their teaching duties often leave

little extra time for questions. However, effective, creative, current arts

educators/facilitators find the time. Like the participants in this study, they make

the effort to participate in arts education research. An understanding of the current

educational trends, as well as the bigger societal/cultural picture, is important in

the continual development of teachers. This is achieved by the educator's own

continual interaction with current arts education research through on-going

journal reading, conference attendance and participation, and community arts

involvement.

This is also achieved through effective teacher education

training/facilitation, culturally conscious additional qualification courses, and

professional development in arts education. Trends and suggested improvements

in arts teacher education, in particular, will be discussed in more depth in Chapter

8. Effective posthuman art educators can use their own creativity to develop

revolutionary visual studies programs and arts teaching praxis. They guide and

facilitate their students' subjectivities, into unknown territories through affective

art encounters, toward becoming posthuman artists of the future.

Chapter 8
Arts Education to Fac(e)ilitation: A (F)uture (A)rts (C)urriculum in (E)ducation

Arts education takes issues of society, visual culture, media, government, and curriculum requirements and further channels them into the specifics of teaching and learning about, with, and through the arts. The *Position of Arts Teacher Education in this Study* (Appendix B) is modeled through a facial image. This is meant to illustrate the extent at which beliefs, meanings, and knowledge exist at a deep level that initially may not be obvious, but eventually show on the surface; like the lines and folds on a face. Arts in society influence what is taught to pre-service arts teachers. Arts teacher education influences what is taught in arts classrooms. Educators tend to teach what they have been taught as students (LaPorte, Speirs, & Young, 2008). They often hold on to those comfortable ways of knowing. For example, and perhaps not surprisingly, in the arts educators study group for this research, years of teaching, which likely correspond to age, also correlates with tech usage within their submission. The three arts educators, McNeal, Warren, and Stevens, with over 16 years of service each chose more traditional arts media. The arts educators with fewer than 15 years teaching experience, Mastersmith, Adams, and May, worked with more digital technology. The art video, *Embracing Transversality*, discussed in Chapter 7, has raised questions about whether complacency is a risk of comfort. Lastly, as the cycle continues, arts education, as it produces the next generation of artists, influences what art is being created in society.

This cycle has developed through the socio-politics of institutionalization. In the facial model (Appendix B), the left, *human* side exhibits this unidirectional flow that supports the systemic, cyclical, and/or linear thinking of Humanism. The institutions of government, the university, the school, and even our culture, all contain embedded, Symbolic norms of societal roles, values, and behaviors. They are internalized through the pervasive acceptance of the epistemological, hierarchical, and formalized thought of a corporate mentality. The learning institution becomes a business where students are the clients, whose desires are the consumer demands (Aoki, 2000, p. 3). While financial shortages plague educational institutions in general, arts education has been constantly under the threat and implementation of budget, staff, and course cuts, at all levels. In 2009, 54% Ontario secondary schools charged fees for art classes and 23% charged fees for music classes (People for Education, 2010). It is common for universities to charge lab fees to students, particularly in visual arts, in order to offset costs. The University of Ottawa does not have a visual arts education faculty member at the Faculty of Education. In this institution, arts education courses have been taught by sessional instructors and seconded teachers[10], whose employment is significantly more cost efficient for the university. The University of Ottawa advertised for a tenure-track faculty arts education position in 2007-09, but did

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[10] Seconded teachers work for a seconding body or organization. At the University of Ottawa it is an established practice to second teachers from schools to take up professional duties in the Faculty of Education. Secondment provides opportunity for cross-exchange of expertise and current experience, and enhances partnerships between the Faculty and schools.

not fill the position and has since terminated public recruitment. This is likely due to budget cut backs and funds being redirected to greater priorities.

Arts lack of importance has risen from a subject area that has not solely relied on scientific thought, and can appear more interest and hobby than an imperative to learning. I sense that there has been an undertone to education, accepting that epistemological "true", worthy learning cannot be easy or enjoyable. One explanation is that this stems from mystical traditions that support endurance and difficulty as a right of passage to enlightenment and knowledge. Learning, of course, is the most difficult when the learner is unwilling and disinterested. Teacher centered pedagogical traditions, that have occupied "academic" classrooms highlighting the three "Rs," have taken precedence over student centered and differentiated learning for a long time. Ironically, current academic buzzwords, like "student centered," "differentiated instruction," "multiple intelligences," and "inclusive classrooms," have existed in practice in many arts classrooms for years. Arts education's struggle to find a place of importance is further aggravated by the fact that arts education does not warrant and participate in standardized testing. This is a double-sided sword. As mentioned earlier, standardized testing has not been the solution to improved education, so it would likely have little benefit to arts education anyway. In any event, society, politics, and education influence what is being taught about art (Clark, 1996; Diamond & Mullen, 1999; Elkins, 2001, 2003; Freedman, 2003; Smith-Shank, 2004). Arts education has played an integral part in observing, experiencing, recording, and presenting humans in their culture. *Position of Arts*

Teacher Education in this Study (Appendix B) is a full face that illustrates the inclusion of both the human and posthuman sides. In order for arts education to actually function within a complex society where the human and the posthuman cannot be completely removed from one another, there is still a place for some human values in visual studies. This chapter reviews Canadian arts teacher education and proposes arts education curricula that address visual studies in posthuman times.

From Arts Education to Arts Teacher Education

To better understand where arts education needs to go, a discussion of current arts teacher education is required. I use the term *specialist arts educator* to describe a teacher who has a strong background in arts, often with a fine arts undergraduate degree or where substantial coursework has been provided in arts during education training. While program curriculum requirements vary from institution to institution, in general, this substantiation would far exceed the rather typical one or two courses taken in arts education during the Bachelor of Education after degree experience. In the United States, specialist arts educators are placed in all levels of schooling, but in Canada, specialist arts educators typically teach at the secondary level. They are much less frequent at the elementary level. While there seems to be more music specialists at the elementary level, visual arts and drama are more often left to the individual classroom teacher. According to *The Annual Report on Ontario's Publicly Funded Schools, 2010* (People for Education, p. 16), 46% of Ontario elementary schools have a music teacher, with most being part-time. This decreases to 36% in

Northern Ontario schools. Only 18% of schools with grades seven and eight have a visual arts teacher, and only 8% of those have a drama teacher. Generalist teachers more often teach the arts in the elementary division. These generalist teachers receive a minimal amount of formal training in arts. At the same time, they are charged with the responsibility of exposing, training, and inspiring elementary students in all areas of the arts.

Trends in arts teacher education. There is little consistency across Canadian universities in terms of requirements in arts education courses and hours of study. Some universities, like the University of Alberta, require that, over the two year education program, their teacher candidates in the elementary panel take full courses in at least two of the fine arts strands: visual arts and music. Students may elect to take a senior Language & Literacy course that incorporates drama. In Ontario, where the duration of a Bachelor of Education remains only one year, the requirement is considerably less. It is often as little as one combined course in all of the art strands, with as few as twenty-one hours of instruction in total, as in the University of Ottawa's "on site" Primary/Junior program. In this case, integration is emphasized with approximately five and a quarter hours of instruction for each of dance, drama, music, and visual art. The University of Ottawa's "on campus" program is more typical of Ontario with forty hours in the arts combined course, at the Primary/Junior level. Brock and Nipissing universities both require more with fifty and sixty hours, respectively, at the Primary/Junior level. While the University of Western Ontario requires less with only 36 hours of visual arts and music and an elective choice in drama, at the P/J level. At the Primary/Junior

level, other Canadian universities offer separate courses for music and visual arts,

while drama varies or is combined with language studies, and dance is combined

with physical education (OnTEA survey, 2009). This suggests that while many

Faculties of Education offer some separate courses in the arts at the elementary

level, presumably taught by specialists, they also offer combined courses, taught

by instructors who are not likely specialists in all areas. At the

Intermediate/Senior levels, all art strands are taught through individual courses

that vary from forty hours to seventy-two hours of instruction, each. More often,

specialist instructors teach these courses.

The content of Canadian, Bachelor of Education, arts education courses

varies. They generally cater to the government curriculum guidelines that are

provincially in place. Depending on the size of the program and the number of

sections available, the courses are set and taught by the faculty as departments or

as individuals. The facilities and staffing vary depending on the Faculty of

Education. Concordia University has combined the art education program and

space with the Faculties of Fine Art or Visual Studies, as well as Engineering. The

University of Alberta has several arts education classrooms and permanent staff

positions. As mentioned previously, the University of Ottawa's Faculty of

Education currently has no permanent faculty for visual arts education. Sessional

instructors teach these courses term-by-term, based on need.

Arts teacher education courses generally will reflect the teaching and art

philosophies and praxis of the individual instructors. While a closer look at the

individual course descriptions and syllabi might be helpful and would definitely

be a worthwhile area for future research, a look at the trends in arts education

journals reveal some perspectives of current arts education faculty. These faculty

members are most often the writers as well as the reviewers of journal articles.

Probably the most widely recognized and mainstream American arts education

journal is *Studies in Art Education: A Journal of Issues and Research in Art

Education*, published by the National Art Education Association. Its Canadian

counterpart is the *Canadian Review of Art Education: Research and Issues*,

published by the Canadian Society for Education through Art. Submissions to

these peer-reviewed journals come from practicing arts educators both in the

school system and at the post-secondary level. In looking through past issues,

certain trends emerge.

　　　　Arts-based research. Both journals published special issues focusing on

arts-based or practice-based research; *Studies* in 2006, and *CRAE* in 2007. The

focus of my own Master's of Education thesis was on arts-based research, in

2005. Arts-based research methods have been growing in popularity since the

1970s. It allows for intertextual connections and disconnections where art is a

basis for something else (Finley, 2005). Arts-based research allows for multiple

and alternate perspectives to the investigative process and delivery. There are vast

differences in how the arts are used in research. The range extends from fairly

traditional, boxed-in methodologies, to avant-garde, postmodern thought, much of

which is still is not understood, respected, or accepted by traditional academia

(Eisner, 1997). Not surprisingly, arts education courses still have strong

components of inquiry and exploration through art. But interestingly, in

Milbrandt's & Klein's survey (2008) arts teacher educators place a low value on

their own role as visual artist researchers. This is perhaps due to the controversy

over the validity of arts-based research that still plagues more traditional scientific

perspectives. Additionally, emphasis on writing leaves less time for art making.

   Visual studies. *Visual culture* is the focus of visual imagery related to

culture. It promotes a blurring of distinction between high and low art. It

incorporates cultural issues and visual artifacts that extend from the likes of film,

the Internet, gender, race, politics, psychoanalysis, and popular ideology. It has

been a hot and widespread topic in arts education particularly over the last decade.

Diamond and Mullen (1999) and Freedman (2003), among others, have promoted

a postmodern approach to art education in terms of visual studies. However, in the

LaPorte et al. study (2008) of newer arts teachers in the United States, it was

found that Discipline Based Art Education was still ranked as the most widely

received undergraduate experience—at least this was the case three years ago. Not

surprisingly, this will have influenced these teachers in their own arts classrooms,

where art history, western European art, design elements and principles, Modern

art, and art studio production are still used and taught most often. Visual culture is

only very moderately learned and taught. It is ranked 22nd on a list of 25 content

areas (LaPorte, Speirs, & Young, 2008, p. 369), which is surprisingly low on the

list. Duncum (2009) believes visual culture is an emerging paradigm based on the

art educational activity surrounding it, indicated by extensive publication titles

and conference presentations between 2002 and 2007. Duncum (2009) also

counters that there is extensive divergence of practice and opinion that challenge

this idea of a paradigm, based on lively critical debates regarding its direction and disconnect. He points out that *visual culture* is a term vaguely related to popular culture. It is also used as a term for: traditional fine-art media, particular pedagogy rather than subject matter, a deconstruction of popular culture imagery, a deconstruction of screen or digital imagery and response in traditional media, analyzing mass-media images and responding with like technologies, and exploring the importance of the gaze. All these perspectives consider a relationship between imagery and the student viewer. At the same time, Duncum (2009) also maintains that none of these perspectives consider the socioeconomic arrangements of mass cultural producers, like the legal, commercial, lifestyle, and financial constraints that are currently covered in media education. However, Tavin (2009) suggests that this is an opportunity to:

> attempt to reconceptualize art education for youth; an attempt to shift from traditional modes of art making and "art thinking" towards a profoundly critical, historical, political, and self-reflexive understanding of culture, coupled with meaningful and transformative student production. (p. 5)

Visual studies arise in this shift in arts education, where addressing the challenges of contemporary visual culture becomes an ongoing process.

    Eco-art. *Eco art* is another prime, recent topic in arts education. *Studies* published a special issue on Eco art in 2007. However, again the LaPorte et al. study (2008) showed that art teachers who graduated since the year 2000 have received very little of this content in their own undergraduate and teacher education training. LaPorte et al. show ecological content ranked lowest in terms

of the sample art teachers' own experiences. They added "there was a direct

relationship between exposure to content areas and subsequent inclusion in the K-

12 curriculum (p. 364). This can be interpreted to mean that ecological

perspectives in arts teacher education, in the United States, are still very minimal.

It is likely that the experience is similar in Canada. Though some Canadian art

teacher educators, like Hilary Inwood (personal communication, 2010), through

OISE, at the University of Toronto, are making efforts to bring a greater

awareness of eco-art to their arts education classrooms.

 Collaboration. While *collaboration* is not an overtly recurring topic in arts

education journals, it lies frequently under the surface. The co-authored articles

appearing in arts education journals and panel conference presentations reveal its

prevalence. Many research methodologies involve collaboration with both data

and researchers. Milbrandt's and Klein's (2008) survey suggests that arts

educators foresee collaboration as being one of the most important components of

higher education within the next ten years, ranking it third, behind curriculum and

politics (p. 353). Collaboration can drive creativity more than solo efforts

(Robinson, 2001/2011). Collaborative creativity is about making connections.

Diverse, dynamic, and distinct creative teams can foster a flow of ideas through

an interactive, shared process between individuals with differing expertise and

perspectives. Effective collaboration is not simply cooperation, but allows

members, when working together, to be more than the sum of their parts

(Robinson, 2001/2011). Collaborative arts teachers and arts teacher educators can

work together to address challenges in arts education. Some of these challenges

have been suggested by arts educators and defined in the *Council of Ministers of Education, Canada & The Canadian Commission of UNESCO* report (2010, p. 16). They are stated as establishing:

- Funding in a recession,

- A capacity to serve diverse and under-served communities and youth,

- Stronger community partnerships,

- More structure in arts education,

- Additional training opportunities for educators,

- More research on community and school-based arts education programming.

Collaborative situations can be established in arts education courses to foster creativity among teacher candidates, which they can further emulate as creative leaders or facilitators in their own classrooms.

A Posthuman Direction in Arts Teacher Education

Translation is always in motion and is never fully achieved, because teaching, and therefore learning, is continually reread, rewritten, reinterpreted, and relocated (Aoki, 2000, p. 5). A new direction for arts teacher education emerges in the translation of these most prevalent topic trends of arts-based research, visual culture, eco art, and collaboration. This is a posthuman direction. A successful new curriculum will be as transitory as all becomings. The visual model, *Position of Arts Teacher Education in this Study* (Appendix B), helps to locate arts teacher education into a workable position, for a time. Just as time can be translated as fluid or concrete, so can the position of arts teacher education. It

is important to acknowledge that while a diagram can assist in understanding

concepts in solidified ways, it can also mistakenly give the illusion of

impenetrability. Carrying over Deleuze's concept of the diagram[11], this is a map

of a moment in the germination or process of creatively addressing the issue of

how arts teacher education relates to the society in which it serves. The

multidirectional arrows on the right, posthuman side of Appendix B emphasize

this alternate posthuman perspective of change and movement. Arts teacher

education evolves as all its components link, merge, and morph.

In Canada, a Bachelor of Education degree is required to obtain a teaching

certificate. Here, an arts teacher education curriculum fits within a Faculty of

Education's overall teacher education program. This fit varies due to differences

in existing teacher education programs. For a consecutive, after degree program,

this could consist of a single course or a grouping of courses over a single

academic year, as is the case in many Ontario and Quebec (Secondary level

qualifications) universities (Ontario Office of the Fairness Commissioner, 2010).

Another consecutive option is a grouping of courses over an approximate two-

year period, as in most other provinces, like Alberta, British Columbia, Manitoba,

and Saskatchewan. In a concurrent program, the education courses are combined

with another degree over a four or five-year undergraduate program, like those

offered at Calgary, Nipissing, Queen's, and Victoria universities, to name a few.

The availability of time influences the depth and extent at which material can be

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[11] Deleuze and Guattari present the notion of the diagram as being non-representational and a way to overcome categorization. In their book on Francis Bacon: The Logic of Sensation (2002), they define the diagram as "a chaos, a catastrophe, but it is also a germ of order or rhythm" (p. 83).

covered. A single course could incorporate all the arts strands, while a two to five-year program might allow full courses in each strand. Based on my personal experience in teaching both course types, and based on the feedback that I have received from my own students, in my opinion, a full course in each arts strand is preferable. In this case, student understanding is deeper, there is more opportunity to formulate meaning, and students feel better prepared. Though criteria for preparedness may differ between students and teacher educators. Also, the arts teacher educator is typically more specialized. While each of the provinces group the arts together in their own single curriculum document, the differences are as great between the subjects of visual arts, music, drama, and dance as they are with mathematics, language arts, or science. However, this full-course per strand scenario is not always possible, particularly with a single year Bachelor of Education program and the extensive amount of material that must be covered in such a short period of time. The basic curriculum structure herein can be adjusted and applied to studies in any of the arts, at any level, over any time frame. However, it is presented in chapter 9 as a single, full term course in the area of visual studies.

      Arts teacher education model. The visual model of the *Suggested Arts Teacher Education Curriculum* (Appendix J) shows four interconnecting spirals of artist, teacher, student and researcher. These fluid identities support, collaborate, and affect each other. The four spirals are intrinsically linked in a way that forces them to work and change in connection with one another. Although it includes a forth ring, this idea borrows from Lacan's Borromean Knot

diagram[12] (Figure 3-1) where if one component is weak or missing, the system

weakens. In the spiral model, and in Deleuze's and Guattari's theory of continual

becoming, de-centering is constantly being negotiated as identities are changing.

The spiral is like a twister that is moving, tilting, bending, grasping, and releasing

experiences in life. For the arts education student, the attempt at some balance is

encouraged and should be facilitated in an accommodating and strong arts teacher

education program and curriculum. The artist, teacher, student, and researcher

function, develop, and change within a relevant arts teacher education curriculum

that supports a posthuman present and future. They will then move into a teaching

profession with this continued lifelong negotiation. Amy Adams, an arts educator

speaking from her own experience in the current school system, effectively

explains, "Teaching conventions and content of arts programs must above all be

relevant to our students, inasmuch as they are already creators of their culture"

(Adams, Appendix E4). This applies in arts teacher education as well as it does in

arts education.

This thesis document culminates with a proposed curriculum, which is

both formal and informal. While it recommends some content, it expects and

encourages flexibility. Any workable curriculum will allow fluidity to better

accommodate the varied and changing students, and the changing times and

situations. Secondary student arts educators (arts specialists) generally have a

stronger background in arts. It is more likely that they will already have a

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[12] Lacan refers to his image of the three linked rings that represent the psyche as the Borromean Knot. Each ring represents one of the three registers: the Real, the Imaginary and the Symbolic. Together they support one another, but if one breaks, the whole structure falls apart.

Bachelor of Fine Arts in visual arts, or a strong studio background, so will require

less practice in their own art making skills in a consecutive education degree.

Even if art skills are strong, these students may still prefer to and excel at learning

about arts teaching through art making or art encounters. As is typical of diverse

classrooms, elementary generalist student teachers come from vastly different

backgrounds. Some may have Master's degrees in art, while others my have

avoided arts since their own elementary experiences. Sharing in and with one

another's expertise can be invaluable to these teachers/learners. An early

assessment of the student group can immediately establish the level of comfort

and competency in arts skills, as well as their preferred method of working. The

course material should then be adjusted to suite students' needs.

I am proposing a future arts teacher education curriculum that incorporates

four main areas: posthuman identity, art encounters, arts curriculum and

pedagogy, and relationships between the participants and their subject, local, and

global communities (Appendix J). It addresses, as the most current research

concerns: arts-based research, a broader, open concept of visual studies, aspects of

eco art, and collaboration. It is a curriculum that balances theory and practice in

both art and education. These components are being listed in a sequential and

logical manner. This is done for organizational purposes that are currently

required for actual use in an academic institution. The purpose of proposing this

curriculum is to transfer and apply theory to practice. It is relevant to

acknowledge that in practice, the components are not addressed one after the

other, in equal portions, while a course is being taught. Instead they mesh,

overlap, blend, and transform, as the desiring machines of student teachers, arts

teacher educator(s), topics, experiences, and interactions, navigate through the

course together. In fact a more decentralized curriculum approach is encouraged.

Strategies are adjusted to accommodate individual student groups that vary with

topic problems, responses, contexts, and personalities. As a result, often

unknowable teaching and learning experiences will be appreciated and delivered.

Resulting new meaning will broaden and deepen future projects. The following

descriptions will reveal multiple dimensions of common threads and recurring

ideas.

Posthuman identity. Posthuman identity, or post-identity has been a

continual thread throughout this study. It has been considered by artists, arts

educators, arts teacher educators, and now is being suggested as a component of

arts teacher education for consideration by student arts teachers. Artist, teacher,

student, and researcher have already been identified as important social identities

negotiated by student arts educators. Arts educators and arts teacher educators

similarly live and work through these same overlapping roles, where life-long

learning and inquiry is practiced. Yet social identity should not trump self-identity

in terms of healthy personal development within any and all of these roles.

Assumed human identity must give up partial hold of the self, permitting non-

representational and de-centered posthuman identity to allow change,

development, and *becoming* to take place. For Jacques Lacan (1966/ 2006),

identity is never fixed, but always being negotiated. The better post-identity

question is "*how* am I?" not the more common and typical "*who* am I?" In

answering *how*, the curriculum can include creative and self-overcoming ethics.

This is an ethical move beyond the current self. This can be achieved by breaking

old habits and beliefs about the current self, increasing joyful art encounters,

exploring new possibilities and experiences, and making greater connections with

the world. An awareness of old habits is helpful in order to break them. This is no

easy task and it is not always possible, since habits are largely seated in the

unconscious. However, increased difficulty should not dictate ceased attempts at

learning and understanding.

Semiotics is the study of the signs within language from which identity

negotiations take place. Semiotic signs map other signs within a language while

the language itself is inescapable. The language exists at both the conscious and

unconscious levels. The language or discourse used reflects the unconscious and

controls it. For Lacan, self-identity is a product of discourse. However, instead of

a subject that is passive, with a reduced potential to resist political action, Lacan's

subject forms pathological attachments through discourse that can *change* with

emotional work (Alcorn, 2002). Lacan's subject is "not a unified subject of

ideology, but a conflicted, heterogeneous collection of ideological discourse" (p.

15). The Lacanian subject can display a defensive resistance to discourse

manipulation. Libidinal investments actively challenge discourses that attempt to

manipulate the subject's identity. They protect the self from invasive discourses

that might threaten to tarnish the image of a contained and harmonious self-

identity. Lacan's theory of discourse involves a systematic attempt to make sense

of discourse in terms of subject desire and often the silent attachments of

identification. Under these terms, adding a new discourse cannot simply change a

person's identity. This becomes clear when a teacher becomes frustrated with

students' demonstrations of prejudice behaviors even though attempts to educate

and remove prejudices have been made through teaching new inclusive

knowledge, for example. While desire may be at the root of identity, Lacan

suggests that desire cannot simply be changed through new knowledge, but that

change must take place at a much deeper psychological level.

     While acknowledging that Lacan's psychoanalytic theory of discourse is

far more extensive and complex than I am giving service to here, a basic outline

of the four discourses allows for a rudimentary understanding. In this study, the

last discourse has particular relevance to self-negotiation through language, and

discoveries of habits by the student arts teacher self. Desire is directly affected by

the demand placed on the subject by the Other, which are other individuals of

authority. Lacan describes this as the *Discourse of the Master*. For example, if a

student desires to be accepted by a teacher or recognized as a "good student",

s(he) will respond to the demands of that teacher in order to receive

acknowledgement or praise to feed that desire. In this case, the arts teacher

educator might be considered the master. It is advisable that the arts teacher

educator maintains an awareness of this position of power, and attempts to keep it

in check. To remove it completely is virtually impossible, especially if the teacher

is put into this position of power by the university and must ultimately evaluate

the students through marks. The Discourse of the Master is one of the four

discourse arrangements proposed by Lacan that describe the subject's relationship

with desire (Alcorn, 2002; Bracher, 1994; Fink, 1995).

A second is the *Discourse of the University*, where the desire to acquire

new knowledge, rather than pleasing the teacher, is the focus. The student arts

teacher wants the knowledge and skills to teach in an arts classroom. These first

two discourses are the most common in current teacher education situations.

In the third *Discourse of the Hysteric,* there is desire to develop an anti-

ideological identity that is different from the Master or University. Artists, as

rebels or revolutionaries, might take on this discourse as they attempt to reveal the

non-sense of the otherwise existing, dominant discourse. Some student arts

teachers may take on this line of discourse. The arts teacher educator, who

initially takes on a posthuman arts education perspective that is not widely used or

even accepted, likely takes on the discourse of the hysteric to some extent. Of

course, as soon as there is acceptance by society or the university, then it becomes

dominant discourse, becoming the Master or University discourse.

