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EDITORIAL

Pamela Harris Lawton
Virginia Commonwealth University

To correspond with the Editor:
ijllae.editor@gmail.com

Welcome to the first publication of the International Journal of Lifelong Learning in Art Education!

I take great pleasure in writing this editorial for the first issue of the *International Journal of Lifelong Learning in Art Education* (IJLLAE). IJLLAE is the official journal of the Lifelong Learning (LLL) interest group of the National Art Education Association (NAEA). Discussions on developing the journal began over 15 years ago, when I was a doctoral student and new member of LLL. Since that time research in community-based art education, intergenerational art education, and creative aging has increased. Few if any scholarly journals examine arts learning for the aging or intergenerational populations. With research in the field of lifelong learning growing, there is a need for peer-reviewed scholarship. IJLLAE seeks to provide a platform for researchers, educators, and artists working with this population to share and develop knowledge through scholarly articles and visual essays.

This inaugural issue comprised of three articles and one visual essay, taken as a whole covers the full range of the aims and scope of IJLLAE. In *Leaf-ing a Legacy,* Susan Whiteland writes about intergenerational art research she conducted with her university students, an elementary classroom, and residents in a long-term health/rehabilitative center through artmaking and digital technology.

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Participants at each site spent time making on their own inspired by the concept of legacy and sharing their projects digitally. This virtual method of working has the potential to connect learners in various geographic settings in meaningful, empowering, and transformative ways.

Co-authors Jodi Kushins and Amy Brook Snider represent two generations. These dynamic artist-educators first met as student and teacher and over the years developed a friendship. Their article, *Intergenerational Narratives: The Personal as Professional,* highlights their journey and shifting relationship through narrative and performance with puppets made in their image.

Elizabeth Langdon's article, *Older Artists and Acknowledging Ageism,* based on her dissertation research, reflects Langdon's unconscious ageist perspective through interviews she and a student conducted with a local artist, each representing a different generation. The author warns that intergenerational learning may reinforce rather than diminish ageism if one is not aware of the ways in which they re-present narratives and experiences of aging subjects.

Margaret Walker's visual essay, *The Unity