Lastly, the *Discourse of the Analyst* places desire in the most prominent

position. Here subjects are allowed to explore the meaning in their own desire.

This discourse can allow the greatest self-discovery and understanding, while

always maintaining that causes of desire shift and that defining an object of desire

is difficult, if not impossible. Alcorn, speaking in terms of writing exercises,

suggests that compositional writing "is an operation in the production,

prohibition, negotiation, and reformulation of desire" (2002, p. 58). Exploratory

writing can be a desiring machine, and an operation of Deleuzian becoming.

Explorations through the other arts can function in much the same way. While this recognizes defined language, visual or otherwise, and therefore a certain Imaginary, humanist, representational perspective, there is still a place for the post-self where desires, at the unconscious level of the Real, could leak in. I would like to advocate that art making or viewing, in terms of a discourse of the analyst, could be successful in the same way.

Uncovering deep desire is only possible if that desire is articulated (Lacan, 1975/1988). So finding ways to articulate, through written or spoken word, or alternate ways if knowing, like the arts, is important. Open class dialogue is important. Additionally, open, exploratory, rhizomic visual research journals, which embrace multiple ways if knowing and expressing, with emotional and personal perspectives, could offer a way in. When students are slightly off balance, even a little uncomfortable, then some of their unknown desires may emerge. The challenge for arts teacher educators is to provide types of opportunities for revealing desire, in a safe environment, which will hopefully and eventually bring understanding from the discovery. An understanding of deep-seated personal desires can allow for continual improvement to be made to teaching and learning. Self-reflexivity can be incorporated through open reflective practice about art and teaching processes. The examination or reflection can refer to and affect the instigating and investigating self. jagodzinski (2008) takes self-reflexivity a step farther, applying a capital "X" to "refleXivity," where "X" refers to "unknowable creativity to come" (p. 155) and the "unconscious affective *virtual Real*" (p. 156). Tavin writes about the "impossibility of knowing" (2010,

p. 57). He recognizes the importance of the unconscious self and its unknown

knowledge in arts education. The unconscious can be revealed through

"repetition, slippages, omissions, hierarchies, negations, pauses, inconsistencies,

and discontinuities through language" (Tavin, 2010, p. 59). He goes on to quote

Shoshana Felman (1997, p. 23), that these may actually aid in learning, through

"breakthroughs, leaps, discontinuities, regressions, and deferred action." So,

discoveries and new meanings from an act of self-reference and explorations that

allow potential access to the unconscious, through exploratory art encounters, can

be reapplied to these art and teaching processes. With self-reflexivity, the student

can begin to discover and recognize forces of her/his own socialization and alter

her/his place in the social structure. In a posthuman structure, the self is not in a

place of sole importance.

The fluid identities of all the class community members are constantly at

play. This should be recognized and fostered in a safe, open, flexible, and tolerant

classroom environment, which is established and maintained through example and

perimeters set by the arts teacher educator. The focus is then placed more on the

collective group rather than defining the singular entity. Collective collaboration

can be encouraged, where greater importance is placed on new meanings,

connections, interactions, and affective, molecular change.

Art encounters. Experiences or encounters with art are a major

consideration with arts teacher education. This is achieved in two ways. The first,

is how the student arts teacher interacts and develops skills with materials. Old

media skills like drawing and painting can and should still be learned or practiced.

They are still used by contemporary artists. They continue to allow for alternate

and optional ways to create, explore, express, and communicate meaning. Artists

use the tools of their culture. Photography is used extensively and straddles old

and new media skills. Technological advancements have made new media tools

readily available and are now increasingly used in all areas of schooling and

current society. New media, through extensive Internet image usage, video

gaming, and graphic computer programming, is intrinsically linked to our current

visual culture. As discussed in Chapter 5, new media allows for a blurring of

boundaries between the body, image, and space, opening up greater potentialities.

So, new media art making techniques, through digital, computer, interactive

means, and new media literacy, is included in a future arts teacher education

curriculum. In Chapter 6, the key question raised regarding art encounters is

"what does art *do*?" This question takes emphasis off defining art, the product,

and redirects toward the affects of art through the process and event. This study

advocates that new media is not simply a new tool, but is part of a posthuman

experience that does something to, or *affects,* the members of a highly

technological society. It affects identity, relationships, interactions, and how and

what is taught in schools. While not backed with substantial scientific evidence,

consideration is being given to technology affecting brain development in youth,

as well as its results in abstract and creative thinking (Patoine, 2008). While

multitasking is believed to be a positive outcome of new media technology, the

counter is that it does not actually lead to greater efficiency in completing tasks,

and degrades quality of learning (Foerde, Knowlton, & Poldrack, 2006; Strayer,

Drews, & Crouch, 2006). Most recent Canadian provincial curricula now

recognize and advocate technology usage in and out of schools. Digital

technology is here to stay. If there is concern over negative outcomes of

technology, then there is all the more reason to explore usages that increase deep,

abstract, and creative thinking, as in old and new media art encounters.

The second type of art encounter is between a spectator and artworks.

Historical knowledge can assist in understanding past cultural trends, and

generally art has reflected the times in which it has been created. However, a

focus on the Western history of art is no longer of prime importance or concern in

a more globalized, multicultural, and connected world. A much more open

concept of visual studies is better suited to present times. Student arts teachers can

continue to develop critical skills to assess artworks, but they should have an

increased awareness that the representational knowledge and meta language that

they use to read art is culturally based. Increased exposure to contemporary

artworks will better expose the nuances of current culture through style, form,

content, ritual, process, and more recent topics like globalization, ecology,

technology, and even Posthumanism. Both types of art encounters will promote

student arts teachers' investigations that can transfer and develop into arts-based

research. Art can be translated into research. Research is a continual contribution

to the development and improvement of the arts education field, of which student

arts teachers and practicing arts teachers can be invaluable participants. This early

encouragement could be integral in instigating life-long learning, and the

continued investigative contributions to the fields of art and education over these teachers' lives.

Perspective of the Art Encounter (Appendix I) illustrates the facets of the art encounter that can be developed through both human and broadening posthuman perspectives. While this study has promoted posthuman thinking, when transferred into practice, it is recognized that humanist thinking is part of our meta-language and cannot be simply dismissed. A proposed curriculum still needs to accommodate for this if it is to function in current society. Any proposed curriculum is an organized plan. Art encounters viewed and experienced through visual/popular culture, critique, and aesthetics are humanistic, and are commonly and currently addressed in arts classrooms at the school level, as newer provincial arts curricula dictate. Further and more extensive study of arts education syllabi, currently being utilized at the post-secondary institutions in arts teacher education, would better inform how much these areas are actually covered in arts teacher education courses or programs. This is an option for further study. I am making the assumption that they are covered in Canada because teacher education is generally conducted in accordance with the provincial curriculum. In Ontario, Faculties of Education are periodically and extensively reviewed by the Ontario College of Teachers, to insure that they adhere to provincial standards, and remain official accredited institutions. Judging from what I have witnessed in the University of Ottawa's preparation for review, the universities, and therefore their course instructors and curriculum writers, take these evaluations seriously. As an aside, this enforces how the idea of evaluation permeates at all levels.

Perspective of the Art Encounter (Appendix I) illustrates three more

facets of the art encounter that align more with posthuman sensibilities. These are

political, ethical, and a*i*sthetic perspectives. These are not stressed in provincial

arts curricula, and therefore, are likely not typically covered at the arts teacher

education curriculum level. Politics, emphasizing molar subject positions,

established through desire, can be defined, as in the social identities of artist,

student, teacher, and researcher. These political positions might be further divided

or compartmentalized into arts-based researcher, or eco artist, or life-long learner,

or arts specialist, or education generalist, or any number of other specializations

and combinations. They are still humanistically defined. Politics can be more

*post*humanistic when subject positions are less defined and more fluid and

flexible, like when the ideas of artist, student, teacher, and researcher blend, meld,

and evolve. They do so on a continuous basis, so a specific categorization cannot

be pinned down. Moreover, with cultural awareness, critical analysis, in addition

to the realization that major language is Symbolically informative, repressive

opinions and situations can come to light. A dissenting opinion can emerge,

expressing disagreement with or resistance of the majority opinion or consensus.

This may lead to reactive, active, affirmative politics that can be expressed

through provocative questions, challenging problems, and Minor art encounters.

Minor is used here to refer to encounters and actions that are revolutionary,

inducing molecular change or becoming. This does not have to be interpreted as

violent behavior or "coming to arms." Instead and more applicably, it can mean a

disruption of previously held assumptions that prevent personal and group growth

and new ways of seeing and understanding. This might be translated into creating

a video that explores and interprets concepts of the posthuman and transversality,

as I have done in expressing findings in this study (Figures 7-1 to 7-5). Another

example is creating an artwork that explores and expresses thoughts and opinions

regarding the meaning of living in a posthuman era, as the arts teacher

participants have done particularly in Chapter 2. Arts teacher educators can set up

problems that force student arts teachers to question their own knowledge base,

and to explore outside of their comfort zone. A previously mentioned example

might be asking student education generalists to keep a visual research journal.

Here, they are forced to work in and through images, which may not be something

they are used to doing. They may also have greater freedom to determine how to

record or remember events and experiences, which may go against the standard,

scientific expectation of their previous, more typical, methodical note taking and

recording practices.

Ontario student teachers are currently made aware of ethics in teaching as

they learn the *Ethical Standards for the Teaching Profession* (2006), including

care, trust respect, and integrity, outlined by the Ontario College of Teachers in

their teacher education programs. Other Canadian provinces have similar ethical

standards in place for their teachers, like Alberta Education's *Teaching Quality*

Standard Applicable to the Provision of Basic Education in Alberta (1997), which

advocates ethics through respect, trust, and harmony in teaching and learning.

However, posthuman ethics is about allowing the student to make connections

with the world beyond her/himself—by presenting opportunities to break

restrictive habits and explore possibilities that can potentially result in joyful

encounters. A lack of transformative possibilities can be translated into being

unethical. So in arts teacher education, it might be considered ethical for the

educator to allow for a break away from traditional note taking in the visual

research journal. From a posthuman perspective, it is ethical for the arts teacher

educator to set up situations, problems, explorations, and encounters that

encourage students' realizations and discoveries of themselves. It is ethical for an

arts teacher educator to allow for collaborative efforts that connect students to the

world.

The final perspective or facet of the art encounter is a*i*sthetics. As

mentioned in earlier chapters of this document, *aisthetics* is distinguished from

the more familiar term, a*e*sthetics. Kantian aesthetics (1790/2004) has established

specific definitions of judgment of the nature of beauty, art, and taste. Today's

aesthetics has three major fields of meaning: *artistic* as culture, *callistic* as beauty,

and *aisthetic* as perception (Hardt, 2005). The traditional philosophy of aesthetics

has concentrated on art and beauty (Hardt, 2005). In more traditional art

education, and art teacher education, the educator has been viewed as expert, or

master, with authority to judge aesthetics, determining whether a student's or

artist's art work is good or bad. With product evaluation, this is still a pervasive

assumption. Kantian aesthetics maintains that there is some universal definition of

beauty. This is still carried out in visual arts education in terms of composition

criteria. The elements of composition like, line, shape, form, space, value, color,

and texture are the initial vocabulary and building blocks of principles of design,

like dominance/emphasis, balance, rhythm/repetition/movement, variety,

proportion/contrast, and proximity/unity/harmony. Depending on the source and

visual discipline, like photography, drawing, or architecture, these elements and

principles can vary. These variations support the fact that they are criteria that are

humanly constructed rather than universally inherent. Tavin (2009) warns that the

discourse of aesthetics both serves, as well as hides, social and political interests.

Formal aesthetics promotes the presumption of a law of truth and commonsense

about the illusion of autonomous art and absolute knowledge. He suggests that

this as particularly relevant to youth culture and arts education pedagogy, because

"responding to images is primarily a process of socialization and signification,

and always connected to the material conditions of the world" (Tavin, 2009, p.

10). Arts teachers and student arts teachers, with this awareness, will be better

able to pass these understandings of culturally specific visuality to their own arts

students.

Aisthetics is a theory of "sensuous perception" (Welsch, 1990, in Diaconu,

2003). Aisthetics refers to an act, or process, or experience perceived by the

senses. It is about the process rather than the product. Aisthetics can open up

aesthetics, what is believed to be good art and ethics, what is believed to be

truthful and honest (Diaconu, 2003; Hardt, 2005), by acknowledging personal

perception. Humanist aesthetics and ethics are both limited. With posthuman

ethics, concern is with exploring possibilities and allowing opportunities for the

self to grow and change, and hopefully improve within the collective. So

posthuman aisthetics are about these felt experiences through these ethical

opportunities. Aisthetic sensation is an experience beyond representation, between

the stimulus and the response, which allows a space for creativity. Experience is

felt at the level of the body through not only sight, but also the other senses, like

touch, smell, sound, and taste. Emotional and affective experiences are facilitated

and encouraged by the arts teacher educator, so that student arts educators become

more open-minded, more aware, more creative, and more in touch with the art

encounter process.

   Curriculum and pedagogy. "What do I teach and how do I teach?" will

always be questions that plague both new and experienced learning teachers.

Provincial, ministry of education curricula are mandated in the public school

system, so will likely continue to be addressed in all subject areas of Canadian

teacher education. Arts education is no exception (Tables 6.3 & 6.4, Appendix H).

Difficulties can arise when the theories and practices in provincial curriculum and

teacher education curriculum do not align with one another. There is greater

chance that a disjunction can occur with a less flexible and more detailed

curriculum document. It can take a long time for academic research to filter down

into school curricula, and can take much longer for paradigm change. Education

can be slow to change due to its strong traditions and scientifically based,

epistemological under-pinnings. Arts education is a subject area where aspects of

science can be less prevalent. This can result in a lack of importance within

education at large, warranting less attention. In turn, this can be positive for

freedom to change. However, this could also negatively translate into an even

slower turnover rate of arts curriculum documents. For example, it has taken

Alberta Education, approximately 25 years to update their provincial arts curriculum documents (1984, 1985, 1986, 2009). At the time of this writing, the new document is still in the draft phase. Alternatively, according to the Alberta Education website (2011), their *Elementary Science* document from 1996, was revisited and reviewed ten years later, in 2006. The Alberta junior high *Science 7-8-9* curriculum document, from 2003, was updated in 2009. That is only six years later. While the Ontario Arts curriculum documents have been renewed after ten years, *The Ontario Curriculum Grades 1-8 Mathematics* document, of 1997, was revised in 2005, eight years later (OMET, 2011). The more frequent revisiting of provincial science and math curriculum documents seems to be more typical, certainly in Alberta and Ontario.

Pedagogy and strategies for open, developing, creative, and innovative thinking, teaching, and learning can be encouraged and emulated in the arts teacher education classroom. Traditions in art and education should be questioned and challenged within arts teacher education. While tradition might be comfortable and provides rules that can be followed blindly and passively, it is not all good. *Good* is decided by whom? Changing times call for changing perspectives, approaches, and active participation. Jerome Hausman (2009, p.112) writes, "The process in which art educators engage should challenge them to continuously test their theories and rethink what they know and value…their formulas, theories, and fashions are both tools and traps." Within posthuman times, traditions and curricula need to be questioned often. This is particularly relevant with current surges in vastly changing technologies, affecting most, if not

all, aspects of society. Alberta and Ontario curriculum reviews in science and

math suggest that by Canadian provincial education standards, *often* is at least or

more frequently than every ten years. If any traditions are still the most valid

option then questioning will surely lead to this realization. If not, questioning and

critique will lead to new and hopefully better alternatives. This idea of

questioning has long since been encouraged in research. Certainly, the types of

questions, who is asking, and who is being asked, will influence responses. This

will always fuel more debate and further inquiry, critique, flexibility, and

creativity. Flexibility and creativity in arts teacher education will accommodate

for working with more restrictive provincial curricula. Advocating frameworks,

like *arts integration* at the elementary level, and *visual studies* at the secondary

level, or posthuman perspectives, can be creatively incorporated without

completely contradicting the current ministry documents.

   Unit and lesson planning continue to be essential tools for any teacher.

Encouragement of flexibility, creativity, and change does not necessarily translate

into chaos. Without some organization around material being covered and ways to

do this, the actual practice of teaching a large group of students would be

extremely difficult and potentially quite ineffective. A successful and fruitful arts

teacher education curriculum would continue to provide unit and lesson planning

strategies for arts teaching and learning. Learning objectives, that typically

accompany lesson planning, assume expected outcomes. Where exploration and

creativity is encouraged, outcomes are not specifically known. Some objectives,

therefore, would specify setting up situations for exploratory, affective

experiences, and emergent learning. Outcomes suggest results and products, which can be easily evaluated. With unknown outcomes in arts education, evaluation becomes more challenging, as process becomes more relevant than product.

Assessment is a way to check for student learning and teaching success. It is collecting, recording, and analyzing data about progress and achievement. Assessment addresses objectives, identifying whether the outcomes indicate student learning. Typically, this is done through evaluation, which is the process of making judgments based on the interpretation of data. Students, their parental community, and the school administration then expect the reporting of this information. The evaluation of products is currently practiced in all education, including arts education, and typically arts teacher education, as well. While most universities use the numerical and letter grading systems, some Canadian institutions, like Queen's University and the University of British Columbia, have adopted an overall pass/fail evaluation strategy in teacher education and arts teacher education in response to the complexities of assessment. As established earlier, our humanist, empirical society places great emphasis on assessment and evaluation that is reflected in academic institutions and government imposed testing. Until Symbolic expectations of accountability diminish, this perspective will remain prominent so teachers and teacher educators will be expected to accommodate.

Arts teachers are expected to assess their students from the assessment criteria in the applicable, current, provincial arts curriculum document. From a

teacher education perspective, this means student teachers will likely be taught

assessment with the corresponding province's expectations in mind. This can be

more restrictive where assessment criteria are very specific. In the past, typical

Modern visual arts assessment has been teacher directed and product specific in

criteria like: use of art materials, creativity, neatness, and effort. Out of the United

States, Harvard University's Project Zero established Arts Propel (Gardner,

1989)—a program of instruction and assessment for the arts that promotes student

directed learning. Through production, perception, and reflection, students are

assessed on learned skills demonstrated in art making explorations, and making

connections with other works of art, as well as self-assessment of their own works

or processes according to personal goals and standards of excellence in the field.

As Tables 6-3 and 6-4 (Appendix H) reveal, these criteria are similar to the major

categories in most recent curriculum and assessment in most Canadian provincial

arts curriculum documents. Alternatively, the International Baccalaureate

program, out of Wales, U.K., has established extensive assessment criteria for

visual arts that focus on studio and a research workbook (IBO, 2010), in order to

assess products as well as the processes of student directed artistic investigations.

The IB's studio criteria include:

- Experimentation and idea development,

- Use of artistic and cultural strategies, media and styles,

- Process of review, modification, and refinement,

- Inventive, experimental explorations of strategies, ideas, techniques, and

    media,

- Coherent selection and employment of materials,

- Development of self related to people, places, and times,

- Appropriate cultural and historical sources to inform and construct art,

- Informed reflective, critical judgments.

The IB's research workbook criteria focusing more on research and artistic

processes are even more extensive:

- Depth and breadth of ideas based on historical and cultural contexts,

- Coherent, focused investigative strategies into visual qualities,

- Diverse investigation of visual qualities, ideas, and contexts through
  theory and practice,

- Use of art-related vocabulary and language,

- Communicate ideas in text and image effectively and aesthetically,

- Presentation is articulate, thoughtful, coherent, and comprehensive,

- Primary and secondary sources are included and fully referenced,

- Experimental and sustained use of art making skills, techniques, and
  processes,

- Discussing, interpreting, and responding to artworks,

- Depth and breadth of studies in selected topics,

- Connections between own work and that of others,

- Skills, techniques, and processes demonstrating the relationship between
  investigation and studio.

The visual research journal proposed in the following chapter is comparable to the

research workbook, and while students should be involved in establishing criteria,

these workbook criteria are a place to start.

        For future options of arts education and arts teacher education, positive

applications of product evaluation practice can still be recognized, in some cases

and certain situations, as a way to function within this mainstream society. The

evaluation process is a *human* process, however, that does conflict with

deterritorialization. Arts educators likely already *sense* the risks that evaluation

places on both students' and teachers' self-esteem, self-identity, creative

opportunity, freedom, and motivation. This reliance on the senses, affective

sensations, and opportunity for becoming and change through process, is integral

to both arts education and arts teacher education in posthuman times. From a

posthuman perspective of arts education, any products continue to be steps in a

continual process. So, assessment of learning through *process* is emphasized in a

future arts education curriculum. Additionally, assessment through open and

informal dialogue, reflection, and collaboration, and that is ongoing and frequent

would emphasize process. Students should be involved in establishing assessment

criteria, and student self-assessment should be encouraged and included. Use of

student self-evaluation, used with caution, can be important and effective. It can

potentially become problematic when emphasis is placed on marks, particularly

with summative applications. Whereupon, self-evaluation scores are inflated by

the students to improve their own course marks. Formative self-evaluation, in

particular, can be very successful. Checklists, rather than numerical grades might be more effective in these instances.

The logistics of running an arts program and classroom will continue to be an area of concern for future student arts educators. The extensive variations in student populations due to differing community cultural and economic backgrounds, the school community and administrative politics and support, the types and availability of outside artistic community availability and support, the arts education budget, the arts teacher's personal educational background, convictions, interests, willingness to collaborate, and continued learning in arts and education, all affect the specific teaching and learning situation. Budget requirements along with supply and equipment suggestions are very real issues in an arts classroom and need address. Suggestions for room and station set up, coordination of tasks, and rotation schedules required for minimal computers, or cameras, or lab/studio space also warrant attention. These same issues also affect arts teacher educators in their own teaching situations. A future arts teacher education curriculum can still focus on these concepts while bringing posthuman concerns to the fore. Sources for funding in a recession that can be obtained through the private and business sector can be discussed. Suggestions in the use of recyclable and environmentally friendly materials can be demonstrated. A transformative environment can be fostered, experienced, and encourage for the students' own classrooms. This is achieved through open, respectful, experiential, creative, and creatively inspiring activities and spaces that further deterritorializing aisthetics. A deterritorializing pedagogy avoids labels and fixed

viewpoints, encouraging explorations of *all* the senses, with discovery-based, creative opportunities, resulting in continuous learning and positive change through Deleuzian *becoming*.

Relationships. In terms of relationships, "where or with whom am I?" broadly questions community, students, colleagues, curriculum, society, environment, and subject knowledge. Like a face, the self interacts with, is affected by, and changes because of relationships. As time passes, and the more experiences and connections transpire, the more change results. A future arts teacher education curriculum will stress a rhizomic student teacher self that is affected and influenced by the connections (s)he makes with ideas, spaces, and other selves. It will address and explore these important relationships.

With curriculum, subject knowledge, and societal issues, the student self has a relationship with ideas. Through an improved future arts teacher education curriculum, student art educators can increase their awareness of curriculum and subject matter knowledge politics, exploring where this politics lies, and how they fit into it. Attention to visual culture reveals relevancy of the visual image in current society that goes beyond visual arts education. If the elements and principles of design were studied, for example, the historical and political place from which these compositional rules arose would be considered. Similar consideration would be made to specific works of art. If an artwork is identified as part of the art canon, then why it has been chosen to study, and why it is worth considering, are important political questions. As aforementioned, life-long learning and study are emphasized and encouraged through research

opportunities, arts-based and otherwise. Concurrent teacher education degrees

usually take between four and five years in Canada. Conversely, consecutive,

after-degree teacher education routes can be notoriously short in duration. While

student teachers are eager to finish and begin their careers, perhaps even seeking

out one-year Bachelor of Education programs, encouragement can be made,

examples can be set, and opportunities can be presented, for continued learning

through culturally-conscious professional development and additional training.

This is particularly pressing for many generalist elementary teachers who often

already have limited backgrounds in some or all areas of the arts. Arts specialists

are similarly encouraged to stay current within a quickly changing culture and

society. They too would be wise to take advantage of opportunities to reassess and

revisit their subject area with facilitators who have kept abreast of recent research,

subject developments, and cultural trends. Most Canadian faculties of education

offer continuing education and professional development courses to practicing

teachers. While there seems to be availability of courses in the arts, their offerings

are often dictated by numbers. Compared to other required subject areas, like

math, science, and English language, schools generally have fewer teaching

positions available in the art electives. This filters down to mean fewer student

teachers becoming arts specialists, resulting in fewer arts teachers available to

take these extra courses.

A relationship with the environment is also a very posthuman concern

within arts teacher education. For the posthuman arts educator, interactions and

associations with and between all Deleuzian & Guattarian desiring machines are

part of working in the world. The posthuman artist/teacher/student/self is not of

greater importance in the world than anyone or anything else. (S)he is aware of

global concerns regarding the natural environment. Art making can be carried out

through eco-friendly means, such as: recycling materials like newspaper and

cardboard shapes in papier maché mask making; reusing glass or plastic

containers for holding painting water, paint, or collage materials like beads,

buttons, and feathers; creating found object sculptures; using natural materials

like wood, jute, bark, stones, seeds and shells; enlisting school communities to

send in unused arts supplies and gently used equipment like cameras, drying

racks, paper cutters, paper, wallpaper books, and magazines; avoiding toxic art

materials and solvents like oil paint, harsh glues, toxic glazes; taking advantage of

digital imaging that does not require paper and ink for much of the process. This

covers only a few of the many options available for contributing and maintaining

a safe physical environment. The environment, as a teaching and learning space,

can also include the actual classroom and school space, the community rural and

urban landscapes, and community institutions, like parks and galleries. These are

specific to particular school settings and so to particular students and arts

educators. The future arts teacher education curriculum can inform student arts

teachers of these spaces and shed light on the relationships to and within them.

The most obvious relationship with other selves in education is with

students. Student teachers are in a unique position of straddling the roles of

teacher and student simultaneously. While they are students being taught by arts

teacher educators, they are preparing to enter the arts teacher role, responsible for

their own arts students. They have the sometimes challenging and even difficult task of conjuring empathy. This may be come easily to some, but not to all. Teachers and student teachers use their own experiences as students to guide their own teaching. Once they begin practice teaching they can also gain a new perspective and hopefully greater understanding of the arts teacher educator's role and experiences as colleague rather than supervisor. Relationships with colleagues will likely become important within their future professional teaching career. Peer relationships within an arts teacher education class can develop into long term professional partnerships when enough opportunity is given and collegial and collaborative work is enabled and encouraged. Applicable local conferences taking place over a particular academic year is an opportunity for student teachers to collaborate in presentations. This could be a forum for presenting certain successful research projects to other arts educators. This would instigate active community arts service early on in the beginning teacher's career.

With growing immigrant populations, particularly in Canadian urban communities, student teachers and their own future students will benefit from an awareness and understanding of the demographics of their school. This is particularly true in diverse communities. Cultural attentiveness is valuable in reading social cues, understanding culturally specific traditions and behaviors that might otherwise be misunderstood, and increasing sensitivity to students' subject positions. Finally, relationships between teachers and the community can be defined through partnerships. Community arts organizations and arts councils can provide funding, as well as the expertise of working artists and community

artist/teachers that can supplement classroom teaching through arts workshops.

Another partnership that has much potential, but is not always considered once

teachers are working in schools, is with the universities. Continuing education

courses are one option. They are typically offered at the university campus, but

faculty members that are active in community service may be able to offer other

choices. Studies in arts education can be offered as outreach opportunities, where

faculty members offer an intensive course in more remote areas, without close

proximity to a university. Online courses are another route. Arts courses for

teachers, offered to specific school boards, and taught in local school classrooms,

are other options. Advertising by the university and school board is key in these

instances to make these prospects known. If student arts teachers are made aware

of these types of options to teachers, then they will be more likely to participate in

them once they begin their teaching careers.

Arts teacher educator. This proposed arts education curriculum ideally

would be taught by an arts teacher educator who, like all teachers, will represent a

living example of what arts education is about. Arts teacher educators can

advocate for additional qualification outreach opportunities. (S)he can also set up

a website that allows student teachers to share resources and experiences, building

global partnerships with other student teachers. Through transparency, full

disclosure, and mutual trust and respect, the arts teacher educator can nurture and

encourage empathy within student arts teachers. The arts teacher educator can

also contribute to cultural awareness by demonstrating and emulating sensitivity

to student arts teachers' own cultural needs and subject positions. Arts teacher

educators who are familiar with and active in arts education research and in

societal arts culture are in a strong position to initiate changes in arts teachers'

perceptions regarding arts and education, starting with student teachers. If these

qualities can be instilled in arts educators early on in their training and careers,

then they will more likely become artist/teacher/researchers and active

artist/teacher/community partners that will keep them current in the field.

       Arts teacher education teaching methodologies. Unlike the set

provincial curriculum that teachers must follow at the elementary and secondary

levels, the curricula at the post-secondary teacher education level differs from one

university to the next and even from one instructor to the next. This study has

been a thought experiment that has ultimately been translated into a workable

post-secondary arts education curriculum with a posthuman perspective in mind.

It is presented in the following chapter as one course. The course includes

modified aspects of student-centered, inquiry/open, experiential, experimental,

and project based teaching methodologies. Collaborative learning is also

emphasized. These teaching/learning approaches are not new. They are

commonly supported and implemented by arts teachers in the North American

school system. It is less clear how they are practically incorporated at the

postsecondary level, and in arts teacher education. More traditional teacher-

directed learning is generally less time consuming than student-centered learning,

for both students and instructor, so time limitation may demand less student-

centered focus.

Student-centered. According to Bob Bender (2003) and David Kember (2009) at least, the student-centered learning environment has been shown to be effective in higher education. Likewise, as Chapter 6's title suggests, teacher as facilitator over teacher-directed learning is emphasized, here. Modifications will need to be in place where limited course time is available. Student-centered learning is preferable for the student arts teacher's abilities, interests, and diverse learning styles, where the arts teacher educator is a facilitator of learning. Student-centered learning allows student teachers to be active, responsible participants in their own learning. Student teachers have a choice in what they want to study and how they are going to apply their knowledge and demonstrate their competence. It presents the opportunity to strengthen student motivation, peer communication, and student-teacher relationships. Additionally, student-centered learning is supported by varied and established educational theory. Hands on activities demonstrate different types of learning objectives outlined in Bloom's Taxonomy (1956). Choices and adaptations within lessons offer opportunities for varied learning styles suited to Gardner's Multiple Intelligences (1983). Vygotsky's Zone of Proximal Development (1978) identifies *scaffolding* as the changing of the level of support needed by students. The arts teacher educator can adjust the amount of guidance to fit the student arts teacher's current needs in making new interpretations of the learning material. The arts teacher educator assesses the student teacher learners by giving honest and timely feedback on individual progress. Advancing media technologies and course management systems or a

course web site promote student-centered learning. Student-centered teaching

strategies accommodate individual intellectual and emotional needs.

Inquiry based. Inquiry based learning sets the stage for

teacher/artist/student as researcher. Inquiry based learning begins with a question

with no prescribed result. Based on experiential theory by John Dewey

(1934/2005, 1938/1997), the teacher guides students to the desired learning goal

without being explicit about what this is. Students have to evaluate the strengths

and weaknesses of the results they collect. Inquiry based lessons are more

dynamic, active, and less predictable than traditional lessons because of the

uncertainty of the outcome. In structured inquiry, where less time is available, the

arts teacher educator provides the question and procedure, while the student arts

teachers generate an explanation supported by the evidence they have collected.

In guided inquiry, the arts teacher educator provides the research question, and the

student arts teachers design the procedure to test their results. Guided inquiry is

more involved than structured inquiry, so is more successful when students have

varied opportunities to learn and practice. In open inquiry, the arts teacher

educator can create a classroom structure that allows for ideas to stimulate the

flow and evolution of new ideas in a process of discovery and collaboration

between all student participants and the teacher. So more class time availability

translates into greater opportunity for more guided or open inquiry based learning.

Project based. Project based learning is the use of rigorous classroom

projects to facilitate real-world problems. While often resulting in a product or

performance, these can be still be open-ended and emphasize process. This is

evident when products are presented as steps in a process that do not indicate an

end, but open up opportunities for new questions. Student arts teachers ask

questions, make meaning, build knowledge, and explore real-world solutions to

issues or questions presented by the arts teacher educator. Like student-centered

and inquiry based, project based learning involves student problem solving,

decision making, investigative skills, critical thinking, interdisciplinary activities,

artifact construction process, various forms of communication, and reflection, that

all include teacher facilitation. Self, peer, and teacher critiques are accessed for

feedback and revision. This allows voice and choice to student teachers. Project-

based instruction also emphasizes collaborative learning, where there are joint

intellectual efforts between students, peers, and teachers. Progress is assessed by

how well students develop experimental and analytical skills rather than how

much knowledge they possess. Admittedly, some skills need more practice, so

less availability of class time is more limiting to project based learning.

The *Sample Visual Studies Education Course* suggested in the following

chapter is open enough, leaving room for more specific directions to be taken as

required in specific education programs and teaching situations.

Recommendations are made throughout so that it can be adjusted to suit both the

elementary and secondary levels in arts teacher education. The course can be

elaborated considerably, with topics covered in greater depth, and expanded into

several courses throughout a concurrent degree program. It can also be greatly

condensed into one course covering all the arts, for university faculty of education

programs that require it. The practical uses of what is proposed are as far reaching

as a post-secondary arts teacher educator's willingness to incorporate them. This will be dependant on his/her own art making and learning experiences, and arts education perspective. The user will support posthuman perspectives and see value in promoting student becoming. The hope is that this new arts teacher education curriculum can better prepare student arts teachers and their own foreseeable students in turn, as continually becoming selves, for the posthuman future.

Chapter 9
Sample Visual Studies Education Course

Course	Visual Studies Education
Level	Post-secondary; Bachelor of Education. This course is designed to be open enough to be adjusted to suite: Elementary: Primary/Junior (K-6) levels and Secondary: Intermediate/Senior (7-12) levels.
Length	Full-term course; 40 hours **This can be adjusted to fit varying course lengths.

Course Description

This course will model student-centered, open-ended, inquiry-based, and theme and/or project-based learning. It will investigate art encounters with materials and artworks. These will be explored through rhizomic processes that encourage new possibilities and experiences. They will be understood in terms of criticism, visual culture, aisthetics/aesthetics, politics, and ethics. This course will foster the development of the student self in the roles of teacher, artist, student, and researcher. Exposing cultural norms and personal habits will offer new perspectives, becomings, and new, collaborative connections with the world. The course will examine the theoretical foundations and professional practice of arts education. It will explore the relationships with students, community, culture, other subject areas, and curriculum theory.

Suggestions are made throughout to accommodate different levels.
Elementary and Secondary are differentiated by fonts for easy recognition.

Note: A comprehensive collection of *Black Line Masters* is not included in this document. A few *Black Line Masters* are provided as examples of some possibilities. Actual handouts would be situation specific. They would vary depending on grade levels, course length, student desire/needs, provincial curriculum, etc…

Prior Knowledge

Elementary:
- No prior knowledge in the arts is expected.

Secondary:
- Students should be able to use creative processes and present through art making.
- Students should have an understanding of the cultural position and basic concepts of composition.
- Students should be familiar with a variety of media and techniques.
- Students should have basic critical response, reflection, and analytical skills.
- Students should be familiar with historical and cultural contexts.

**An initial questionnaire should be administered to assess students' background knowledge and experience in visual arts.

Essential Questions	• How am I? • What does art do? • How do I teach? • Where and with whom am I?

Overall Expectations

Students will:
- Develop an understanding of background, social, and cultural learning theories that could affect arts instruction.
- Appreciate the role, benefits, effects, and new possibilities of/through the arts within the school curriculum and community.
- Acquire skill regarding designing certain arts-based curricula.
- Understand and experience art encounters and creativity through rhizomic processes and explorations.
- Explore and negotiate their identities, in terms of self, artist, teacher, student, and researcher.
- Understand importance of the self as a community/group participant though collaboration and making connections with the world.

Unit 1	Post-Identity

Unit Description

This unit will be ongoing throughout the course. Students will gain an understanding of their own roles and fluid identity negotiations between artist, teacher, student, and researcher. Students will explore alternate ways of making meaning. Through creating and maintaining a Visual Research Journal over the duration of the course, they will explore the question "How am I?" In it, they will address both emotional and intellectual needs, and practical and theoretical teaching and learning concerns, and personal reflections, by posing and working through their own questions. Process and personal growth is emphasized. Frequent, formative feedback will be given through self, peer, and teacher.

Key Questions

What do I want to learn in this visual studies education course?
- How will I assess my learning?
- How will maintaining a visual research journal affect my development as an artist, student, teacher, and researcher?
- What does my visual research journal, and how I feel about maintaining it, reveal about me?

Learning Goals

By the end of this unit students will be able to:
- Explore new ways of making meaning through created and appropriated text/ image.
- Better understand their personal politics, desires, emotional needs, and fluid identity.
- Open up to new experiences, change, and personal growth.
- Participate in reflective practice.
- Develop skills in arts-based inquiry.
- Use creative practice to allow for the development of new ideas and perspectives.
- Set up situations for exploratory, affective experiences, and emergent learning.
- Understand themselves as always changing through exploration and discovery.
- Understand themselves as active learners through choice, self-assessment, and self-critique.
- Work with recycled materials to make a sketchbook/notebook.

Suggested Lessons/Activities

Lesson 1: Course introduction and paper making / treatment
Problem: What creative paper treatments can your students and you achieve?

Teacher educator and whole group:
- Introduction / name learning games.

Independent
- Make nameplates.
- Opening questionnaire. Establish levels of experience, confidence, and competence in art and education.

Teacher educator:
- Introduce the course through the course syllabus.
- Introduce the visual research journal.
- Provide examples of different approaches to visual research journals where possible.

Before class: Set up stations for papermaking and paper decorating/treatments; i.e.: marbling, and found object printmaking. Provide written/illustrated instructions at each station. Set up a drying apparatus.
- Explain and demonstrate station use. Provide examples where possible, but encourage and emphasize exploration.
- Black Line Master: *BLM 1.1. Paper Making and Treatments; How To…*

Small student groups:
- Work at paper stations in groups.
- Each student will explore and create samples from each station.
- Allow drying overnight.

Homework:
Trip to Thrift Store (or supply them from home):
- Buy to be recycled:
  1. One old large book with lots of white space (about subject matter you find interesting).
  2. One smaller hardcover book (the size of your Visual Research Journal), any interesting paper the same size or bigger than the opened smaller book.
  3. Small piece of fabric (no stretch) the size of the open small book. Pick a pattern you like.

Bring in for next class:
- Varied paper, scissors, ruler, and pencil.
- One recycled large book with lots of white space
- One recycled smaller hardcover book (you will just need the cover)
- One large brown envelope to keep scraps.

Lesson 2: Making a recycled journal
Note: This lesson is labor intensive. It is only possible if course time allows. The fast-track alternative is to show examples, but have students buy sketchbooks.
Problem: What does a recycled book do/provide for the user?

Teacher educator:
- Provide written instructions/illustrations.
- Demonstrate binding techniques.

Independent:
　　Create recycled books…
  1. Remove hardcovers from old books.
  2. Remove pages from large old books.
  3. Cut to size. Slightly smaller than cover opened out flat. Fold sheets in half.
  4. Cut provided mixed papers and made and decorated papers to same size. Fold sheets in half.
  5. Intermix pages. Sew groups of 5-10 sheets down center with sewing machine.

6. Cut fabric slightly smaller than cover opened out flat. Fold to find center.
7. Hand-sew paper sections onto fabric, centered, and starting at the middle. Add sections to each side, centered, as many as the hardcover spine will allow.
8. Glue fabric to hardcover. Allow drying. Paint acrylic sealer onto fabric inside covers. Allow drying.

Each Visual Research Journal (VRJ) is already a work of art in progress. Every future entry will allow it to become something different.

Homework:
- Write a written reflection in your VRJ, answering: What does a recycled book do/provide for the user?

Note: Consider leaving the first available page free for the first in class VRJ assignment. Reflection will go on the second or third page.

Bring in for next class:
- Small photocopy of an image that represents or reflects you. (@3"x3").
- *Flat* images, objects, and found materials, that represent your identity. Think about how you see yourself as artist, teacher, student and/or researcher. Ideas: Clip art, vintage photographs, sheet music, magazine clippings, varied papers, labels, old letters and documents, discarded textbooks, maps, wallpaper, acetate, scrap fabric, buttons, old jewelry components, old game pieces, keys, small beads, ribbon and fibers, feathers, etc…

Lesson 3: Identity collage
Problem: Artist, teacher, student, researcher, fixed or changing. How do you see yourself?

Whole group:
- Discuss reflection question from last class/homework: What does a recycled book do/provide for the user?
- Determine assessment procedures for the VRJ as a group. Student input is essential.
- Suggestions for assessment:

Self, peer, and teacher evaluations.
Emphasis on creative exploration, courage to try new things, personal growth and change, self-reflexivity with topics in and out of class, and evidence of collaboration.

Teacher educator:
- Introduce this lesson's problem/question as an introduction to the Identity collage.
- Introduce collage treatments.
- Provide written instructions/illustrations at stations and show examples where possible. *BLM 1.2. Collage Treatments; How To…*
- Explain and demonstrate station use.

Small groups:
- Work through Collage treatment stations. Students create their own examples.

Teacher educator and whole group:
- Discussion of collage with examples. Compare art canon and contemporary, new media examples of collage. Outline suggestions for collage art making.
- Introduce *BLM 1.3. Identity Collage.*

Individual
- Create identity collages on the first available page of the VRJs. Work on it for homework, however it can be changed or added to at any time in the course. Photos at different stages can record the changes and how the collage is *becoming*.

Students will continue to use the VRJ throughout the course as a notebook, sketchbook, reflection book, and a source for ideas, examples, research/discovery, teaching, learning, and art

encounters. A source for all the senses and different viewpoints. The VRJs can be shared at the end of the course in a program or faculty wide art exhibition. VRJs become very personal to students, so this should be discussed as a possibility and students should have the *option* to publicly share their VRJs, or not.

Suggested Materials/Resources

Materials:
- Opening questionnaire
- Course syllabus
- Name plate materials
- Used art books, text books (with lots of white space, variety of papers: butcher's brown paper, newsprint, construction paper, cartridge paper, tracing paper, graph paper, wrapping paper, wallpaper, newspaper, phonebook paper,
- Paper making supplies: blender, newsprint, cotton, petals, sparkles, confetti, framed screens, shimmies/felt, wooden stomping board, sponges, iron, ironing board, etc.
- Paper decorating/treatment supplies: marbling supplies, found object printmaking,
- Drying rack, or suspended lines with clothespins.
- Paper cutter
- Rulers, scissors,
- Fabric (no stretch)
- Glue
- Needles and thread, and sewing machine (or spiral binding machine if available).
- Collage treatment supplies: styrofoam plates, dull pencils, printing ink, brayer, teaspoon, 3"x3" papers, heavy foil, tracing paper, stack of newspapers, clay tools, India ink, brushes, paper towels, water jars, photocopied images, clear acrylic medium, heavy cardboard pieces.
- Sketchbooks, if visual research journals are not recycled.
- Art Kit: (Might include: 2B pencil, fine tip black marker, gum eraser, glue stick, x-acto knife, scissors, colored markers, pencil crayons, wet media, brushes). Pick materials suitable for grade levels to be taught.
- Collage art examples

Resources:
http://www.craftstylish.com/item/13550/how-to-make-an-all-recycled-sketchbook

Assessment for and of Learning

Formative Assessment	Summative Assessment
- Periodic self-assessment checklist and reflection. - Periodic peer assessment discussion and checklist through VRJ exchange with partner. - Periodic teacher/student verbal informal assessment.	- Student group and teacher will jointly establish the criteria for assessment of the visual research journal. - If a rubric is established, the criteria should stress openness, creativity, exploration, process, and collaboration.

Performance Tasks for Evaluation

Maintaining an ongoing Visual Research Journal with regular and frequent entries throughout the course.
- Includes exercises done in class.
- Includes collaborative efforts.
- Reflection on topics of teaching and learning, in and out of class.
- Personal artistic explorations, and developments.

• Both written and image responses to assigned or suggested articles or chapter readings.	
Extensions / Modifications	

Elementary	**Secondary**
• School wide/community/library appeal for recycled large old books and hard cover books. • Seek parent volunteer help for Visual Research Journal cutting, sewing, and station supervision. (Or scrapbooks can be bought by the students instead of making them.) • Visual Research Journals can be integrated into other subject areas.	• School wide/community/library appeal for recycled large old books and hard cover books. (Or hard-covered sketchbooks can be bought by students instead of making them.) • Collaborate with teachers in other subject areas to make cross-curricular use of these books.

Unit 2	Art Encounters

Unit Description

This unit will be ongoing throughout the course. Students will experience art encounters in two ways: as creators and as spectators. They will experience exploratory, hands-on, hopefully joyful encounters with various art making materials in both old and new media. While products will be considered, process will be emphasized as student explore questions in artistic ways. Through these encounters they will develop different art making skills and techniques that they will further in their own creative ways. Students will develop their awareness and investigative skills in aisthetics, politics, ethics, criticism, visual culture, and technology, with regards to viewing and experiencing both traditional and contemporary art works created by themselves and others. They will experience both independent and collaborative works. Through the visual research journals the student will become arts-based researchers. As learning teachers, they will apply art encounters to their own lessons.

Key Questions

- What does art do?
- How does art affect the viewer? The creating artist?
- How does art inform about culture, politics, and literacy?
- How is art ethical?
- How does old and new media affect the art experience?
- How can art be research?
- How can art be used in a lesson?

Learning Goals

By the end of this unit students will be able to:
- Acquire and develop skills and techniques in both old and new media.
- Identify with a more open concept of visual studies.
- Experience art as artists, students, teachers, and researchers.
- Experience art as spectator and creator, in affective, aisthetic ways.
- Critique art in terms of politics, ethics, aesthetics, and culture.

Suggested Lessons/Activities

Lesson 1: Thinking outside the box
Problem: What makes an effective art lesson?

Teacher educator directed whole group:
- Make an origami box together.
Verbal instructions accompany written and illustrated instructions in a handout or PowerPoint presentation. An example of a teacher directed, step-by-step, craft instruction. (This is an exercise is meant to demonstrate the difference between a prescribed craft and more creative activities.)

Small groups to Whole group:
- Discuss the effectiveness of this exercise as an art lesson. Small groups each discuss a question.
  - How was this an effective art lesson?
  - How was this an ineffective art lesson?
  - How could this art lesson be improved?
  - How might this be integrated into other subject areas?
- Reconvene; report to the group. Discuss responses and additional questions.
  - What grade levels could handle this lesson?
  - What level of creativity is used here?
  - How could this become open-ended? Collaborative? Inquiry-based?
  - How might exploratory, affective experiences, and emergent learning be considered ethical?
- Boxes can be slightly disassembled and glued into VRJs with an added written reflection, for homework.

Lesson 2: The heart's desire
Problem: How does teaching to students' desires compare to teaching to students' needs?

The intention of this lesson is to provide a positive example of an art lesson in comparison to the previous origami "lesson." The topic and degree of scaffolding will depend on the responses to the opening questionnaire. This lesson is specific to students' desires.
Drawing ability is a common criterion for "being good at art" by students, and drawing style is culturally dictated, so drawing exercises might be a good place to *start*. Students will be learning defined skills, which it intended to build confidence as well as add to their skill set. However, they should be given the opportunity and freedom to take these experiences in their own directions.

Teacher educator:
- Recap students' concerns revealed in the opening questionnaire; relate to this lesson.

Small Groups:
- Set up 4 or 5 drawing stations. Provide still life materials for students to arrange. (Or students can bring objects in from home.) Encourage each group to arrange a new still life at each station. Encourage peer teaching at each station. The teacher will act as facilitator, circulating around stations, giving constructive suggestions and support where students desire it.
- Each station will include:
  - Provided varied examples.
  - Provided written and illustrated instructions for students who desire them.
  - An opportunity to critique canon/ethnic/contemporary art comparison (i.e. art canon, relevant album covers, contemporary/new media art). Two open ended questions for each station. Questions will suit the examples chosen. Vary questions at stations. i.e.:
    - What do these images reveal about the society in which they were made?

- How do these images make you feel or react?
  - An art encounter opportunity with different materials (cut paper to fit into VRJs)
  - An open-ended exercise that offers choice.
- Station Rotation: Student groups will rotate through the stations.
- Perhaps incorporate a cross-curricular theme, like music, for example:

Station 1:
- Tonal drawing: charcoal and white chalk, or conté, on manila or mid-tone drawing paper, or a VRJ page.
- Lighting to emphasize tone, 3 cloths of different tones.
- Subject: Variety of percussion instruments (perhaps multicultural).

Station 2:
- Contour drawing: pencil or fine-tipped marker, on cartridge paper cut to a selection of shapes, or VRJ page.
- 3 cloths with large graphics or line work.
- Subject: Variety of brass instruments.

Station 3:
- Blind contour drawing: fine-tip marker or white crayon (later apply a grey wash) on white drawing or printmaking paper, or VRJ page.
- 3 cloths, solid neutral and colors.
- Subject: Variety of string instruments.

Station 4:
- Color blending: Oil pastels or pencil crayons, on construction or brown butcher paper, or VRJ page.
- 4 colored cloths, two solid and two patterned.
- Subject: Variety of new media music devices (i.e.: iPods, earphones, CD player, etc…)

Station 5:
- Music interpretation: Markers or oil pastels on newsprint or VRJ page. Can be abstract or representational. Freely interpret music selection. Do three to five different selections.
- CD player with diverse music selection.

Groups rearrange; split and join:
- Discuss responses to Station discussion questions.
- Share drawings with one another; give peers constructive suggestions.
- Discuss: *How can these drawings be extended into a new question, or problem. or project that increased creative opportunity?*

Whole Group:
- Discuss the meaning of the question:
  How does teaching to students' desires compare to teaching to students' needs?
- Discuss:
  What did you learn today? What did you want to learn today?

Homework:
- Reflect on these three questions in the VRJ for homework.
- Check out stop motion videos on YouTube. Email the URL of your favorite to the teacher or upload it to the Classroom Management System (i.e.: Blackboard Vista)

Note: If the course time allows, continued development of these activities in individual directions can be extended. Continued opportunities for exploratory and open-ended art encounters should always be provided and encouraged.

Lesson 3: Teaching / learning tool
Problem: How can art be incorporated into lesson planning?

This art encounter will accompany a lesson designed by the student teacher. See Unit 3. Stop motion skills will be taught as one example of new media application, but other types applications will be discussed and students will be given a choice for this teaching/learning tool.
Note: Cover stop motion video only if the opening questionnaire indicates that most students have not made stop motion videos in the past. If they have, then pick a different new media technique with which students are not familiar.

Teacher educator and whole group:
- Introduce new media. Encourage students to suggest applications for lesson planning. i.e.: web site, PowerPoint presentation or game, digital video making, digital photographic manipulation, creative software, stop motion video making, etc…
- View interactive new media art examples to highlight creative applications.
- View a selection of 3 or 4 student selected stop motion video examples.
- Computer lab: introduction and computer application exploration for stop motion video (or alternate new media technique).
- Introduce the Lesson plan and *Teaching / Learning tool assignment* (from Unit 3)
- Students will help to decide on assessment criteria.

Partners (or 3s if time is limited):
- Students will create an art encounter as a teaching or learning application for a lesson. This could be an art lesson example, or a supporting resource. Keeping it useful and relevant, it can suite the grade levels that students will be teaching during their practicum experiences. In this case, partners will be chosen according to anticipated grade level.
- While new media applications will have been the focus in this lesson, this will ultimately be an open opportunity for students to work in their choice of old or new media. Students will be encouraged to choose media with which they are relatively unfamiliar and would like to experience or develop further. They will be encouraged to create art with which the viewer can interact and even change, in some way.
- Students will brainstorm, and play with ideas in their VRJ.

Groups (about 6 students, or three projects per group)
- Students will discuss early plans in larger groups to take advantage of group creativity and solidify ideas.

Plans can then be discussed with the teacher.
The amount of class time dedicated to this problem will depend on time availability.

Suggested Materials/Resources

- Origami paper
- Origami box folding instructions (handout or PowerPoint)
- Station Rotation art/drawing experiences materials: a variety of papers, drawing tools and media, still life objects, and base sheets, instruction sheets, CD player, assorted music.
- Computer lab, movie making computer software, digital still and video cameras.
- Instructions for the *Teaching/Learning tool.*
- Various materials (mostly student provided) for diverse teaching/learning tools projects.

Assessment for and of Learning

Formative Assessment	Summative Assessment
• Peer constructive feedback on drawing/art from station rotation.	• Completion of the origami box and the station rotation art/drawing exercises

• Teacher/student informal feedback on drawing/art from station rotation. • Teacher/student discussion regarding teaching/learning tool plans and/or VRJ brainstorm plans.	and accompanying reflections will be assessed as part of the Visual Research Journal. • The art teaching/learning tool can be formally assessed either as a fail/pass/pass+ or a rubric that allows for open development, with criteria set up by the students and the teacher educator before hand.

Performance Tasks for Evaluation

- Origami box will be completed in class and added to the Visual Research Journal to become part of the VRJ evaluation.
- Station Rotation art explorations and skill development will be place in the Visual Research Journal to be evaluated as part of the VRJ.
- Teaching/Learning tool will be evaluated as part of the Art lesson assignment.

Extensions / Modifications

Elementary	**Secondary**
• The art examples viewed should be chosen with relevancy to young viewers and primary curriculum, with integrated options considered. • Art media and techniques should be chosen with consideration to applications in an elementary classroom: i.e.; child-friendly tools, age-appropriate physical capabilities and limitations, and limited budget, general classroom environment, generalist teacher. • The art teaching/learning tool can tie into an integrated lesson with art and another subject area.	• The art examples viewed should be chosen with relevancy to adolescent viewers and the secondary visual art curriculum. • Art media and techniques should be chosen with consideration to applications in a secondary classroom: specialized art room, greater variety of supplies and tools, opportunity for co-curricular and collaborative applications, arts specialist. • The art teaching/learning tool can tie in with a lesson around art and culture, politics, aesthetics/aisthetics, literacy, and/or ethics.

Unit 3	Curriculum and Pedagogy

Unit Description

The teacher educator will continually demonstrate this unit through his/her praxis. Visual studies for secondary and arts integration for elementary will be emphasized. The logistics of running an art program and art classroom will be experienced. Students will be introduced to unit and lesson planning, and will prepare and teach an art lesson of their own. They will become familiar with the relevant provincial curriculum documents, since they will have to teach within these guidelines. Open assessment that fosters creativity will be stressed and demonstrated where students are active in their own assessment through their contributions to criteria suggestions. Self, peer, and teacher assessment will be taught and used. This unit will target teaching that encourages student-centered, inquiry-based, and collaborative teaching methodologies.

Key Questions

- How do I teach?
- How do I meet provincial curriculum while maintaining open creativity, and learning?
- How do I create a lesson that is student-centered, inquiry-based, and collaborative?
- How do create open assessment?
- What are the strategies for running a transformative, safe, effective art classroom?

Learning Goals

By the end of this unit, students will be able to:
- Design and implement an art lesson that is grade specific.
- Design and implement an art lesson that emphasizes exploratory, affective experiences, and emergent learning.
- Work collaboratively with a partner.
- Familiarize themselves with applicable provincial curriculum documents
- Understand and implement assessment methods that are process-based rather than just product-based.
- Understand and apply strategies for managing a safe, effective, transformative arts classroom.

Suggested Lessons/Activities

Lesson 1: Curriculum hunt
Problem: What kinds of boundaries does the provincial curriculum establish for art teachers?

Small groups:
- Before hand: The teacher educator will prepare a Curriculum Hunt Worksheet to explore the provincial curriculum document. Provide the URL for the online curriculum copy, as well as some hardcopies of the current curriculum arts document where possible. Students should all have access to their own copy of the document.
- In groups of three or four, students will work through the Curriculum Hunt Worksheet. They will become familiar with how the find information in the document, as well as what kinds of information is provided. They will become aware of how flexible or inflexible the curriculum requirements are for arts teachers.

Whole group:
- An open discussion will follow in regards to findings, opinions, and suggestions:
    - Is the curriculum product-centered or process-centered?
    - Does the curriculum offer lots of choice?
    - How much flexibility do you have as a teacher?
    - How might you address what you feel are your own weaknesses in teaching this curriculum?

Homework: Reflection in VRJs: Make two sets of lists. What are the pros and cons of evaluation for the students? What are the pros and cons of evaluation for the teacher?

Lesson 2: Assessing assessment
Problem: How can assessment check for learning while fostering open, exploratory, and creative artistic encounters?

Whole Group:
- Teacher educator lead discussion: Discuss the pros and cons of evaluation for students and teachers.

Small Groups:
- Divide the negative list(s) into # of groups. Groups discuss.
  - Suggest solutions for the negatives of evaluation to students and teachers.
  - What kinds of assessment methods encourage open ended and creative thinking?
  - Compare these to the assessment suggestions in the provincial curriculum assessment requirements.
    Do they fit?
    Are there conflicts?
  - Come up with 2 objectives that are open ended and encourage creative thinking.

Teacher educator and whole group:
- Recount suggestions as a large group.
- Teacher lead: Using examples compare open ended and closed objectives. Look at how a rubric is based on objectives.
  - Can rubrics be open ended and encourage creative thinking that cannot be pre-determined?
  - How might these look?
  - What are other possibilities for evaluation besides rubrics?

Homework: Reflect in VRJ: How can assessment check for learning while fostering open, exploratory, and creative artistic encounters?

Lesson 3: Running an art program/classroom
Problem: How is an effective, transformative art classroom run?

Visiting practicing teachers and teacher artists are wonderful resources and can be living examples of effective practices, and how to run an art classroom and teach art. They can be invited as guest speakers if time and budget will allow.

Teacher educator and whole group:
- The teacher educator will model a living example and experience, by/in providing an effective, transformative art classroom for student teachers. This will be ongoing throughout the duration of the course.
- Modeling will be provided in terms of group work, providing choice and open process to students, station set up, set up and clean up techniques and routines, an open and respectful community, open and resepectful discussion, a safe physical environment, a multitude of opportunities for creative exploration, a collaborative environment and approach to teaching and learning, awareness of diverse/cultural student backgrounds, and budgetary restrictions and alternatives.
- The teacher educator can provide:
  - Personal experiences as examples for suggested techniques of practice that were successful or useful or effective in her/his teaching career.
  - A wish list of equipment/materials to request from the future school administration/budget.
  - Suggestions of what to ask of parents.
  - Suggestions for the physical set up of an arts room.
  - Suggestions for organization and solutions for space or time limitations.
  - Assurance that every situation will be different.

Independent, small group, and whole group:
- Student teachers will have also had valuable past experiences in teaching and learning. Open discussion and reflective opportunities can take place regarding past student experiences and mentor/associate teacher approaches, additional perspectives; good and bad.
- Reflective opportunities will be provided for student teachers to think about and discuss

what kind of teacher they plan to be, and what kind of classroom they plan to facilitate.
- How will students change their own teaching praxis from how they were taught, to better fit a changing posthuman world?

Lesson 4: Peer Teaching art lesson
Problem: How would an effective art lesson look and be experienced?

Teacher educator and whole group:
- Instruction outline handout for the Peer Teaching Art Lesson: This will combine with Unit 2: Lesson 3: Teaching/Learning Tool.
- Assessment methods and evaluation criteria will be discussed and established as a group, with student input. Variations of self, peer, and teacher evaluation will be encouraged.
- An example of a Unit planning worksheet and a Lesson Plan format can be provided as one option. Students will be given flexibility in how they write up their lesson, as long as it meets the assessment and evaluation criteria.
- Examples of some successful lesson plans. Not to be copied, but to be considered as some options.

Partners:
- Students choose partners or small groups based on similar upcoming practicum grade levels. Keep projects as relevant as possible. Availability and proximity for meeting outside of class will be a consideration for choosing a partner.
- An in class brainstorming opportunity will be provided to generate ideas.
- Student will discuss the plan for their proposed art lesson with the teacher educator.
- Students will make a lesson plan based on a unit framework, it will be an art lesson of their choice, for a grade level of their choice. They will write up a thorough lesson plan.
- Collaborative, student-centered, inquiry-based, open-ended lessons will be emphasized.
- They will include an accompanying teaching/learning tool that they will have created based on their own art encounter.
- They will team-teach this lesson to their peers as a mini lesson (as time dictates), using their teaching/learning tool in some way.
- Their lesson and teaching/learning tool will be uploaded to the class website to be shared with the class.
- Much of this assignment will be prepared outside of class time.
- A portion of class time will be allotted to teaching mini lessons to peers, if possible.

Suggested Materials/Resources

- Provincial curriculum documents
- Curriculum Hunt questionnaire
- Open ended and closed rubric examples
- Unit overview planning sheet example
- Lesson plan template example
- Computer access to develop a written lesson plan.
- Lesson plan examples
- A variety of materials, tools, and resources established and mostly provided by the students for their peer-teaching component.

Assessment for and of Learning

Formative Assessment	Summative Assessment
• Open discussion and completed Curriculum Hunt worksheet/questionnaire will indicate familiarity with curriculum	• Art lesson plan will be assessed according to the criteria established by the students and teacher, collaboratively.

document(s). • Discussion between student and teacher over plan for art lesson assignment. • Self-assessment of written art lesson may be formative or summative. • Peer evaluation of the taught mini lesson can be formative or summative. It may depend on the peer's efforts toward fair assessment –may depend on the specific group.	• Written art lesson assessment will be self and teacher evaluated. • Taught peer mini lesson will be peer and teacher evaluated.

Performance Tasks for Evaluation

- Written art lesson and how it would fit into a unit.
- Demonstrated peer mini lesson taught in class.
- (Accompanying Art teaching/learning tool from Unit 2)

Extensions / Modifications

Elementary	Secondary
The lesson could be integrated for an elementary grade level.	The lesson could incorporate social issues relevant to adolescent culture.

Unit 4	Relationships

Unit Description

As with previous units, although this is indicated as the 4th unit, *Relationships* will be covered throughout the course, right from the beginning, in various ways. First, positive relationships will be fostered between the teacher educator and student by developing a positive report, and opening lines of and opportunities for communication. The teacher educator will model positive teacher/student relationship building for the student teachers. Additionally, this will be supported by open discussions about teacher/student relationships in past and mentor/associate teacher situations. This course will provide many opportunities for partner, small group, and large group interactions that will develop positive relationships with peers in the safe, respectful, comfortable, exploratory environment established by the teacher educator. This will develop through partner and group projects, open and respectful online and in class discussions and critiques, and peer teaching and assessment. Further relationships developed within the teaching profession will be discussed and experienced in terms of community partnerships, understanding diverse communities, working with teaching and administrative colleagues, environmental and cultural/social concerns, and making connections with the world. Students will demonstrate their learning about these relationships by their participation in them and efforts to foster positive connections and influences.

Key Questions

- Where am I?
- With whom am I?
- How do I fit and function positively into the larger community?
- In what ways can I influence or set examples for my students, peers, and community?
- How can I establish life-long learning and growth for my personal and professional self?

Learning Goals

In this unit, students will be able to:
- Develop an understanding of their own position as part of a larger community.

- Work collaboratively with peers.
- Recognize and develop skills to foster positive relationships with individuals in various positions of teachers, students, peers, colleagues, artists, community members and partners, the environment, and the larger society.
- Become familiar with the contribution of other to the art and education fields.
- Understand ways in which collaborative communities can function, connect, and affect one another in positive ways.

Suggested Lessons/Activities

Lesson 1: Collaboration
Problem: Why is collaboration so important to art, teaching, and learning?

This "lesson" is ongoing throughout the course.
Teacher educator and whole group:
- The teacher educator will model positive relationship building throughout the course.
- Efforts can be made to recycle and reuse materials during art encounters. Suggestions can be made to obtain recycled materials from the school and greater community.
- Art encounters that focus on process with only temporary or changing products can be emphasized. For example, Andy Goldsworthy's ice, sand, and found object sculptures, or Nell Tenhaaf's *Push Pull*, 2009, (Figure 5-2).
- Art encounters that foster collaboration develop cooperative relationships.
- A class website or class management system can be set up to share resources, lesson plans, BITs (lesson 3) discussion topics, useful web links, as well as provide lesson handouts, suggested readings. Both teacher educator and students can upload documents to share. It is used throughout the course and can be continued for students for the next year or two as they embark on their teaching careers.
- BLM 4.1. *Visual Arts Education Resources* can be shared with students to provide additional links to resources.

Students and community:
- Visiting teachers, artists, teaching artist, and arts/teaching organization representatives can be invited to interact and present as much as possible.
- Field trips to art galleries, arts schools, dynamic teaching/arts-based/arts integration situations, community art studios, should be incorporated into the course as much as time and budget make possible.
- An opportunity can be arranged for sharing the Visual Research Journals in a culminating public/faculty exhibition. This can be optional for students to insure their emotional comfort.
- Student Internet search for funding sources. Upload to the class website and report finding to the class.

Lesson 2: Learning theory
Problem: How do theoretical relationships affect art teaching and learning?

Note: Check the teacher education program to find out whether these theories are being taught elsewhere. To prevent student frustration, avoid unnecessary duplication.

Teacher educator and whole group:
- The teacher educator shares ample journals revealing research in arts education. Discuss how arts education research can be continued.
- Potentials for lifelong learning: graduate degree, art workshops, additional qualifications, action and arts-based research possibilities, continued relationships with the university.
- Theorists like Deleuze & Guattari and Lacan can be introduced and considered in art/educational contexts.

Small groups:
- Each group should have a computer and Internet access (Many student bring their own laptops). Teacher educator assigns each group an art or education theorist. Students search and locate the particular learning theory specific to that theorist. i.e.: Dewey, Maslow, Gardner, Vygotsky, Piaget, Bloom, Erikson, etc.
- Group will create a poster combining text and images to explain the specific learning or teaching or art theory. The poster will include how the theory applies to visual studies.
- Groups will present and explain their posters to the whole class.

Homework: Reflection in VRJ: With which theories do my own perceptions of teaching and learning align? Do I have my own different theory of teaching or learning? How might I test my theory?

Lesson 3: Best ideas in teaching
Problem: How can great teaching opportunities and ideas be shared with colleagues?

*Recognition: jan jagodzinski first introduced me to a variation of the BITs assignment in his APT Art Education Majors class in 2006.

Teacher educator and whole group:
- Introduce the *Best Ideas in Teaching* assignment (BLM 4.2).
- Students and teacher will establish assessment criteria for this assignment.

Small Groups:
- In groups of 3 or 4, students will choose a theme related to art/art education. Identify the theme to the teacher educator before beginning the search.
- The theme could be:
  - Another subject areas for arts integration.
  - The arts strands. BLM 4.2. *BITs in Art Assignment* is one way to go.
  - A medium; like clay, or watercolor, or new media, etc...
  - Or technique; like creating with recycled materials, collage, or digital photo manipulation, etc...
  - Or topic; like working with pop culture, or social activism, or new media, etc…
- Each member will find an outstanding resource --useful tools or materials for the arts. One resource per person.
- Resources might be:
  - Print-based: i.e.: teacher resource books, professional articles, picture books.
  - Technology-based: i.e.: Websites, CD ROMs, DVDs, audio CDs.
  - Kits and games.
  - Possible field trips and art experiences: Gallery tours, studio tours, music / drama / dance productions, visiting artist(s), arts workshops, interschool experiences, school wide projects, community based initiatives.
- Individuals will create pamphlets representing the resource, referencing links to the provincial curriculum and applicable grade levels, and suggesting how it might be incorporated into art related lessons.
- Groups can present their BITs to the class or a BITs Poster Fair can be set up where each group creates a poster of their BITs and students (class or whole program) circulate and discuss.
  Note: This assignment can be arranged in collaboration with teacher educators in other subject areas for a large cross curricular BITs Fair with other students in the education program.
- BITs can be digitally uploaded onto the class website for online sharing of resources.

Suggested Materials/Resources

- Computer, printer, and photocopier access.
- Poster paper and oil pastels or markers, masking tape.
- BIT poster materials: student chosen and provided.
- Resources for building community relationships will depend on the specific community. Availability of speakers or visiting artists, organizations, councils, and funding opportunities will vary.

Assessment for and of Learning

Formative Assessment	**Summative Assessment**
- Group discussion and completed poster will reveal learning about theory. - Collaborative experiences, identified by student presence and participation with visiting speakers and field trips. - Reporting chosen BITs theme. - Informal discussion, checking progress with teacher educator.	- Best Ideas in Teaching will be peer and teacher evaluated.

Performance Tasks for Evaluation
BITs pamphlets will be created and presented. If a BITs Fair takes place, than the Fair posters will also be a performance task.

Extensions/Modifications

Elementary	**Secondary**
- The BITs could focus on each of the arts strands; one strand per group member. - BITs could also focus on integrating the arts.	- The BITs could focus on themes relevant to secondary students. They could make cross-curricular links, as well.

Support Material / Photos / Black Line Masters

BLM 1.1.
Paper Making and Treatments
How To…

Set stations up around the room, divide the students into groups, and have them try each of the techniques.

Paper Making
Materials:
- Ice cream buckets (one per group of 4-5 students).
- Recycled paper, paper towel, toilet paper, newspaper, newsprint, drier lint, and whatever materials you choose to use.
- Sparkles, petals, confetti, natural materials.
- Blender.
- Paper mould frames and screened frame (8-1/2 x 11").
- Square buckets (dishwashing buckets) or vats.
- Shammies or felt squares for blotters.
- Iron and ironing board.

Procedure:
Ontario Science Centre (2011). *Papermaking at home*. Retrieved March 30, 2011, from
http://www.ontariosciencecentre.ca/scizone/e3/paper/assets/paper.en.pdf

1. **Tearing:** Rip the papermaking material into small pieces and fill the ice cream bucket to the top.
2. **Beating:** Blend torn up paper pieces with a blender and some warm water to make paper pulp of recycled mixed fibers.
3. **Casting**: Pour pulp in vats with water and dip a two-piece deckled paper mould frame with screen into the vat.
4. **Couching:** Cast, wet paper sheet from the mould onto absorbent blotters (felt or shammies). Jump on a stomping block over paper and blotters to squeeze out excess water.
5. Iron to dry and flatten.

Try:
Two vats of different colors. Make a sheet of one color and decorate it with the other color by pouring pulp into a cookie cutter resting on the screen.

Marbling
Materials:
- Biodegradable shaving cream/foam.
- Tempera paint (or liquid watercolors).
- Paper.
- Paper Plates.
- Brushes.
- Combs.
- Toothpicks.
- Cardboard.
- Sponges (for clean up).

Procedure:
1. Layer about 1 inch of shaving cream onto a paper plate. Level it out with a piece of cardboard or a ruler.
2. Paint water-based paint directly on top of the shaving cream. Use different compositions like concentric circles, stripes, half moons, etc.

3. Using a toothpick, swirl the paint. Do not push it down deep into the shaving cream. The paint should stay on top.
4. Write your name on the back of the paper. Lay paper on top of the design and press down slightly. Pull the paper off. Allow it to dry.
5. Use the piece of cardboard or a ruler to squeegee off the excess shaving cream off the paper.
6. Reuse the shaving cream until it gets dirty. If it needs replacing, wipe off the plate with a paper towel, put the paper towel in a compost or paper recycling container, and reapply shaving cream onto the plate. Used plates can be composted or recycled as well.

Found Object Printmaking
Materials:
- Cookie trays.
- Paper.
- Combs, onion mesh, buttons, potatoes, marbles, etc.
- Paint.
- Tin or Styrofoam plates or plastic lids.
- Sponges and sink for clean up.

Procedures:

1. Place paper on a cookie sheet. Dip marbles in paint and roll them around on the cookie sheet. Experiment.

2. Create stamps with paint and found objects or carved potatoes. Stamp patterns on paper.

BLM 1.2.
Collage Treatments
How To…

Set stations up around the room, divide the students into groups, and have them try each of the techniques. They can use the actual products in their collages, or simply glue them into their Visual Research Journals for future reference.

Mono-printing

Materials:
- Styrofoam plates or trays, small.
- Blunt pencil.
- Printing ink or Tempera paint.
- Rubber brayer.
- Printing paper or drawing paper, Cut in 3"x 3" squares.
- Teaspoon.

Procedure:
1. Trace the parameter of the paper onto a foam plate/tray.
2. Write your name on back of paper.
3. Draw your image onto the plate/tray.
4. Depress the design with a blunt pencil.
5. Roll the brayer onto a glass sheet with ink/paint rolled out on it.
6. Roll the brayer over your design on the foam plate/tray.
7. Line up the paper square over the foam plate.
8. Rub the back of the paper with the back of the spoon, or a dry, clean brayer. Be careful not to move the paper.
9. Gently peel off the paper. Place face up and allow for drying.

Foil Embossing

Materials:
- Heavy aluminum foil or tooling foil, cut in 3"x 3" squares.
- Thin drawing paper or tracing paper, cut in 3"x 3" squares.
- Magazines or newspapers, to work on.
- Dull pencils, or wooden clay tools, or popsicle sticks with one end sharpened.
- India ink.
- Brush.
- Paper towels.
- Water jar.

Procedure:
1. Sketch your image / design on the paper square.
2. Place the foil on a pad of newspaper or a magazine.
3. Trace the image onto the foil with a blunt pencil or tool.
4. Use some thin lines, build some thick lines, and use some pattern.
5. Turn foil over and continue reverse-side tooling—pushing in to accent the pressed design.
6. Paint with India ink and carefully wipe off with paper towel, leaving black in the lines and other recesses areas. Put the paper towel in the recycling bin.

Photocopy Transfer

Materials:
- Photocopied images; smaller than 3"x 3" and enough for all the students. They should be clear with good contrast. Students can provide their own.
- Drawing paper, cut in 3"x 3" squares. Or a page in the VRJ.
- Clear acrylic gloss or matte medium.
- Heavy cardboard pieces.
- Brushes.
- Water jar.
- Paper towels.

Procedure:
1. Select or provide a photocopied image.
2. Paint the acrylic medium on the surface to which the photocopy will be applied. This will be either on the 3"x 3" paper or in the VRJ.
3. Apply the acrylic medium to the surface of the photocopy.
4. Apply the photocopy face-down on the 3"x3" paper or VRJ.
5. Use the cardboard to rub the back of the photocopy from the middle toward the edges. Press gently. Wipe any excess medium from the surface with a paper towel.
6. Moisten finger with a little water and rub the surface of the photocopy, gently.
7. Wait for a few minutes. Allow drying.
8. Gently lift and peel photocopy paper off the surface. If some of the ink is lifting, then leave a little longer. A thin film of paper will remain.
9. Rub surface gently with moistened fingers. The paper will begin to pill off. Continue rubbing until all the paper film is removed. The ink will be exposed on the surface.

BLM 1.3.
Taking Ownership: Identity Collage
Intro to the Visual Research Journal

Materials:	**Other suggestions:**	
Visual Research Journal.	Clip art.	Buttons.
Photographs of you.	Vintage photographs.	Old jewelry
Photographs of object and places	Sheet music.	components.
that represent you.	Magazine clippings.	Game pieces.
Flat, found materials which	Varied papers.	Keys.
represent you.	Labels.	Beads.
Magazine or found photos of	Old letters and documents.	Ribbon and fibers.
letters in your name.	Discarded textbooks.	Feathers.
Scissors or matt knife with old	Maps.	Scrap booking
magazine to cut on.	Wallpaper.	chalk.
Glue stick.	Acetate.	Rubber stamps and
White glue for heavier objects.	Scrap fabric.	inks.
Mod Podge for sticking and	Pastels.	Acrylic paint.
protecting.	Colored pencils.	

1. **Problem:** *Artist, teacher, student, and/or researcher. How do you see yourself?* First page in your Visual Research Journal.

2. **Imagining and Generating:** Brainstorm ideas on how you will use collage to create your identity page. You can use things like drawings, photos, words, your name, found or saved objects…things that have meaning for you.

3. **Planning and Focusing:** You can make loose thumbnail sketches of your ideas on the second page of your VRJ. Leave the first page for the finished work. Choose your direction. You can include the collage and paper treatments that you have accumulated over the last couple of classes. What kinds of found objects or paper will you include (pick objects that will lie flat)? How will you assemble your collage?

4. **Exploring and Experimenting:** Gather your supplies. They will depend on what you decide to do.

Collage suggestions: *There are no rules.*

Cut and torn edges.	Mix in other art media.	Transparent/translucent
Juxtaposition.	Recycled materials.	and opaque.
Vary directions.	Layered and busy or	Varied textures.
Images and text.	minimalist and carefully	Overlapped.
Sewn or embroidered	planned.	Lined up and spaced.
components.	Stamping.	

5. **Producing Your Work:** Compose and arrange layout. Glue each piece into place. Use the glue stick where you can. Use white glue or Mod Podge for heavier materials. Allow the composition to dry. Apply several layers of decoupage medium (Mod Podge) to seal and protect your collage. Allow drying.

BLM 4.1.
Visual Arts Education Resources

Books
Ontario Arts Curriculum

www.edu.gov.on.ca/eng/curriculum/elementary/arts18b
09curr.pdf

Ontario Ministry of Education (1999). *The Ontario
curriculum; grades 9 and 10: The arts.* Toronto, ON:
Service Ontario Publications.
http://www.edu.gov.on.ca/eng/curriculum/secondary/art
s910curr.pdf

Ontario Ministry of Education (2000). *The Ontario
curriculum; grades 11 and 12: The arts.* Toronto, ON:
Service Ontario Publications.
http://www.edu.gov.on.ca/eng/curriculum/secondary/art
s1112curr.pdf

Rationale for the arts

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New Haven, CT: Yale University Press. [ISBN 10-
0300105118]

Brain research

Jensen, E. (2001). *Arts with the brain in mind.*
Alexandria, VA: Association for Supervision and
Curriculum Development. [ISBN 0-87120-541-9]

Parker, J.D. (2000). *The handbook of emotional
intelligence.* San Francisco, CA: Jossey-Bass.

Schulze, F. (2005). *Emotional intelligence: An
international handbook.* Cambridge, MA: Hogrefe &
Huber Publishers. [ISBN 10-0889372837]

Multiple intelligences theory

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multiple intelligences.* New York, NY: Basic Books.
[BF 431.G224 1993]

Stages of growth

Erikson, E. (1974). *Dimensions of a new identity.* New
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Cognitive development

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child: A study of imaginal representation.* New York,
NY: Basic Books. [BF 723.15P513 1971]

Social development

Vygotski, L.S. (1971). *The psychology of art.*
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Hierarchy of needs

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program* (pp. 56-59). Toronto, ON: Service Ontario
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New York, NY: Wiley and Sons. [BF G98.M338 1999]

Creativity

Gardner, H. (1993). *Creating minds: An anatomy of
creativity.* New York, NY: Basic Books. [BF 408.G33
1993]

Integrating the arts

Cornett, C.E., & Smithrim, K.L. (2001). *The arts as
meaning maker: Integrating literature and the arts
throughout the curriculum.* Toronto, ON: Prentice-Hall.
[ISBN 0-13-087380-2]

Goldberg, M. (2006). *Integrating the arts: An approach
to teaching and learning in multicultural and
multilingual settings.* (3rd Ed.) Boston, MA: Pearson
Education. [ISBN 0-205-43380-4]

Theme units

Freeman, S. (1992). *Ecology and the environment:
Ideas and activities across the curriculum, grades 4-6.*
Palos Verdes Estates, CA: Frank Schaffer [574.5.F74]

Freeman, S. (1992). *Our solar system: Ideas and
activities across the curriculum, grades 4-6.* Palos
Verdes Estates, CA: Frank Schaffer. (523.2.F74)

Gruber, B., & Gruber, S. (1991). *Families: Ideas and
activities across the curriculum.* Palos Verdes Estates,
CA: Frank Schaffer. (306.85.G78)

Gruber, B., & Gruber, S. (1991). *Neighborhoods: Ideas
and activities across the curriculum, grade 2.* Palos
Verdes Estates, CA: Frank Schaffer. (307.G78)

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Ideas and activities across the curriculum, grade 3.*
Palos Verdes Estates, CA: Frank Schaffer.
(574.529.G7)

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Estates, CA: Frank Schaffer. (550.713.J8)

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across the curriculum, grade 2.* Palos Verdes Estates,
CA: Frank Schaffer. (591.564.S34)

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Estates, CA: Frank Schaffer. (523.2.S45)

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Zinkgraf, J., & Bauman, T. (1980). *Fall fantasies.* Carthage, IL: Good Apple. (508.Z55)

Web Sources

Elementary Arts Video workshops library
http://www.learner.org/resources/series199.html
Strategies for Arts Integration
http://blogs.scholastic.com/arts/
Arts and Technology
http://arttechie.blogspot.com/
Arts Integration School Blog
http://wilsonelementary.blogspot.com/
Arts Integration Strategies
http://wordpress.com/tag/arts-integration-strategies-collaborations/
Great resource for Elementary Arts Integration
http://artsedge.kennedy-center.org/
Journal for Learning Through the Arts
http://repositories.cdlib.org/clta/lta/
Arts Integration Framework—getting started
http://www.usm.maine.edu/~trudy/frame/finteg.htm
NEA—Arts Integration
http://www.nea.org/neatoday/0805/feature1.html
Elementary Arts and Integrated Arts Lessons and Ideas
http://artswork.asu.edu/arts/teachers/lesson/visarts/visarts1.htm

General Lesson Planning

Teachers Net Lesson Bank
http://teachers.net/cgi-bin/lessons/sort.cgi?searchterm=Elementary
The Canadian Teacher
www.thecanadianteacher.com/lessonsearch.htm
Education World
http://www.education-world.com/tools_templates/index.shtml

Teacher Tap
http://eduscapes.com/tap/topic82.htm
In 2 Edu
http://www.in2edu.com/

General Teaching and Learning Strategies

PowerPoint Game templates
http://jc-schools.net/TUTORIALS/PPT-GAMES/
Mind mapping
http://cmap.ihmc.us/

http://freemind.sourceforge.net/wiki/index.php/Main_Page

Puzzle maker
www.kidcrosswords.com/puzzle_makers/puzzle_makers.htm

Technology

CBC
http://www.cbc.ca/theoutlet/
Nortel
http://www.nortellearnit.org/
Creating a Classroom Web Site
http://www.wmich.edu/teachenglish/subpages/technology/classwebsite.htm

Assessment

Rubric Building
www.rcampus.com/rubricshellc.cfm?mode=gallery&sms=home
Rubric Building
http://rubistar.4teachers.org/index.php

Online Teaching Portfolios

Teaching Portfolio ideas
http://www.lll.hawaii.edu/sltcc/tipps/portfolio.html
Sources for Electronic Portfolios
http://electronicportfolios.org/portfolios/SITEArt.html
Free Portfolio sites
http://www.trap17.com/index.php/free-portfolio-sites-blog_t37189.htm
Teaching Portfolio Resources
http://writing-program.uchicago.edu/jobs/portfolio.htm

Visual Art

Periodicals

(Basic and practical in visual art education)
A Fine FACTA
ART a Facts
Art Education (Reston, VA)
Art Education (Saskatoon, Sask)
Arts & Activities
The Canadian Art Teacher
School Arts

Books

Acton, M. (1997). Learning to look at paintings. New York, NY: Routledge. (ND 1143.A38 1997)

Berger, J. (1972). *Ways of seeing*. London, UK: Penguin Books Ltd.

Chapman, L. (1985). *Discover art* (Gr. 1-6, student and teacher editions). Worcester, Mass: Davis Publications.

Chapman, L. (1994). *Adventures in art* (Gr. 1-6, student and teacher editions). Worcester, Mass: Davis Publications.

Cornett, C. & Smithrim, K. (2001). *The Arts as meaning makers: Integrating literature and the arts throughout the curriculum.* Canadian Edition. Toronto, ON: Prentice Hall.

Edwards, B. (1979). *Drawing on the right side of the brain*. New York: Tarcher/Putnam Book.

Frohardt, D.C. (1999). *Teaching art with books kids love: Art elements, appreciation, and deisgn with award-winning books.* Golden, Colorado: Fulcrum Publishing.

Fehr, D.E. (2004). *Dogs playing cards: Powerbrokers of prejudice in education, art, and culture.* New York, NY: Peter Lang Pub Inc.

Goldberg, M. (2001). *Arts and learning: An integrated approach to teaching and learning in multicultural and multilingual settings.* San Francisco: Addison Wesley Longman Inc.

Grauer, K. & Irwin, R.L., (Eds.), (2005). *StARTing with…*2nd Edition. Toronto, ON: Canadian Society for Education through Art.

Hubbard, G. (1986). *Art in action*. (Gr. 1-6), student and teacher editions). San Diego Coronodo.

Hume, H.D. (2000). *A survival kit for the elementary middle school art teacher.* San Francisco, CA: Jossey-Bass

Parks, M. (1994). *The art teacher's desktop reference.* Englewood Cliffs, NJ: Prentice Hall.

Pointon, M. (1997). History of art. (4th ed.). New York, NY: Routledge.

Steele. (1998). *Draw me a story: An illustrated exploration of drawing-as-language.* Winnipeg: Peguis Publishers.

Van Oech, (1990). *A whack on the side of the head: How you can be more creative.* New York: Warner Brooks.

Wichowiak, F. & Clements, R.D. (2006). *Emphasis art: A qualitative program for elementary & middle schools,* 8th edition. Boston: Allyn & Bacon.

Children's Books

Anholdt, L. (1998). *Picasso and the girl with a ponytail.* NY: Barron's Educational Series, Inc. (gr 3-6)

Anholdt, L. (2000). *Leonardo and the flying boy.* NY: Barron's Educational Series, Inc. (gr 3-6)

Brezina, T. (2006). *Who can open Michelangelo's seven seals?* New York, NY: Prestel Publishing. (gr 5-8)

Carroll, C. (2001). *How artists see artists.* NY: Abbeville Press.

DePaola, T. (1989). *The art lesson.* NY: G.P. Putnum's Sons. (K-3).

Ewald, W. & Tingley, M. (2002). *The best part of me: Children talk about their bodies in pictures and words.* New York: Little Brown Books for Young Readers.

Frith, M. (2003). *Frida Kahlo: The artist who painted herself.* NY: Grosset & Dunlap. (gr 4-8)

Greenberg, J. & Jordan, S. (2002). *Action Jackson.* NY: Square Fish. (3-6)

Hurd, T. (1996). *Art dog.* Harper-Collins Publishers. (gr 2-6)

Le Tord, B. (1999). *A bird or two: A story about Henri Matisse.* Michigan: Eerdmans Books for Young Readers. (K-4)

Perron, A. (2003). *Art tells a story.* (big book) Nelson Education Ltd. (K-3)

Reynolds, P. (2003). *The dot.* Candlewick Press. (K-4)

Waldman, N. (1999). *The starry night.* NY: Boyds Mills Press. (gr 2-5)

Warhola, J. (2003). *Uncle Andy's.* NY: G.P. Putnam's Sons. (gr 3-6)

Watt, M. (2006). *Augustine.* Kids Can Press. (K-4)

Organizations

Ontario Arts Council (General Arts)
        www.arts.on.ca/site4.aspx
National Art Education Association (Art Education magazine):
        www.naea-reston.org

Ontario Society for Education Through Art (must subscribe to become a member)
www.osea.on.ca
Canadian Society for Education Through Arts
www.csea-scea.ca/

Art Websites

Artcyclopedia
www.artcyclopedia.com/
Arts Edge
http://artsedge.kennedy-center.org/
Art Education Page for K-12
http://falcon.jmu.edu/~ramseyil/arteducation.htm
One minute art history videos… great for kids.
http://ewart.sbc.edu/
@rt junction:
www.artjunction.org/
Art Lex
www.artlex.com/
Art Resources
www.educationindex.com/art/
Art Smarts
www.artssmarts.ca/eng/links/index.cfm
Crayola Educators
www.crayola.com/educators/index.cfm?mt=Tab_educators
Crayons and Computers
http://members.aol.com/sabbeth/CrayonsandComputers.html
Cybermuse (National Gallery of Canada)
http://cybermuse.gallery.ca/
K-6 Elementary Art Lessons: The Art Kids
www.geocities.com/theartkids/artlessons.html
Elementary Education Resource: Art
www.pitt.edu/~poole/eledArt.html
From Cave Art to Your Art
www.sanford-artedventures.com/play/caveart/
Getty Foundation for Art Education
www.getty.edu/artsednet
Incredible @rt Department
www.princetonal.com/groups/iad/lessons/lessons.html
Inside Art: An Art History Game
www.eduweb.com/insideart
Kathy Schrock's Guide for Educators
http://school.discovery.com/schrockguide/arts/artarch.html
Kinder ART
www.kinderart.com
National Gallery of Canada:--teacher workshops
http://www.gallery.ca/schools/teachers_workshops.htm
Talent teacher (Visual Arts)
www.talentteacher.com/
The Renaissance Connection
www.renaissanceconnection.org/index2.cfm
Virtual Arts Museums and Galleries
www.csea-scea.ca/VirtualMuseums.pdf

BLM 4.2.
BITs in the ARTs
Bright Ideas in Teaching the Arts.
A resource about resources.

This assignment requires exploring and digging. You are not being asked to come up with something original by you. You are being asked to explore, search, and find outstanding arts resources. Our objective is to build a strong, current resource library for each of the arts strands that have practical applications in your teaching.

1. Form groups of four. Forward your group list to me.

2. You are to find and present what you believe is an *outstanding* resource for each of the arts strands. You may split it up by one strand per person, or jointly search for all strands. This is a total of four resources: one for Visual Arts, one for Music, one for Drama, and one for Dance.

   What kind of resources?
   Resources are useful tools or materials for the arts. They can come from any of the following categories:
   • Print-based: i.e.: teacher resource books, professional articles, picture books.
   • Technology-based: i.e.: websites, computer programs, CD ROMs, DVDs, audio CDs.
   • Kits and games.
   • Possible field trips and art experiences: Gallery tours, studio tours, music / drama / dance productions, visiting artist(s), arts workshops, interschool experiences, school wide projects, community based initiatives.

3. Create a one-page (front and back) handout for each strand (could be a pamphlet). For a total package of four handouts per group. Each handout must demonstrate/provide the following:
   • Attractive, creative, and error-free.
   • User friendly, clear, and full of useful information.
   • Identifying information: where to access the resource.
     * Title, author, publisher, ISBN (where applicable).
   • Suitable grade level(s).
   • Description of resource.
   • Explanation of how this resource would be incorporated into a K-6 class. Consider collaboration, student-centered, inquiry-based options.
   • Explanation of how this resource is linked to the *Ontario Curriculum, Grades 1-8: The Arts* (2009).
   One way, but not the only way: Consider one side of the page addressing generalities, and the other side as an example of how the resource could be used. This could include a mini lesson, curriculum links, and grade level.

4. In-class presentation:
   • Your group will give the class a 10-minute presentation on your *one* best resource.
   • You will provide *five* printed packages of your whole BIT project (one package is 4 handouts stapled together) for your peer-marking group (four students) and me.
   • You will provide a digital copy of all handouts. Do not include your student #. Please save each handout as a different file. They will be loaded onto Blackboard Vista to be shared with the class.

Note: If time is limited, another option is to have a poster fair where each group exhibits their BITs in a joint poster. The students circulate, discuss, collect handout copies, and peer evaluate.
Note: Rubric criteria should be developed with the students. The following is only an example of what one might look like.

Facing Back

Like Janus, the Roman pagan god of beginnings and transitions (Figure 9-1), I am simultaneously looking to the past and the future. I look back at the *Sample Visual Studies Education Course*

Figure 9-1
Bust of Janus
Vatican Museum, Vatican City.
Public domain image-- artist is
deceased for over 70 years.

and realize that it has not yet passed through the doorway into the future. This is regardless of whether it has been taught or not. The course is still an ending, inching its way toward a start. It does contain many of the posthuman themes spoken of throughout this thesis document, but it packages them into a humanist form that might be accepted, and therefore usable, in current Educational institutions. The course framework is logical and sequential. There is security and familiarity in its tradition. In writing it, I am trapped within the constraints of the molar society in which I exist. This thesis rests on the brink of something new and radically different, but is waiting for conditions to ripen, and doors to crack open. I could not shake the feeling that this course was somehow missing the posthuman mark upon completion. This course is lingering in the space of beginning and ending, and the fact that it is unsettling to me already reveals a crack in my personal Real. The Human hold on education is so strong that crossing the threshold into the posthuman will be in small nudges and leaks rather than a burst forth into the unknown. If it takes approximately three

generations of twenty-five years each for cultural memories to fade as meaning

and value lose their worth, then it is likely to take about seventy-five years for any

substantial change in educational perspectives to occur. It is a slow process,

resulting in a new Symbolic.

Using an analogy, highlighted by Raymond Yeager's image (Figure 9-2),

might help to explain how the "we" of our educational society struggles. A

seventy-five year old, humanist tree stands tall and sturdy on the one side of the

threshold. Sitting in it, we feel confident through its support, and we can see

clearly from our perch. But posthuman, rhizomic roots spread and cross

boundaries under the surface. In the tree, we can't see them, so may not even

believe they are there. Below, if we hold on to the roots and participate in their

growth, we feel dirty, squashed, and scraped.

We are uncertain and unconvinced because

we can't see and we don't know where we

are going. We are slowly pushed, twisted,

blocked, and redirected; eventually, popping

up and out in different spots and multiple

ways. If we latch onto one new shoot and

remain there, it will become a new, molar,

sturdy tree. In its branches, our point of view

is determined. But the roots are still growing,

spreading, and sprouting. We are part of a

Figure 9-2
Raymond Yeager:
Green Janus, 2008.
Oil on canvas.
Permission to copy image in
signed Consent Form, 2011.

system that is always changing, moving on and over. This course is still up in a

tree, but the climb down has begun. Further possibilities lie in digging down, where it is messy.

Messy suggestions. If creativity is to be fostered, then judgment, where pre-conditioned expectations are laid out, would to be dropped. Assessment is still possible and needed. However, the conditions for radically new ideas come with the opportunity to make mistakes, get messy, try the not yet tried, without judgment. Assigning a grade limits learning and self-confidence, and inhibits self and collective growth. Learning can still be witnessed through processes that are experienced and the new meanings that emerge. All learning does not have to be confined within predetermined objectives. If it is, then how can it include the unknowability of innovation and creation? Participation and process would take precedence.

The written course could give way to an online version that is based on the spiral designs suggested in Appendix J and Figure 7-6. This would be a more schizoanalytic system, destabilizing the molar organization of the written format. With the use of technology and the Internet, the sequential layout could be avoided in exchange for a more rhizomic approach to its exploration and manipulation. Spirals could be used instead of lists. Users could click on any of the fields within the spirals to relocate to that specific area. Areas could be reach through multiple pathways. Opportunity would be given for both student teachers and teacher educators to upload examples, relevant readings, or links. Group documents would be formed and utilized allowing collaborative development of lesson plans. Entries from individual Visual Research Journals could be uploaded

to a collaborative class VRJ where anyone from the group can change or elaborate on any one of the pages, through image or text additions or added relevant links to other web sources. This technology would allow communication lines with other arts educators and student arts educators to be opened up both locally and globally, exchanging ideas, perspectives, and experiences.

Pushing new media further, with the help of a techno-savvy colleague or even students, with adequate coding and software building capabilities, and enough preparation time, the interactive course website could take on the appearance and behavior of an online video game where arts education is the theme. Initial opportunities to integrate arts teacher education with technology teacher education could be incorporated. Students could actually construct the prospective arts education video game as part of their course work in both areas for future use. The virtual course/game could even begin with students constructing their own avatars, allowing some creativity. This arts education video game would be structured so that the students' experiences are not prescribed. It would allow for new meaning to be formed with each run through of the course. The course would actually change based on the interactive components. In every case, the results would be different. Each run through could even include students building additional layers for the next group.

Technology, however, is no guarantee of improved creativity. There are educators who are already using the Internet gaming program, Second Life (2011), as a curriculum tool and online resource. For example, the Faculty of Education at Queen's University currently has a virtual island in Second Life for

course use. Current uses mostly replicate what is already there in curriculum with the added freedom of having/being an avatar. While these video games improve diversity and variation within curriculum, they do not generate creativity proper within themselves. The constraints of even a complex program still sets parameters and limits for the user. What I am suggesting is reaching beyond video gaming, where perhaps we presently lack the capabilities to go just yet. But as our educational and cultural landscape changes, new possibilities are opening up.

In-classroom experiences are still highly recommended, since much of teaching does involve the dynamics of in person, face-to-face interaction. These occasions would be less structured, more reflective, and provide the opportunity for experiential learning through field trips, visiting artists/scholars, student teaching opportunities, and additional art encounters. After all, the arts are tactile, varied, and involve all the senses. The virtual online and actual in-class components would fold into one another, each bringing in the outside.

Conclusion: Facing Forward

"Uh…HEY! We just got started!" (Helpless Robot, YZO, 2010). Norman White's emotional, faceless, talking, *Helpless Robot* (1987); Lady Gaga's evolving, provocative persona; Nell Tenhaff's computer simulated, interactive *Rodots* (2007); and Stelarc's biotech-based, third *Ear on Arm* (2007) are just a sampling from all the posthuman art presented in this research study. They might also represent post-identity. They are collaborative, changing, and continual. They are all in stages of *becoming* something else, something different. Along with the ideas and concepts developing in this study, they are just getting started. This research thesis explores the concept of the posthuman in contemporary culture. Through arts-based inquiries, it investigates the affect of the posthuman on identity structures, particularly for artists and art educators. Finally, it explores how post-identity influences arts education and suggests ways in which art education, as visual studies in teacher education, can be developed.

Reflections

In answering the four sub-questions offered in the introduction of this study, relevant information is summarized and key ideas are highlighted and reflected upon.

Question 1. *How does the posthuman de-center humanistically based identity structures?*

Differentiating the *human* and the *posthuman* is discussed at length in Chapters 1 and 2 of this manuscript. A humanist tendency has been to represent, define, and differentiate in the first place, so Humanism and Posthumanism have

been established as categories, distinguished from one another, and compared in humanistic terms. Humanism is a philosophy of life that calls upon reason, scientific inquiry, values, and often atheism, to achieve human fulfillment in the natural world. Posthumanism is a rhizomic philosophy of life that recognizes human limitations and heterogeneous perspectives, and critiques identity and autonomy. It embraces emerging technological enhancements and blurs distinctions between human and machine. However, the use of the term *posthuman* is preferred in this study, since *posthuman*, in its emphasis on non-representation, is recognized and accepted as a posthuman term, whereas *Posthumanism* is a human term.

The term "face" has been used in wordplay within the chapter titles of this document. In a dissertation about the human, post and otherwise, and identity, it seemed fitting and has been taken up in different ways. The human face has been explored by artists, from early Egyptian, through the Renaissance and Modernist times, as a way to identify the self. Whether realistically or abstractly, it represents that Humanist desire to define: *This is how I see myself. This is who I am.* In Lacan's terms, artists re-create their Imaginary image in self-portraits. They support the Imaginary of someone else in patrons' portraits. Either way, our capitalist attitudes have insured that product or result has taken precedence over the production process. This is not limited to the face, but can be expressed through abstraction or any other art making that attempts to define something or someone, just as the majority of the arts educators in Chapters 1 and 2 have demonstrated in their artwork. Much of this is social identity that establishes a

self's place in society. These defined identities are humanistically based. According to Deleuze and Guattari in *A Thousand Plateaus* (1987), the face is a close-up, surface interpretation of a body's subjectivity. The face represents a capitalist affective image, or perhaps a humanist social identity. Identity in *being human* has been explained in Chapter 1.

The face can also be a signifying machine—an abstract machine. Some images of the face stray far from an accurate physical representation, where the artist is attempting to conjure up more than what is at the surface. The destiny of human beings is to "dismantle the face and facializations" (Deleuze & Guattari, 1987, p. 171). This can be interpreted to mean that the destiny of human beings is posthuman becomings. Deleuze and Guattari identified the concept of the *probe-head* in their willingness to accept more than one system of comprehension and function of the face. To them, the body doesn't so much *have* a face, but rather it *slides into* a face. The probe-head is a face that can be reconceptualized through new alliances. It counters the representation of the face or specific representation of self-identity.

Searching for a part of the individual, or self-identity, in the depths of the psyche, often results in the frustration of missing the mark. This searching the depths is an attempt to get at the Real. This can end in frustration because although the artist tries to reach and interpret it, it is inaccessible. The attempt always falls short. The existence of this deep Real level, emphasized in Chapter 3, is an underlying theme of this study, where the face becomes the probe-head— blurred and constantly changing. Much like our current information revolution,

where production wagers or trumps the product, it is difficult to define due to constant change. It is this changing perspective that is the focus of this study and is captured in much of the art making by the contemporary Canadian artists: Hoffos, Paterson, Richards, Rokeby, Sterbak, Tenhaaf, and White. When Stelarc's ear is placed on his arm, its vantage point is new, and its hearing changes. Stelarc breaks down the face, no longer taking for granted that it as a whole representation of self. Instead the parts are deterritorialized. If the face acts as a machine with functions of sight, hearing, smell, and taste that interact with one another, then Stelarc acts as the Deleuzian *desiring-machine*, to interrupt the flow of activities and cut into the Lacanian Real. With interruptions and cuts, the machine is redirected; it changes perspective, becoming something different. It can be a virtual or imagined difference that is the core of creativity, leading to actual ideas. Creative ideas formulate through the process of art making so that it is the encounter, rather than the representation, that is of greater importance. This difference or systems of difference / machinic assemblages are also the essence that affects identity. Here, art making and identity negotiation interlace and interact. Systems of difference integrate the art and subject machines so that the process of change or becoming is ongoing. It is a double becoming where the destination is never reached. This is a posthuman concept where identity is no longer clearly defined or "centered" and systems or people work in relation to each other. The *posthuman* is the de-centered human, in a continued state of becoming something new, between the extremes of technology and biology, where politics and the ethics of affect are negotiated.

Question 2. *Through Deleuzian/Guattarian and Lacanian theory, how can these posthuman identity structures be interrogated?*

Lacanian theory. Lacanian psychoanalytic theory has been used to interpret artwork and hypothesize about the identity negotiations of the artist in a posthuman age. Similar interpretations have been applied to visual arts and visual studies, directing attention toward artist/teacher identity, and art teacher education. Lacanian philosophy has been incorporated in all chapters sandwiched between two and nine. Lacan provides a structure for identity, of which Chapter 3 pays particular attention. Lacan divided the human mind into three psychic registers that all co-exist and negotiate amongst each other: the Symbolic, the Imaginary, and the Real. The Symbolic represents society's expectations and restrictions placed on the specific individual. The Imaginary represents the self's own perception of who (s)he imagines (s)he is. Lacan views the psychic self as a split subject, because the expectations of the Symbolic and the illusions of the Imaginary never quite align, leaving the self always feeling unsatisfied, underachieved, or somehow split. The desire is always there, prompted by a lack that can't be defined. The reason for this misalignment lurks in the Real. Unfortunately, the Real represents the deep, elusive, unrecognizable part of the self that exists, but that can rarely be reached, solidified, or defined. The previous explanation for *Question 1* has already included reference to some of Lacan's subject theory in terms the Imaginary and the Real.

The Real is the psychic place that holds the thing the self desires, the kernel of enjoyment, the Lacanian *petit objet a*. This is the thing that we believe

will make us eternally happy or satisfied, if only we could grasp it. The affective

aspect of art making is closely linked to the Real register and the search for an

objet a. The search brings about a certain painful pleasure, as the Lacanian

jouissance. Artists may often feel this sense of jouissance in the art process. It is

both political and ethical. Jouissance is political because, while it is located in the

Real, it is conditioned and defined by Symbolic law—where desire is conditioned.

Jouissance is ethical in that it accepts the subjective tendency toward sensation at

the level of the Real, and the feeling of desire. Lacan's ethics of desire is an

acceptance and fostering of sensations felt on a deep, affective level of the body.

With an analysis of a participant's artwork and written explanation, conditions of

artist/teacher/self identity were revealed though evident desires; like art educator

Heidi May's desire to connect and explore through Facebook, or artist Catherine

Richards' desire to combine potentially volatile elements like glass and gas.

Neither individual may even be aware of these kinds of desires, but critical

analysis and a psychoanalytical awareness have the potential to reveal previously

unknown perspectives.

Lacan's take on psychoanalysis pays particular attention to semiotics and

language. While identity is formed through desire, self-identity is the product of

language. Chapter 8 discusses Lacan's theory of four discourses, in which he

presents ways in which discourse interaction affects the psyche and the self's

subjectivity. The unconscious is reflected by and controlled by discourse. The

discourses of the Master and of the University hold up the teacher and knowledge,

respectively, as most important—the objects of desire. These are traditional

humanist perspectives, used in traditional classroom situations where impressing the teacher and desiring knowledge is what the student wants most. Rebellious artists or even teachers may adopt the Discourse of the Hysteric where an anti-ideological identity is desired. Lacan points out the Discourse of the Analyst as a way for a self to explore her/his desires, while still acknowledging that causes of desire shift and slip along with meaning. Explorations in art making, like those that are connected to this research, have provided opportunity for the artist/teacher/researcher selves to investigate their desires. Potentially new and changing insights have been gained.

An image has meaning, just as a word does. Visual language can be used in an attempt to establish identity, just as verbal or textual language can. Although, meanings are tenuous and can easily slip away or change. The Symbolic desire to fix meaning is a humanist desire, while the Real desire is posthuman. It does not necessarily know meaning, nor does it hold a set meaning in high regard, since it will change soon enough. Multiplicity of identities of the psychic subject through identifications and desires is a posthuman concern. For Lacan, identity is never fixed. Lacan's philosophy is a paradoxical anti-philosophy, where identity negotiation and his theories are always a work-in-progress.

Deleuzian and Guattarian theory. Ideas of subjectivity and theories "in progress" are echoed by Deleuze and Guattari. In contrast to *being*, as defined and concrete, the concept of *becoming* reflects the production of production, or the production of desire, or something always in progress. Deleuze and Guattari use

several terms to refer to a state of always becoming or in progress: a Body

without Organs or organization, a Probe head, a conceptual landscape, faciality,

or a desiring machine. Deleuze, himself, identifies the plane of immanence, or

pure immanence as an infinite field of becoming. It is a life without distinction, or

division, or opposition, or subject. These are all deterritorialized states or

worlds—deterritorialized because they do not stake a claim to any specific

territory or identification. These represent posthuman identities, or post-identities

because they desire continual change as they interact with the world.

This is paradoxical. Part of the self desires to define itself, in molar or

symbolic terms; "I am an artist" or "I am a teacher." Another part desires

difference, however small, even in molecular terms where difference and change

may be minuscule, but ever present. Deleuze suggests identities are effects of

difference, rather than causes. For him, pure difference exists before identity. The

schizophrenic process is always in progress within this paradox. The

schizophrenic process, in theoretical terms, is a Lacanian Real process because of

its oscillating intensities of sensation or affect. Deleuze and Guattari prefer

schizoanalysis, a relationship with the outside world, to psychoanalysis, a

relationship with the inside world of the self. They view the creations and

productions of desire from the point of view of extremes, rather than norms.

Desire is manipulated, as it is in capitalism. Capitalistic, technologically

advanced, societies of control manipulate desire through Internet networking. For

example, in *Stock Market Skirt* (1998), artist Nancy Paterson made visible how

the stock market numbers affect human excitement, interpreted by the raising and

lowering of a woman's skirt. The outside world is folded in on itself. It results in an aisthetic experience at the level of the body, emotions, or senses. Deleuze considers aisthetics to be an ethical process because it allows for Real change, hopefully positive change, at a deeply primordial, molecular level.

Deleuze and Guattari suggest that connections of desiring machines, as people or things, with other desiring machines, are potentialities for change. When an experience intervenes and interrupts a life path, like a new trajectory, or a new line of flight, that desiring machine becomes a war machine. Deleuze's cinematic theory helps to illustrate this. Sequential movement images in film, or a story, or series of events, represent a predictable path. However, his time images are trajectories of memory, or out of sequence events, that interrupt the movement image. The interruption can be a theoretical war machine. The war machine is revolutionary as it forces a new direction through minor practice, a life-changing event. Transverse paths, that shock or jolt the psyche at the level of the Real, are metaphorical war machines, and accepted experiences of post-identity. In art these can be creative ideas at the level of sensation.

Pushing towards change. In this study, the arts educator participants are revealed by name. Intended to give respect, appreciation, and credit, this naming has supported the humanist status that has been applied to the similarly named contemporary artists. However, naming participants can translate to treading lightly and proceeding with added caution during critiques. Regardless of intention, there is concern that a participant may feel uncomfortable or misrepresented in being defined and categorized. As Deleuze has pointed out, part

of the self desires difference below categorization and representation. So, there is risk that critiques do not develop far enough or delve deep enough.

Moreover, most of the participants were not initially comfortable with their understanding of the term "posthuman" and I was particularly cautious in the clarifications that were requested of me. My intention was to avoid influencing their position on the term as much as possible. I wanted the responses to be theirs, and to allow them freedom to align themselves with the stance on Posthumanism or the posthuman that suited their own sensibilities and perspectives. However, from the platform of this thesis, the posthuman critiques human identity structures and autonomy. With these concerns, a secondary ethical sub-question is raised regarding the participants in this study. *How far should a researcher push participants toward change?*

The participant arts educators are negotiators of their own identities that incorporate their own unconscious Real registers. As such, their initial submissions *may* have left them feeling somewhat frustrated or dissatisfied with their own artistic explorations—that perhaps they have missed their mark. This is raised as a possibility because artists so often do struggle with the elusive *objet a* that is difficult to pin down. They may have struggled with the anxiety around their understanding of the term "posthuman." Perhaps given the opportunity to read this thesis in its completion, as probe heads, they would change and redirect. As desiring machines, these participants might appreciate the option to dismantle their previous responses and actualize another stage in their continual journey of becoming. The *ethics of the Real* recognizes the importance of allowing what is

unknowable to the self to open potential, affective, Deleuzian becomings. To allow for further experience that may crack open the Real is ethical. Refusing closure is ethical. In addressing these ethical concerns, and as an extension to this study, participants will be given the opportunity to read this document upon its completion—a schizoanalytic opportunity to bring the outside world in. In a continuation of their process, they will be offered a chance to respond further, artistically or through written reflection, if they wish. This extended modification would be more ethical because it would allow for continued, Real change.

Question 3. *Through arts-based inquiry, how do new media arts, including virtual and advanced technologies, allow for an exploration and negotiation of posthuman identity?*

Arts-based inquiry has made up a substantial portion of the mixed methodology approach of this research, as the samples of art created by contemporary artists, and arts teacher participants can attest. My own video art making, as primary investigator, arts teacher, and arts teacher educator, has also added to this arts-based inquiry. This method of working is suitable for individuals who have already chosen a life in the arts, visual arts in this case. It also places the art encounter, as one that affects the artist and spectator in terms of relationships with the materials and the artwork, respectively, in a place of relevance. The fact that most of these individuals are *Canadian* adds one more specification to their national, social identities, but additionally adds less obvious trajectories, reliant on experiences, working conditions, government guidelines, proximity to other countries, cultural and multicultural specifics, and any number

of other variables. On the one hand, modernist arts have been allies to Humanist Education in terms of promoting the individual/student as unique. On the other hand, these same arts have remained somewhat problematic in Humanist Education, where science and logic prevail, and emotions, the senses, and sensation are difficult to interpret and specifically define. This is reflected in the contemporary, Canadian, educational struggles involving arts assessment and evaluation, where attempting to define creativity and emotion doesn't easily fit within scientific thought. However, in an investigation about posthuman identity, it is appropriate to address ill fitting, or undefined modes of experience, understanding, and expression. So, the suitability of arts-based research has been embraced.

Participants were given complete freedom to choose their own preferred ways of working within the limitations of their assigned art question. This included media choice. Both old and new media techniques have been utilized, but it is not surprising that the more seasoned arts educators used older, more traditional media, while the newer educators chose newer media options. Artists typically work with the tools of their time. Particular attention has been paid to *new media* technologies that include telecommunication, mass media, and digital processes through conceptual, virtual, performance, and installation art practices. The contemporary Canadian artists were chosen for this research because of their new media explorations. The reason for this was two-fold. First, after initiating the participant recruitment, before any resulting participant artwork had been received, I suspected that the majority of the visual arts educators might choose

older media with which to work. As it turned out, with this small sampling, it was about half and half. It is difficult to determine whether this would have been different with a larger sample group. However, in an offensive attempt to insure a good representation of new media in this study, I chose new media samples from the contemporary artists.

The second reason for choosing new media explorations is that new media is particularly supportive of posthuman perspectives and post-identity. I am not suggesting that old media cannot support posthuman initiatives. They can, as Joanne McNeil, Dave Stevens, and Paul Warren, the arts teacher participants in this study who leaned their sensibilities in that direction, have successfully demonstrated. Chapter 4 reveals my own graphic novel styled entries that straddle old and new media. I am suggesting that new media may allow for new, unlimited, unknown potentialities. In choosing their own new media approaches, arts teacher participants, Amy Adams and Heidi May, might agree with me. New media technologies are developing at an alarming rate—faster than any media tool or technique used before, and faster than humans can keep up. Graham Mastersmith has lamented over this fallout, but uses new media all the same. Before long, man and machine will no longer be a dichotomy, but instead will be/is posthuman, as Steven's has illustrated in his book art. This opens up a wealth of possibilities that can only be tapped into with experimentation and exploration. New media can play with the dimension of time, offering new possibilities in art making. A sequential narrative or logical progression gives way to images, sound, and text that are rhizomic, even nonsensical, or disturbing. With

a jolt of disturbing information the self can become aware of new perspectives. New media, time-based explorations can go from a mental space to a body-brain negotiation of the participant/viewer (Hansen, 2004). In these explorations, time becomes personal. New media also offers collaborative opportunities enhanced and broadened by digitization and the Internet, of which the website created for this research takes part. With *becoming* as a creative process, collaboration drives individual creativity. Inventive, new ideas often springboard from previous ones, and from the contributions of others' perspectives. With new media open-sources, these processes are more transparent than ever before. Simulated environments, like Tenhaff's *Rodots* (2007), allow infinite trials of new ideas and learning experiences. New media converges technologies with human beings, making human becomings. New media offers creative opportunities for widespread participation in process and production. New media is no longer simply an arts or educational tool to be used. In terms of posthuman identity within contemporary culture, we *are* new media.

    Question 4. *How do post-identity structures, new media, and psycho/schizoanalytic perspectives demand change in arts education and visual studies?*

    The post-self recognizes the humanist tendency to define and categorize identity. This awareness of the politics of the self allows an opening up to other options and perspectives. Post-identity structures are located in the Real, a psychic place of bodily affect, guttural emotion, and the positive desire of process and production. This is a vital part of the psyche that has been substantially

ignored by traditional, humanist education, up to this point. While Aesthetics has

previously taken the helm at addressing feeling and expression in arts, it has been

ripe with humanist rules like the elements and principles of compositional design.

Aisthetics, which has not been typically referred to in art or elsewhere in

education, addresses more specifically these facets of the Real. Aisthetics is the

affective aspect of the arts experience that taps into the Real responses in both the

artist and the viewer. Supporting Deleuzian and Guattarian theory, it would be

unethical to provide little opportunity to address the Real for students. An ethical

education would provide opportunities to address the Real, which in terms of

humanist ethics, it has not been doing. Ethics is viewed not in terms of right and

wrong, but rather in the transformative terms of fostering meaning through the art

encounter. It is ethical for arts to allow self-overcoming, transformation, and

becoming posthuman. Psychoanalytic and schizoanalytic perspectives, though

quite different from each other, reach common ground in the realm of the Real.

The Real is where the psycho-internal-self and the schizo-external-world can fold

into one another at the threshold of the molecular level of the skin. It is the point

of breaking boundaries. An ethical education would provide plenty of opportunity

for play at this threshold; for creative exploration and thinking, by allowing

students freedom to experiment and make decisions, as well as allowing plenty of

opportunity for collaboration, group innovation, and the opportunity to explore

current and new tools of our posthuman time. New media possibilities are

currently in effect. Post-identity structures, new media, and psycho/schizoanalytic

perspectives interact in the posthuman, as questions one through three have already illuminated.

Identity negotiation is an important aspect of pedagogy both from the teacher's and from the student's perspectives. A better understanding of posthuman identity structures can create a stronger foundation for establishing a posthuman arts curriculum. Yet, applying this theory to practice is not an easy task. To consider posthuman terms and then attempt to place them within a Canadian curriculum that is usable within humanist social constraints is a challenge. There is always the risk that the suggested practice will not be utilized, because of complete rejection by current teacher educators or faculties of education, stuck in the humanist framework. Humanist education ideas and teaching styles are so deeply entrenched in much of current teaching methodology that attempting to steer away from them can be an internal battle.

Aisthetic, ethics, and politics are facets of art making and arts study that have particular relevance to the posthuman perspective. These areas have been brought to the fore through questioning artists and arts teachers, and encouraging them to explore their own identity negotiations and becomings through art making. With politics choosing a side in art, it is a Deleuzian and Guattarian war machine. The political arts experience is disruptive, often collective, and operates against a dominant system to promote jouissance at the level of the Real. Searching the deep desires of the participants in teaching/learning/arts relationships becomes very relevant to arts education. There are components of arts education that have been in place for so long that they are accepted as truth

and as the only option and vantage point. A new, evolving process philosophy gives new life to aisthetics, ethics, and politics. It extends beyond aesthetics, culture, and critique, in treating identity differently and through difference. This includes context, heterogeneous perspectives, and an ontology that emerges from visual culture and artist/teacher/student identity negotiations. This can start through the pedagogy, posthuman identity, and art encounters of visual studies teacher education. It can start with the suggested course curriculum in Chapter 9. It is the beginning of a changing face in arts education.

Limitations

The number of final participants for this study was considerably lower than originally anticipated. This is a risk of participant recruitment, particularly when the participants are required to use a considerable amount of personal effort in a limited amount of time. While the six arts teacher participants and the seven contemporary artists have been valuable and integral to this research, there are some limitations to such small-scale research. Certainly statistical analysis would benefit from larger population samples. However, the data samples herein were assessed qualitatively, critically, and individually. Concern was more about individuality rather than mass generalizations. A much larger sample would affect ways to address these research issues in the future, with a broader scope and more voices.

Since all the players in arts education are important in uncovering trends, they all should be given a voice. This includes artists, arts teachers, student arts teachers, and arts students. Student arts teachers were included in the initial

recruitment contact list, but none responded. This was unfortunate, as their contributions would have been welcomed and of value. This study was not extended to arts students for two reasons. While all students are important in any curriculum development, it is the educators and student educators who will be delivering or facilitating the curriculum. Their perception of their own identities in order to function in this role affects the curriculum. Second, for the sake of keeping this study workable and within the projected time frame, their perspectives have been omitted here.

Creating an actual course that combines open arts with the traditional pressures of education, and that implements posthuman becoming through deterritorializations, has posed quite a challenge. Even with the greatest intentions, the resulting course still contains aspects of teacher-centered learning and human prescribed knowledge. The difficulty, and even impossibility, of removing all aspects of humanism becomes evident in the exercise of moving from theory into practice. The intent was to create a course that could actually be used in arts teacher education. This usability only emphasizes the hold humanism still has on education. Further course development needs to take place here as suggested under "Facing Back" in Chapter 9, as our society moves into the future—a future that is unknown.

Future Possibilities

"Facing forward," suggests a move into the future—the direction of this research. Although, it may also insinuate a single path, which is far from what is intended. A posthuman future is one that is undefined and unchartered. As in the

walk through the snow in my video response, it is a path that diverges, meanders, and breaks away. A posthuman future cannot be specifically represented because it has not happened yet. The future is always beyond our reach, but it is full of potential—potential for art making, teaching, learning, research, experience, and process. The past, that has happened, is absorbed into the politics of our time. We can learn from the past, but the future offers so much more possibility.

Student arts teachers and arts students are certainly a consideration for participation in further future study. While a direct application of this study is the development of an arts education curriculum at the teacher training level, this can certainly be extended toward another potential application. With new input at the classroom level, an extension could include a revised visual studies curriculum at provincial, elementary, and secondary school levels.

Student arts teachers who have participated in teacher education curriculum with a posthuman directive could be compared with those from more traditional teacher education curricula. A more longitudinal study could track these teachers on immediate entry into the profession, at a three-year mark, and then at seven years of teaching experience. Teachers' perceived and actual desires and needs change as experience is gained. Assumingly, this will affect their understandings and believed validity of a rather challenging posthuman teacher education preparation—challenging because it may not have addressed what the students believed they needed at the time of their qualification process. Findings and inevitable, future, technological advancements will prompt adjustments or a

complete overhaul of suggested posthuman curriculum strategies herein. The *posthuman* is synonymous with *change*.

While the focus here has been on *arts* education, this study opens up new concerns in general education. Humanist education questions might refocus, taking a posthuman direction. Educational concerns will become: how *post*human beings learn; what *post*human beings need to know; how *post*humans can teach each other; and the effects of teaching on those who teach and those who learn in *post*human times. The relevance of the computer, its perspective and influence, changes the flow. This is especially true with the eventual singularity of computers far surpassing human intelligence. Once human intelligence is no longer believed to be superior, how will this change perceptions of, and approaches to, teaching and learning? This is a question for future research. This moves toward a future direction suggested by O'Sullivan to be "(c)ollective and collaborative practices that turn away from individual and atomized subjectivities" (2006, p.61). This no small task, as it requires a complete overhaul of the foundation of modernist education, and even epistemological research, where individuality and right answers are key. jagodzinski warns that we may even be too late. His fear is that designer capitalism, as the economy's desire to continually create more desire, has already locked the future of the posthuman in education (personal communication, 2011). Where gadgets of technology are pushed through private education and charter schools as a way to stay current and boost student achievement, posthuman ideals are being absorbed into the Symbolic. This, of course, counters the basic premise of posthuman becoming at

the level of the Real. While the question of "who am I?" is a primary question in the history of philosophy that may always exist, the possibility that the answer is never absolute is a turning point in the posthuman perspective.

As technology rapidly changes, so will current culture, and the resulting art encounters of/from contemporary artists. New trends and ways of working bring about future research possibilities regarding arts, art making, and arts-based research. They are ever present and developing. Any future research where old ideals are tested and challenged is worth investigation. Perhaps this very study can encourage further investigations toward a posthuman direction in any number of alternate areas that may have little to do with arts or education. In its grasp of affectivity, the Real, and the *objet a*, this study allows for the theories of Lacan, Deleuze, and Guattari to work together, which for many critics might seem like an impossibility. This meshing of theory could continue to open up doors for collaborative perspectives and practices through future research. Groundbreaking research often comes from questioning unconditionally accepted concepts. Posthuman conceptuality is just such an emergence.

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Appendices

Appendix A
Theoretical Framework: Linking Key Constructs

discipline factory

Society

control corporation/ information

Humanism

Positioning the human

Posthumanism

social identity & self-identity

Identity

post-identity

old media

Visual Culture

new media

artists' & teachers' artworks

arts-based

investigator's artwork

Research data

quantitative / qualitative

art statement

Lacan, Deleuze & Guattari theories

analysis

Critical theory

Visual Studies Art Education

Ethics, Politics Aisthetics

Criticism Visual culture Aesthetics

teacher

school art curriculum

art teacher pedagogy

school

Art teacher education

student

university

researcher

post-identity of artist/teacher/student/researcher

discipline knowledge

curriculum & pedagogy

art encounters

relationships

Appendix B
Position of Arts Teacher Education in this Study

- ★Artist
- ★Discipline based art education & Visual studies.
- ★Culture and criticism
- ★High and Low Art
- ★Multiculturalism

- ★Artist collective
- ★Visual studies & Art encounters.
- ★Aesthetics, ethics and politics.
- ★High and Low art
- ★Identity becomings

Appendix C
Initial Contact Letters
*Personal contact information has been removed for privacy.

Appendix C1. Recruitment cover letter.

M. Robinson-Cseke
** ******* **** *****
***** ** *** ***
July 2010.

Dear artist / teacher colleague:

I am an arts educator and doctoral student conducting research for my dissertation at the University of Alberta, Edmonton, Alberta. My project is called *Real Multiplicities: Post-Identity and the Changing Face of Arts Education.* My thesis question asks how the posthuman affects artists, arts educators, and student arts educators in terms of identity structure and the way in which arts education might be redirected. I will look at how human identity structures are de-centered by the posthuman. I will explore how different media, evolving subjectivities, and a psychoanalytic perspective can influence change in arts education and visual studies. My hope is that this study can make a substantial contribution to arts education at all levels, and at the art-teacher training level in particular. It will assist in addressing changes in post-secondary arts education curriculum in relation to our information society and the negotiation of the artist-self within that.

I am conducting an arts-based inquiry component with individuals who are in a position to provide valuable information on the attitudes and perspectives of artists/educators in terms of identity and posthuman negotiation, art encounters, and current arts education practices. Your own inquiry question is: "*As an artist and/or educator, how does the posthuman affect your identity?*" Put another way: *Express your identity in our posthuman times*. Your contribution will consist of **a digital image or video of your Art piece,** a **completed Artist's Statement Form,** and a **completed Participant Consent Form**. If a secondary party's image appears in your artwork, please forward the **Secondary Party Consent Form** to them so that they may fill it out and e-mail it back to me. All the required forms are attached to this e-mail. They should be completed, saved as documents with your name in them, and sent to me together as e-mail attachments (or DVD in the case of video).

The *Participant Consent Form* will explain things in more detail. Additionally, I have attached a *PowerPoint Presentation* with this e-mail, which you are welcome to view if you need further clarification of what I am doing and what I am asking of you.

A culminating collaborative website exhibition will display your artworks and statements, at http://web.me.com/artseddy.net/Artseddy. I invite you to participate in this study. Please submit your contributions no later than **August 31st, 2010**. Any queries about your participation in this project can be directed to me, the researcher:

Maria Robinson-Cseke   Tel: * *** *** ****
                         E-Mail: ***************
Thank you in anticipation of your involvement.

Yours sincerely,
Maria Robinson-Cseke
BFA, BEd, MEd
PhD candidate.
University of Alberta

Appendix C2. Board arts consultant initial contact letter.

M. Robinson-Cseke
** ******* **** *****
***** ***** ***
Tel: *** *** ****

June, 2010.

Dear Arts Consultant:

I am an art educator and doctoral student conducting research for my dissertation through the University of Alberta. My thesis question asks how the posthuman affects artists, art educators, and student art educators in terms of identity structure and the way in which art education might be redirected. In order to achieve the desired goals, I am conducting an arts-based inquiry component with the participants. This study will be conducted in an ethical manner as required by the University of Alberta's Human Ethics Research Online (HERO) approval. Any contact names or information provided by you will be used only for this research and will not be shared with anyone. Anonymity of all participants will be maintained unless they give expressed consent. Personal identification information of participants will be destroyed at the completion of this research project.

In order to recruit art educators for this study, I am asking that you please send out the attached Recruitment Cover Letter, and accompanying Participant Consent Form, Secondary Party Consent Form, Recruitment PowerPoint, and the Artist's Statement Form to the visual arts teachers (all levels) in your school board on my behalf? Please use the Recruitment Cover Letter as the initial contact letter and then include the other four documents as attachments. Alternately, you can let me know and I will resend the information to you so that you can simply forward it.

Please reply to this e-mail to let me know if you are able to assist me and if so, how many participants you are able to contact on my behalf. As the primary investigator, it is important that I keep track of how many people have been contacted for recruitment. Thank you so much for your time, co-operation, and support in this art education research.

Sincerely,

Maria Robinson-Cseke
BFA, BEd, MEd,
PhD candidate.
Faculty of Education
University of Alberta

Appendix C3. Listserv administrator initial contact letter.

M. Robinson-Cseke
** ******* **** *****
***** ***** ***
Tel: *** *** ****

June, 2010.

Dear Listserv Administrator:

I am an art educator and doctoral student conducting research for my dissertation through the University of Alberta. My thesis question asks how the posthuman affects artists, art educators, and student art educators in terms of identity structure and the way in which art education might be redirected. In order to achieve the desired goals, I am conducting an arts-based inquiry component with the participants. This study will be conducted in an ethical manner as required by the University of Alberta's Human Ethics Research Online (HERO) approval. Any contact names or information provided by you will be used only for this research and will not be shared with anyone. Anonymity of all participants will be maintained unless they give expressed consent. Personal identification information of participants will be destroyed at the completion of this research project.

In order to recruit art educators for this study, I am asking that you send me a contact list so that I can send out the attached Recruitment Cover Letter, and accompanying Participant Consent Form, Secondary Party Consent Form, Recruitment PowerPoint, and the Artist's Statement Form to potential participants. If this is not possible due to privacy issues, would you please send out the attached documents to the visual arts teachers (all levels) on your listserv on my behalf? Please use the Recruitment Cover Letter as the initial contact letter and then include the other four documents as attachments. Alternately, you can let me know and I will resend the information to you so that you can simply forward it.

Please reply to this e-mail to let me know if you are able to assist me and if so, how many participants you have contacted through your listserv on my behalf. As the primary investigator, it is important that I keep track of how many people have been contacted for recruitment. Thank you so much for your time and co-operation.

Sincerely,

Maria Robinson-Cseke
BFA, BEd, MEd,
PhD candidate.
Faculty of Education
University of Alberta

Appendix D
Participant Document Package
*Personal contact information has been removed for privacy.
   Appendix D1. Recruiting PowerPoint.

Participate in Current Arts Education Research

Investigator: Maria Robinson-Cseke
University of Alberta
University of Ottawa

Real Multiplicities: Post-Identity and the Changing Face of Arts Education.

✓ To artists, arts educators, and student arts educators who know the importance of providing a space for visual inquiry.
✓ This is an invitation to share your art, perspective, and self.
✓ Please read on and find out how you can contribute to arts education research.

Who am I?

✓ Maria Robinson-Cseke
✓ BFA, BEd, MEd, PhD candidate.
✓ Two decades of experience as an arts educator at the secondary and post-secondary levels.
✓ Currently teaching at the Faculty of Education, University of Ottawa.
✓ Conducting doctoral studies in Arts Education through the University of Alberta.

Doctoral Research Question:
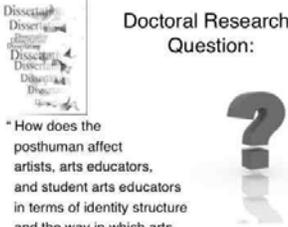
" How does the posthuman affect artists, arts educators, and student arts educators in terms of identity structure and the way in which arts education should be redirected."

A little background information on

✓ Humanism
✓ Posthumanism
✓ The posthuman

Humanism.

✓ Humanism is a classical Renaissance philosophy that has been the main drive of Modernist thinking.
✓ The human self and definition of being is of primary importance. Humans control the world.
✓ Truth and morality is sought through scientific investigation.
✓ Modernist art supports Humanism. Art is self-expression. There is a search for ultimate knowledge and an absolute Truth.

Posthumanism.

- ✓ While beyond Humanism, it cannot escape the humanist categorizing of the "ism".
- ✓ A philosophy that addresses human nature at our time in history.
- ✓ Generally taken in two directions.

Heads? Becoming Machine.

- ✓ Moving beyond human limitations through technology.
- ✓ Computer science: artificial intelligence.
- ✓ Biotechnology: genetic engineering.

Or Tails? Becoming Animal.

- ✓ Restores humanity to one of many natural species.
- ✓ No inherent rights to destroy nature.
- ✓ Limitations and fallibility of human intelligence is confessed.

The Posthuman.

- ✓ Posthuman is the de-centered human, between extremes of technology and biology.
- ✓ Both ethics and politics need to be negotiated.
- ✓ The posthuman is in a continued state of becoming something new, so alludes a fixed definition.
- ✓ The in-between space of affective response and gut feel offers new entry points of investigation.
- ✓ Art can access this space.

What I BELIEVE

- ✓ I believe that art and education are guided by culture and society and ours is changing dramatically.
- ✓ I believe that art making and teaching about art has a great deal to do with the perceived identity of the artist, and should always be addressed.
- ✓ I believe that arts education needs to change with globalization, advanced virtual and medical technology, visual culture, and eco-perspectives. Our "time" is posthuman.
- ✓ Most importantly, I believe, as artists and arts educators, we need to participate in research to keep our field current and relevant.

My important Sub Questions:

- ✓ How does the posthuman de-center humanistically based identity structures?
- ✓ Through Lacanian psychoanalysis, how can these posthuman identity structures be interrogated?
- ✓ How do identity structure(s), new media, and a psychoanalytic perspective(s) demand change in art education?
- ✓ Through arts-based inquiry, how does art, including virtual and advanced technologies, allow for an exploration and negotiation of posthuman identity?

Defining Research:

✓ Careful study and diligent investigation, especially in order to discover new facts or information.
Art can do this visually.
✓ Empirical research: Answers a specific question by revealing evidence through experimentation or observation.

Arts-based Inquiry or Research…

✓ A new mode of research that challenges the scientific model.
✓ The scientific model doesn't like being challenged…
✓ Proposes alternate ways of knowing.
✓ Particularly applicable to the arts and humanities.

Ways to research through Art making.

✓ 1. Art is data made by participants. Researcher interprets and analyzes.
✓ 2. Art is data made by the researcher. Then explained and analyzed.
✓ 3. Art is made by the researcher as a way to describe findings.

You are needed.

✓ YOU are invited to be a participant and an investigator as an art maker.
✓ You have the opportunity to collaborate in arts education research.

Here is your chance…
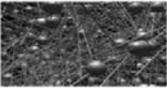
✓ Here is your chance to *make* a difference.
✓ Here is your chance to *make* art.
✓ Here is your chance to be a part of an art making collective.
✓ Here is your chance to contribute to a virtual group exhibition in the name of arts education.

There are 4 components to your contribution.

✓ Art work
✓ Artist's statement
✓ Consent form
✓ Second party consent form **(only if your artwork contains the recognizable image of another person)

1. Art Work

Create an art work that addresses your following research question:

"As an artist and / or educator, how does the posthuman affect my identity?"

✓ You can approach this any way you like.
✓ You can use your preferred media.
✓ You may even have art already made that fits this research question.

You do not have to send the actual art work:

Submission of an image:
✓ Take a digital photo of your artwork. Multiple angles for three-dimensional works.
✓ Save it as a JPEG file.
✓ Maximum file size: 2 MB.
✓ Maximum image size: 2000 x 2000 pixels.
  **Note: The closer you stay to the max requirements, the better your image will be.
✓ Please send as an e-mail attachment to *****************

Submission of a video:
✓ Save and burn a video file in a DVD or VCD format.
✓ Make sure it can play in a DVD player.
✓ Please contact me if you would like a pre-paid postage envelope to be sent to you.
✓ Please send by regular mail to: M. Robinson-Cseke
                                            ** ****** **** *****
                                            ***** ** *** ***

Please include your name and contact info.

---

2. Artist's Statement

✓ Write a one-page artist's statement to help explain how your work explores the posthuman.

✓ Please include the following additional information:
  ✓ Your name, school, board, and grade level(s).
  ✓ The year you received your BEd.
  ✓ The total number of years taught.
  ✓ The number of years you have taught art, if applicable.

✓ Please e-mail your artist's statement with the accompanying image and consent form to ****************

✓ You may also send the artist statement as a hard copy to accompany your video and consent form, by regular mail.

---

3. Participant Consent Form

✓ Please fill out the Participant Consent Form, and e-mail it back to me at ******************* to indicate:

--that you agree to participate in my study.
--that the artwork you submit is entirely yours.
AND
--your conditions for display of your art and artist's statement.

---

4. Second Party Consent Form

If there is an individual in your artwork that can be identified:

✓ Please e-mail the identifiable person a copy of the attached Second Party Consent Form.
✓ Ask them to fill it out and e-mail it to me directly at ****************
✓ This will insure that they have given their permission to use and display their likeness as part of your art and this study.
✓ Only submit this form if it is applicable to your artwork.

What to submit:

✓ Artwork (clear photo)
✓ Artist's statement
✓ Consent form
✓ Second party consent form (if applicable)

To ****************

Please complete
and submit all
applicable
components by

August 31st, 2010.

I will happily accept
earlier submissions.

Planned Culminating Presentation

✓ A website at http://web.me.com/artseddy.net/Artseddy has been created to outline the research project and showcase our collaborative arts-based research.

✓ The completion of this study is planned for December, 2010.

Thank you for contributing.

Contact Details:

✓ Maria Robinson-Cseke

PhD candidate: University of Alberta.
Part-time professor: University of Ottawa

Tel: *** *** ****
E-mail: ****************
Address: ** ******* **** *****
          ****** ** *** ***

References / Images

Appendix D2. Participant's consent form.

Real Multiplicities: Post-Identity and the Changing Face of Arts Education.
Participant Consent Form

Investigator: Maria Robinson-Cseke
Please read thoroughly and fill out the gray areas:

Introduction: You are invited to participate in a research project that I am completing for my doctoral dissertation at the University of Alberta. I am conducting this research because I want to better understand how artists, arts teachers, and student arts teachers negotiate their identities in posthuman times. The information that I gather will be used to propose a post-secondary art education curriculum that embraces the art encounter, collaboration, multiple and evolving subjectivities, and new media technologies.

Procedures: The research I plan will include the gathering of an artwork and artist's statement from each participant. The participants make up a sample population of Canadian artists, arts educators, and student arts educators. The educators will range from the primary to the post-secondary level.
   The Artwork: Participants are asked to create an artwork, in the medium of their choice, on the topic of their own identity in our current posthuman era. It could be something that you have already completed. A digital image of the finished artwork should be saved as a JPEG image, with a maximum file size of 2 MB, and a maximum image size of 2000 x 2000 pixels. It should be submitted as an e-mail attachment. A video file should be saved in DVD or VCD format, which can play in a DVD player, and sent to me by regular mail. Please contact me if you would like a pre-paid postage envelope to be sent to you.
   Artist's Statement: A one-page artist's statement will accompany the submitted art image to add a written explanation and interpretation of the critical and creative process. It can be completed in the *Artist's Statement Form* provided. Please fill out the form, save it as a document with your name in it, and then send it as an attachment via e-mail, along with your art image. Alternatively, it could be printed and included as a hard copy with the mailed DVD.
   Group Project Website: A website has been created to provide information about the project, as well as to showcase the work of the participants. This website will function as a component of the culminating presentation, as well as an Internet source after the fact. The URL is http://web.me.com/artseddy.net/Artseddy .

Risks: You are unlikely to experience any physical, psychological, or social risks. If you feel, however, that you become uncomfortable or experience any problems due to the participation in this project, you may withdraw at any time.

Benefits: As an artist, you will benefit from the opportunity to make art. Your participation will give exposure to your work by way of the project website. Your students and colleagues will likely benefit from the insights and knowledge base you gain from your participation. You will contribute to advancing much needed research in arts education.

Financial Information: Any costs that you incur will directly relate to the art media with which you choose to work. This is your choice and you will not receive any financial reimbursements for your participation in this study. A pre-paid postage envelope, to send DVDs, will be provided upon request.

Subject's Rights: Your participation in this study is strictly voluntary and you are free to withdraw at any time. Participation or withdrawal will not affect any rights to which you are entitled. Data will be kept in a secure place for a minimum of five years following the completion of the research project and then destroyed in a way that insures privacy and confidentiality. Any other research personnel will sign a confidentiality agreement. You will have access to a report of

the research findings through the project website. Data may be used in a published dissertation/book, web posting/exhibition, research articles, presentations, and teaching. The plan for this study has been reviewed for its adherence to ethical guidelines and approved by the Faculties of Education, Extension, and Augustana Research Ethics Board. For the duration, this research will comply with the University of Alberta Standards for the Protection of Human Research Participants. Questions concerning ethics may be directed to Greg Thomas at gregory.thomas@ualberta.ca or Diane Conrad at diane.conrad@ualberta.ca

Contact Person: I am happy to answer any questions that you may have regarding the research study. I can be reached during business hours as well as evenings and weekends.

> Maria Robinson-Cseke
> Tel: *** *** ****
> E-mail: ****************

You may also contact my graduate advisor if you have further questions.

> Dr. jan jagodzinski
> Tel: *** *** ****
> E-mail: ***************

Confidentiality: All information, including personal contact information, derived from this study will only be used for research purposes within the context of my graduate dissertation. Participation in this study is confidential unless you indicate otherwise below. Please select "Yes" or "No" below to establish your conditions of permission.

☐**Yes** ☐**No** I give permission to display my work on the project web site.

☐**Yes** ☐**No** I give permission to use my name to accompany my artwork.

☐**Yes** ☐**No** I give permission to use my name in presenting my artist's statement.

Consent: *"I have read this form and the research study has been explained to me. I have been given the opportunity to ask questions and have been answered to my satisfaction. If I have additional questions, I have been told who to contact. By completing this form and returning it to **************** , I agree to participate in the research study described above. I will copy and save this completed form for my own records."*

Participant's name: Your name **Date:**

Participant's e-mail: **Participant's phone number:**

Appendix D3. Artist's statement form.

Accompanying Artist's Statement for
Arts Education Research
Please complete and submit by August 31st, 2010.

Name: **School:**   **Board:**   **Grades:**   **E-Mail Address:**

Year B.Ed. obtained: **Other degrees obtained:**

Number of years teaching art: **Total number of years of teaching:**

Artist's Statement:
Please provide a description of your art piece, the process, and how it addresses the question: *As an artist and/or educator, how does the posthuman affect my identity?*

Appendix D4. Secondary party consent form.

Secondary Party Consent Form
Authorization for Use of Image, Words, Artwork, and Information

Please fill out the gray areas:

I permit and authorize

Name of primary participant submitting artwork,

a participant in the study, "Real Multiplicities: Post-Identity and the Changing Face of Arts Education" to submit his/her artwork containing:

☐ My photograph or other likeness.
☐ My voice or quotes/excerpts of my written or verbally expressed
   words.
☐ My artwork or a photograph of my artwork.
☐ My name or biographical information.
Other:

I permit and authorize Maria Robinson-Cseke, an investigator for doctoral research at the University of Alberta, to use the specifics indicated above as a component of data in the study, "Real Multiplicities: Post-Identity and the Changing Face of Arts Education", without compensation to me.

I understand that the above may be subject to reasonable editing and may be reproduced and distributed by means of various media, including but not limited to publications, video or digital presentations, and Websites. I waive any right to inspect or approve the finished product, or any material in which the research project may eventually use my image, words, artwork and information or other items indicated above. I understand that, every effort will be made to use the above in accordance with standards of ethical judgment. I release the primary participant, the University of Alberta, and the investigator from any and all liability related to dissemination of my image, words, artwork, information, and other items indicated above. This consent and release shall be binding upon my heirs, successors, assigns, and legal representations.

I have read this document and understand its contents.

Secondary Party's Name: **Age (if minor):**   **Date:**

Secondary Party's Telephone: **Secondary Party's E-Mail:**

CONSENT OF PARENT/LEGAL GUARDIAN REQUIRED IF ABOVE INDIVIDUAL IS A MINOR
I am the parent and/or legal guardian of the above minor and hereby consent and agree to the foregoing terms and provisions on his or her behalf.

Parent / Guardian's Name: **Date:**

Parent / Guardian's Telephone: **Parent / Guardian's E-Mail:**

Attention: Please complete, save, and attach this form to an e-mail, and send it directly to the researcher at ************** by August 31, 2010.**

Thank you.

Appendix E
Participants'/Artists' Statements
*Personal contact information has been removed for privacy.

Appendix E1. Graham Mastersmith's artist statement.

As an artist and/or educator, how does the posthuman affect my identity?

I am constantly in the process of making pictures…in my head. These are mental artworks. For me, something has to trigger the process of a mental artwork - a thought or idea, a positive or negative event in my life, or something that I witness or am exposed to through the media. When I have time, I actually transfer these mental images to paper, canvas, or more recently to a computer screen. Here the ideas take shape and evolve into images and works of art. The end results are personal pieces that are not produced with the intent of displaying them in my home or showing them, they are more, "art for arts sake."

The digital artwork "Dialogue Sequence," was initially going to be a multi media piece – a layered image, part photograph and part watercolor/acrylic, with the addition of text layered on top with an overhead transparency. I ended up doing the whole work digitally, printed it, and then painted into it again using acrylic paints.

I recently started to use technology in my work - digital images, and believe the computer and Photo Shop are useful in creation in a "Post Human" society. The image even incorporates many of the postmodern principals introduced by Olivia Gude, such as appropriation, layering, and juxtaposition. I've appropriated a painting by Rothko as a background. I was drawn to his use of color. The fact that my portrait is inverted is related to looking at the photographic works of Jennifer Dickson, who often used print reversals in her work and I liked the idea that it is a negative or the opposite of my true self or reality. All the other images I photographed and layered together to produce an image that speaks about a dialogue sequence that I don't think is possible in our "Post Human" digital age. I believe that we can't truly dialogue through a computer via email, Facebook, chat rooms, etc… There is no human element but pixels and letters. There is no eye contact (hence my closed eyes), there is no voice, or intonations, or smiling, or laughter, or warmth (hence the taped mouth). There is no human touch or feeling.

It is a very cold and sterile way to communicate, period. Hence the blue rain. The computer arrow points to and waits for a response from other human beings I will never meet. (Like you, Maria). Filling out this form even frustrates me, as I'd rather talk to you in person and explain my artwork with my voice and have human contact and personal interaction. And perhaps that is why it has taken me so long to respond to you.

Appendix E2. Heidi May's artist statement.

As an artist and/or educator, how does the posthuman affect my identity?

Selfpost | Postself
April 5, 2010 and ongoing
Online art; view at: http://postself.wordpress.com/

"Selfpost | Postself" examines the networked self. The artist uses herself as a research subject in pursuit of a better understanding of what happens to our-selves as we form relations within Facebook (aka the social network of all social networks). "Selfpost" is the outing of the artist's resistant self to multiple groups within Facebook; "Postself" is the documentation of this experience in blog format using a variety of media. Intended to be a collaborative space for all networked selves, Postself is an ongoing project of reflection that combines text and image, while also challenging the restrictive nature of open source templates. This project invites participation through a Facebook page, considered a portal, allowing for critical exploration of a social network from *within* the network itself. Influenced by Internet art from the past and present, this work attempts to reach beyond the physical, social and economic constraints of the art gallery system. However, rather than construct a new online format, the artist chooses to utilize the open space of the everyday blog as its canvas. This artwork can be interacted with at http://postself.wordpress.com from which a personal manifesto can be found. The link to the Postself Facebook page is http://www.facebook.com/pages/Postself/118637354833854?v=wall

Process: The blog is updated a few times a month and visitors are encouraged to post text and image to the blog as well, either in response to what the artist has posted and/or reflecting on personal experiences with Facebook and the act of online social networking. The media and tools used for each post are chosen in response to the concept being explored. Digital photos and videos are often remixed and manipulated using software applications such as Photoshop and Final Cut. Open source software is used whenever possible, including links embedded to websites such as Youtube and Vimeo, in an effort to use social media in the process of creative work that promotes critical thinking.

How does "Selfpost | Postself" address this question: As an artist and/or educator, how does the posthuman affect my identity?
The posthuman is directly addressed in some areas of the blog in which I have written about the self after postmodernity, actually extending this critical line of thought and reforming the question to: the self after Facebook. On the one hand, I will often cite authors and artists who have influenced my thinking in this area, while on the other hand, I want to address these questions in a more ambiguous manner through the structure of the blog and the imagery posted throughout. In other words, the Postself portion of this project (the blog) challenges the relationship between theory and practice, as well as art and learning. It is a back and forth struggle between leaving the posts open-ended and interacted with as "art" and providing narrative/documentary as a form of "education". As well, it is a back and forth relationship between reflection on the everyday and inquiry into philosophical questions. Selfpost | Postself does not just affect my identity, it IS my identity. Influenced by Fluxus artists of the 1960s and 70s, I am playing with the blurred boundaries between art and life. Recently I have considered a project that would focus more on examining my life in relationship to the process of Postself, a Post-Postself if you will or, more likely, a Super Postself (am tired of the multiple posts described in academia).

in-between
2010
5 min. experimental video; view at: http://www.youtube.com/watch?v=2XmeOHsN8Tg

"In-between" is a reflection of the visually intimate, yet complex abstract experience we have with the media we encounter and interact with. It is an experimental video that merges still and moving images using a variety of techniques, from painted textures and 8mm film to slide projections and website screenshots. The layered results could be described as a painterly reenactment of how we perceive and participate with media today, the temporal moments of this process, full of remixed glances and repetitive movements. The essence of time is questioned, not only in terms of combining old and new media but in terms of our attention span. The viewer is expected to question the nature of the media forms in front of them, a hybrid of technologies from the past and present.

How does "in-between" address this question: As an artist and/or educator, how does the posthuman affect my identity?
Through this video I attempt to make visible the invisible processes of the sensory experience in relationship to the media we live with. I imagine slowing the perception process down and becoming absorbed into the transmission signals. While doing this, I examine where my attention is directed and am taken by the rhythmic movement of the shadows and pixels. In the process, I am not really thinking about myself, but rather the space in-between what I see and feel. Upon critical reflection, the relationship between the multiple media forms suggests interplay of the old and new, perhaps suggesting an accumulation of different moments of time merged together in our cognitive system. In thinking about this piece in relation to the question, I am reminded of what Victor Burgin wrote about the teletopologically fashioned subject: "In the memory of the teletopoligcally fashioned subject, actual events mingle indiscriminately not only with fantasies but with memories of events in photographs, films, and television broadcasts" (Burgin (1996) In/Different Spaces: Place and Memory in Visual Culture, p. 226). This relates to Burgin's coined term the "teleotopological puzzle," an expression for all objects of visual culture combined, not as a totality but as a constantly shifting constellation of fragments. I discuss these terms in more details in relation to other artists' work in my MFA thesis (2000) which is accessible from my website http://heidimay.ca.

Dialogical Space
2009
4 min. experimental video; view at: http://heidimay.ca/Heidi_May/Art_Dialogical_Space.html

"Dialogical Space" captures the aesthetic experience of the cognitive process and ongoing dialogue that occurs within contemporary communication systems and networks. It is a mixed media work that merges painting, classroom overhead transparencies, diagrams from textbooks, and digital prints, within a collaged process that acknowledges rhizomatic and decentralized systems of knowledge. The end result represents a "working through" of the tenuous nature of ways of knowing.

Analysis of process and my personal relationship to this work is included in a paper I wrote, which you can access an abstract and download a pdf of here:
http://heidimay.ca/Heidi_May/Abstract_Dialogical_Balance.html
        The title of the paper is "Dialogical Balance: Working Through My
A/r/tographical Self" and both the paper and this video were made while taking a course
with Dr. Rita Irwin at UBC called "Arts Based Educational Research: A/r/tography."
Although the video focuses mainly on the abstract relational processes within the space
of communication and learning, the written paper examines the research process as it is
intertwined with the act of art-making.

Appendix E3. Dave Stevens' Artist Statement.

As an artist and/or educator, how does the posthuman affect my identity?

Posthuman. I found that I have landed on either side of this issue in some of my recent work.

One where I purposely have returned to the human figure in a series I call "Wrestling With Humanity" after a Bruce Cockburn song. In this series I have worked up a limited number of body postures that connect personally for me to different expressions of humanity, such as a person hanging from a single gymnastic ring or a person flying unaided. I am at a beginning stage with this theme and have executed a series of drawings and small paintings.

The other series started as paintings and drawings about mechanical insects, posing questions around why insects would need to be manufactured when we are told that insects will outlast humans in this world. I have taken it into a book that I have illustrated (but not yet published) in which a man in an apocalyptic setting manufactures mechanical insects and releases them into an enclosed garden. 10 insects are introduced and gradually it becomes evident that the garden is manufactured as well. At the very end, when the man is locking up the garden he finally turns to the viewer and we see that he too is mechanical.

I see both of these responses as resisting "posthumanism", perhaps moving towards "post-posthumanism". Like many periods in art and human history there is a belief that we have swung in a particular direction, but there will be a reaction to this in the other direction.

It is still the conscience of humans raising the questions around the "prime importance of humans in this world". Technological advances and scientific developments do pose interesting dilemmas in regards to our status in the world and beyond, but if they disappeared humans would still thinking and creating.

Proud to be human,
Dave Stevens.

Appendix E4. Amy Adams' artist statement.

As an artist and/or educator, how does the posthuman affect my identity?

These images are from an emerging body of photographic work exploring psychological, social and physical relationships between people and the objects they keep. The work is in its infancy, so these images are not necessarily finished works. The work is intensely personal, partly analytic and partly cathartic. The subject matter is the extraordinary hoard of objects collected by my father over his (and my) lifetime. The objects comprise of possessions of his deceased close relatives, and tools, materials, books, magazines, newspapers – all manner of objects. To me this subject, the underlying narrative and the psycho-social questions it motivates, are both timeless and uniquely "post-human". It speaks to the flux/tension between our need to believe that we are invulnerable, concrete and in control, and our inevitable recognition that we are also fragile, ephemeral, and certainly fallible.

On a personal level, this artwork fulfils my need for some catharsis or reckoning of the emotional and psychological effects on me and my family of living immersed in this hoard for so long, particularly as it has reached near- monumental proportions. On an artistic level, I hope that it will invite the viewer to interrogate tensions between ephemeral and concrete, banal and sacred. Granted, on the surface the images are banal, documenting objects that are individually of no significance to the viewer, but may perhaps be remarkable together, as a "hoard". Yet with banality comes the potential for familiarity and resonance – perhaps allowing the viewer access to the human presence, thinking and emotions behind the collection. Love, loss, regret, fear of forgetting, are counterposed by the solidity, familiarity and mnemonic power of an object that belonged to a loved one (Betty Goodwin's appropriation of Joseph Brodsky's words "If there is any substitute for love, it is memory" resonates powerfully here, in both their original sense and in how she made the idea visible in her works). Uncertainty about what the future holds, the inability/futility of predicting it, is counterposed by the security of a stockpile. Questioning why anyone would keep such things, and such a volume of things, opens a narrative and reflective space for both photographer and viewer.

The photographs first appear to be purely formal and modernist - relationships of pattern, light, space, shape and texture. But they are documents – their revealed facts are significant. The photographer's and viewers' process of investigating, examining, looking deeper, hopefully/yields recognition, identification, awareness of the scale of the whole. Through the access point of the images' formal properties, the viewer enters the emotional and psychological space where the intensity of the emotions invested in the objects resides. What do the objects we keep signify for us? Why do we keep objects, particularly those we associate with those who are absent, and can the resonance of absence in an object be translated aesthetically? Our culture champions "purging", "decluttering", "downsizing", divesting ourselves of the concrete and becoming machine, in a "virtual" existence. What of our ancient object and tool-making past, then – what of the abilities, instincts and thought patterns that set our species apart from the other primates so long ago? It's apparent that we still have a powerful attachment to the concrete – some to the point of obsessiveness - a poignant reminder of our "creatureness", our fallibility. The nature of this evolving relationship, object and human, concrete and ephemeral, signifier and signified, is I think uniquely and poignantly post-human.

The photographs are deliberately contextualized within the documentary tradition. They take aesthetic cues specifically from the work of Harry Burton and his documentation of Howard Carter's 1922 excavation of the ancient Egyptian pharaoh Tutankhamun's tomb. Besides having personal significance to me as my entreé into the study of art, I find that Burton's photographs succeed not only in capturing the facts of the Pharaoh's grave goods, but also in poignantly conveying their emotional significance – as artifacts, mnemonics, and as objects charged with the residue of human presence, emotion, relationships http://www.metmuseum.org/special/discovering_tutankhamun/view_1.asp?item=3. I hope to create an aesthetic resonance between my work and Burton's, to underscore this idea in my father's collection. It is in many respects, a collection of grave goods – possessions of the deceased, amassed by the living, ritualistically coping with the mysteries of death, memory and the fragility of human life/presence. At the same time, I intend to utilize a conceptual, process art approach, as the subject seems to demand an approach that is in tune with the manner in which it came to be. I feel that obsessively/ritualistically documenting the collection, as well as utilizing contemporary visual conventions such as fragmentation and juxtaposition (seen in the garage images) may best carry the personal emotional layers the work holds for me. Installation will likely be used to display the resulting groups of photographs, which will reveal the nature of the collection in much the same way as Carter and Burton catalogued the contents of Tut's tomb: room by room (the collection extends well beyond what is pictured in this selection), detail by detail, showing the objects in situ as their collectors left them. Like them, in this way I hope to preserve something of the presence of my father the collector, and reach greater understanding of him and of myself.

As an artist/educator, I recognize that Humanistic/Modernistic conventions & philosophy are still deeply entrenched in the structure and content of what we teach our visual art students. Yet, as Olivia Gude rightly observed in her "Postmodern Principles: In Search of a 21st Century Art Education" http://www.eric.ed.gov/ERICWebPortal/search/detailmini.jsp?_nfpb=true&_&ERICExtSearch_SearchValue_0=EJ740134&ERICExtSearch_SearchType_0=no&accno=EJ740134, these are increasingly less meaningful and useful to generations of artists growing up in a postmodern, image and media-infused, information-based, globalized world. Recognition on my/our part as educators that art theory, history and technique are not static and that teaching them needs to be approached in a pluralistic manner, has been seemingly slow in coming but is I think of crucial importance. Recognition that our students' identities and culture is inherently posthuman, postmodern, globalized, technological, etc. is equally crucial. Coming as I do from a non- traditional background in my own art study (i.e. photography rather than painting, sculpture or printmaking), taking a postmodern / conceptual / contemporary approach in my own work feels more natural to me. Thus I believe and act upon the belief that the teaching conventions and content of arts programs must above all be relevant to our students, inasmuch as they are already creators of their culture, and will become more empowered as they grow. They need strategies, knowledge and techniques to help them understand, be understood, and participate fully in the culture of the future – their culture, the shape of which we of the previous generations can barely imagine – an exciting prospect!

Appendix E5. Paul Warren's Artist Statement.

As an artist and/or educator, how does the posthuman affect my identity?

Raven Is Watching
August 27, 2010.
Salvaged Hemlock and rope with ink and watercolour.

Raven imagery has been with me for some time and I have continually played with media and style. In this piece I have deliberately not paid a lot of attention to the perfection of the details. The Raven image is made with India ink and splashes of red watercolour. The slats of hemlock wood were retrieved from the waste bin of a furniture mill in the local area. As discards they are rough, broken, split and knotty and, put together with salvaged scraps of hemp rope found on the beach. These rejected, recycled, compost-able, and impermanent materials lend an unfinished feel that suggests an on-going process of de- and re-composition. In addition, the placement of the piece has significance. This sculpture is part of a series of similar pieces that reside in out-of-the-way places. Specifically, this one is located on the boundary of a popular provincial campground. It is hanging at about eye level on alder trees twenty feet from the beach path and yet it is nearly impossible to discern with a casual glance. In time, as autumn leaves fall, it may become more visible but the traffic levels in that spot will also decline. It is possible that no one will see it unless directed to the exact spot.

There is something intriguing about an art piece that no one will see and that may decompose by the time I find it again next summer. As this series continues to develop in other locations and other materials I am greatly amused by wondering what viewers will think of finding art on the edges of hiking trails, the sides of roads, leaning against fences, or propped against abandoned structures. Who made this? What is it? Why is it here? What does it mean? Isn't art supposed to be pretty and isn't it supposed to be in a gallery? Viewers may have little or no possibility of receiving definitive answers to their questions and I may receive little or no acknowledgement of my efforts. The purpose for all of this, then, has nothing to do with art as a product and everything to do with art as a process. The chance to encounter art where none is expected and with a purpose that apparently has little to do with ownership, sales, marketing or traditional display may be the catalyst by which a new understanding of art is engendered.

Appendix E6. Joanne McNeal's artist statement.

As an artist and/or educator, how does the posthuman affect my identity?

In considering what creates my identity in this year 2010, I pondered the meaning of identity and post-human. I made a list of words that describe roles, actions, skills, or acquired positions I hold in our global society. All contribute to, and form part of, my identity. Some came by birth (woman, sister, daughter, grandaughter) or were attributes/skills developed over time (artist, musician, singer, violinist, actress). All of these roles or skills became part of me as a result of being a human child, and having natural talents that were encouraged by my family. They are human roles, and therefore are not directly affected by technology. Yet many have technological aspects that support the learning of various roles in life. Some are mindsets (learner, listener, optimist), while others are action-based (seamstress, carpenter, renovator, recycler). Some words describe acquired or learned skills (researcher, caregiver, teacher), while others are the result of coping with life's challenges (single parent, cancer survivor). Some are roles or actions we make out of choice (wife, mother, grandmother, friend, Canadian, cat lover, dog walker, homeowner, gardener), or are roles related by birth or family (aunt, cousin, sister, American), or community (neighbour, mentor, gardener).

The main image in this mixed media artwork, is of a mature woman in a long purple dress, with silver in her tousled hair, arms outstretched like Michaelangelo's man, a hammer in one hand and an art palette in the other. Lying underneath her and the various other images, are lines of technology waiting to wire us all together. On top of the tangled lines, are images of flowers, a violin, music notes, a house, a cat and a dog, some of the important things that characterize my identity. On the left side of the painting are gold and copper arrows (symbols of influence and money) over top of a green background (signifying the environment). The arrows stop at a solid line of gold (money) that is softened by a pink and green ribbon (Humanity). All these images and words are very personal to me, and symbolize my identity.

The more I think about this research question and the images I created to answer it, it seems that neither money nor technology affect my identity, although both are certainly useful tools to support life. The part that technology plays is to assist the learning of various skills, chosen roles, and to provide tools of communication between individuals, family and society.

My conclusion is that my identity comes from my humanity—what I love and respect, what is important to me, and what I believe in. Technology plays a supportive role in learning and maintaining human life, but it is humanity itself--human traits--which have been most important in forming my identity throughout my childhood and adult life.

Appendix F
Copyright Permission Forms
*Personal contact information has been removed for privacy.

Appendix F1. Permission to copy images in dissertation publication form.

Permission to Copy
for Dissertation Publication

** ******* **** *****
****** ** *** ***

January 7, 2011.

*(participant's full name)

Dear ***:

I would like your permission to include the following images of your work:

1) *****
2) *****

in my doctoral dissertation, *Real Multiplicities: Post-Identity and the Changing Face of Arts Education*, University of Alberta.

I will use the images that you e-mailed to me already. Permission includes non-exclusive world rights in all languages to use the material and will not limit any future publications--including future editions and revisions—by you or others authorized by you. Your permission confirms that you hold the right to grant the permission requested here. I will not receive any monetary compensation for my doctoral dissertation.

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BFA, M.Ed
University of Alberta, Edmonton, AB.

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Sincerely,
Maria Robinson-Cseke
BFA, M.Ed
University of Alberta, Edmonton, AB.

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Appendix G
Branches of Posthumanism

Process philosophy
- *Becoming* different identities.
- Heterogeneous perspectives.
- Relies on context.
- Emerging ontology.

Evolutionary Biology

- Human as animal.
- No ethical considerations, a priori.
- Human limitations and fallibility.

Critical engagement

- Not a human condition.
- Embodies medium of critical consciousness.

Posthumanism

Transhumanist

- Ideology of emerging technological enhancement.
- Biotechnology

After-Postmodernist philosophy

- Critique of how we think of ourselves.
- Questions of autonomy.

Appendix H
Tables of Canadian Visual Arts Education Curricula Outcomes

Appendix H1. Table 6-3. Canadian Provincial/Territorial Elementary Visual Arts Education Curricula.

February, 2011.

Alberta 1985; K-6	*British Columbia* 2010; 1-7	*Yukon* (British Columbia curriculum)	*New Brunswick* 1995; K-8 2001; K-12 (Maritimes foundations)	*Newfoundland & Labrador* 2001; K-12 (Maritimes foundations)	*Nova Scotia* 2001; K-12 (Maritimes foundations)	*Prince Edward Island* 2001; K-12 (Maritimes foundations)
Depiction	Creative Processes	Creative Processes	Creating, Making, and Presenting	Creating, Making, and Presenting	Creating, Making, and Presenting	Creating, Making, and Presenting
Composition	Skills & Strategies	Skills & Strategies	Perceiving, Reflecting, & Responding	Perceiving, Reflecting, & Responding	Perceiving, Reflecting, & Responding	Perceiving, Reflecting, & Responding
Expression	Exhibition & Response	Exhibition & Response				
Reflection	Context	Context	Understanding & Connecting Contexts of Time, Place, & Community	Understanding & Connecting Contexts of Time, Place, & Community	Understanding & Connecting Contexts of Time, Place, & Community	Understanding & Connecting Contexts of Time, Place, & Community

Manitoba Draft 2007; K-8	*Ontario* 2009; 1-8	*Quebec* 2001 preschool-6	*Saskatchewan* 2011; K-5 2009; 6-9	*Northwest Territories* (Saskatchewan curriculum)	*Nunavut* K-9 (Saskatchewan curriculum)
Creative Expression	Creating & Presenting	Create	Creative & Productive	Creative & Productive	Creative & Productive
Language & Tools	Reflecting, Responding & Analyzing	Interpret	Critical & Responsive	Critical & Responsive	Critical & Responsive
Valuing Artistic Experience	Exploring Forms & Cultural Contexts				
Understanding Context		Appreciate	Cultural & Historical	Cultural & Historical	Cultural & Historical

* The Alberta draft (2009) is undergoing further revisions so the old curriculum is still being used. 2014 (M. Cooley, personal communication, Sept., 2011) is the speculated date for the Alberta revised curriculum.

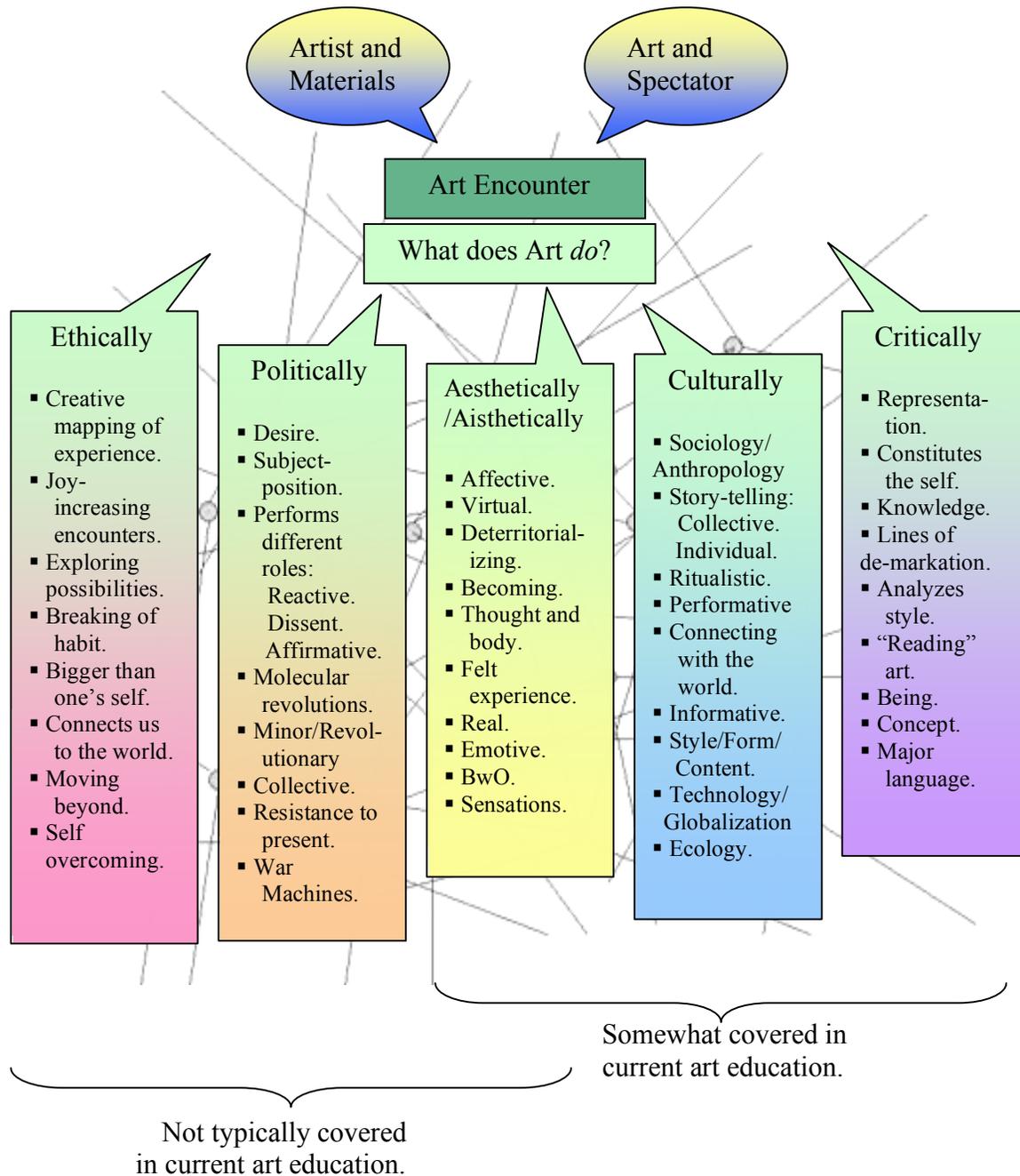### Appendix H2. Table 6-4. Canadian Provincial/Territorial Secondary Visual Arts Education Curricula.

February, 2011.

*Alberta 1986; 7-9 1986; 10-12	British Columbia 1995; 8-10 2002; 11-12	Yukon (British Columbia curriculum)	New Brunswick 2009; 9&10 2001; K-12 Maritimes foundations)	Newfoundland & Labrador 2001; K-12 (Maritimes foundations)	Nova Scotia 2001; K-12 (Maritimes foundations)	Prince Edward Island 2001; K-12 (Maritimes foundations)
Drawing / Creation	Creating & Communi-cating	Creating & Communi-cating	Creating, Making, and Presenting	Creating, Making, and Presenting	Creating, Making, and Presenting	Creating, Making, and Presenting
Compo-sitions / Function			Perceiving, Reflecting, & Responding	Perceiving, Reflecting, & Responding	Perceiving, Reflecting, & Responding	Perceiving, Reflecting, & Responding
Encounters/ Appre-ciation	Perceiving & Responding	Perceiving & Responding	Understanding & Connecting Contexts of Time, Place, & Community	Understanding & Connecting Contexts of Time, Place, & Community	Understanding & Connecting Contexts of Time, Place, & Community	Understanding & Connecting Contexts of Time, Place, & Community

Nunavut 1986 7-12 (Alberta curriculum)	Manitoba Draft 2007 9-12	Ontario 2010 9-12	Quebec 2007 Cycle one 7-9	Quebec 2007 Cycle two 10&11	Saskatchewan 1996 10-12	Northwest Territories (Saskatchewan curriculum)
Drawing / Creation	Creative Expression	Creating & Presenting	Creating Personal/ Media images	Creation	Creative & Productive	Creative & Productive
Compo-sitions / Function	Language & Tools	Foundations		Meaning, Expression, & Symbolic language	Critical & Responsive	Critical & Responsive
Encounters / Appreciation	Valuing Artistic Experience Understanding Context	Reflecting, Responding & Analyzing	Appreciating world art and cultural objects	Appreciation	Cultural & Historical	Cultural & Historical

* The Alberta draft (2009) is undergoing further revisions so the old curriculum is

still being used. 2014 (M. Cooley, personal communication, Sept., 2011) is the

speculated date for the Alberta revised curriculum.

Appendix I
Perspective of the Art Encounter

Artist and Materials

Art and Spectator

Art Encounter

What does Art *do*?

Ethically

- Creative mapping of experience.
- Joy-increasing encounters.
- Exploring possibilities.
- Breaking of habit.
- Bigger than one's self.
- Connects us to the world.
- Moving beyond.
- Self overcoming.

Politically

- Desire.
- Subject-position.
- Performs different roles: Reactive. Dissent. Affirmative.
- Molecular revolutions.
- Minor/Revolutionary
- Collective.
- Resistance to present.
- War Machines.

Aesthetically /Aisthetically

- Affective.
- Virtual.
- Deterritorial-izing.
- Becoming.
- Thought and body.
- Felt experience.
- Real.
- Emotive.
- BwO.
- Sensations.

Culturally

- Sociology/ Anthropology
- Story-telling: Collective. Individual.
- Ritualistic.
- Performative
- Connecting with the world.
- Informative.
- Style/Form/ Content.
- Technology/ Globalization
- Ecology.

Critically

- Representation.
- Constitutes the self.
- Knowledge.
- Lines of de-markation.
- Analyzes style.
- "Reading" art.
- Being.
- Concept.
- Major language.

Somewhat covered in current art education.

Not typically covered in current art education.

Appendix J
Suggested Arts Teacher Education Curriculum
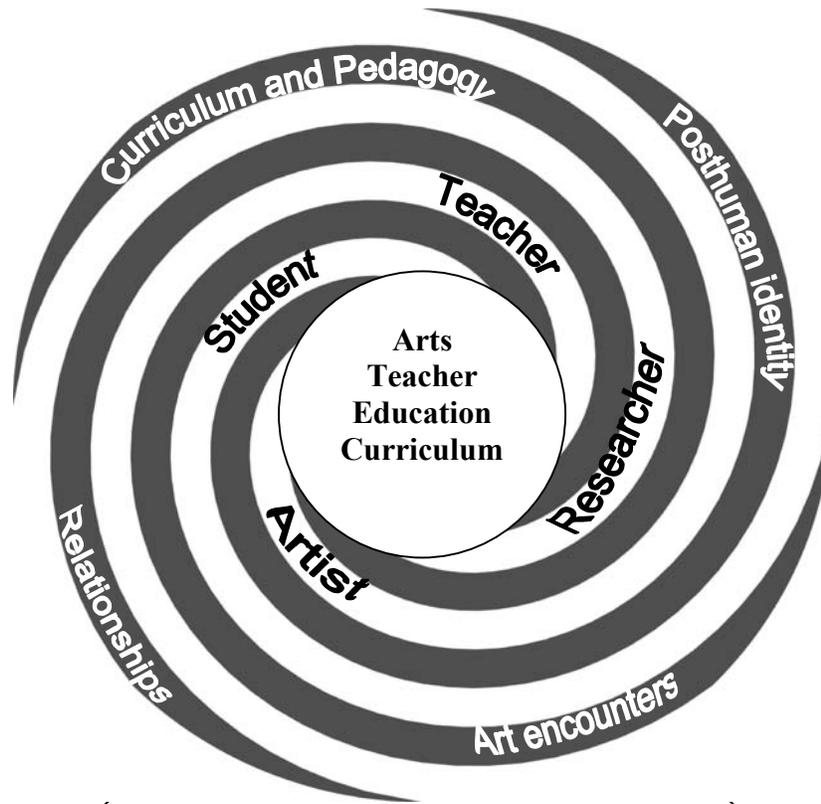
Posthuman Identity
- Change and becoming
- Collective collaboration
- Self-reflexivity

Art Encounters
- Artist with materials
- Spectator with artworks
- Politics, ethics, aisthetics
- Criticism, visual culture, aesthetics
- Media literacy and new media

Curriculum and Pedagogy
- Provincial curriculum
- Unit and lesson planning
- Assessment
- Running an art program/classroom

Relationships
- Artist-teachers with community
- With life-long learning
- With students
- With colleagues
- With curriculum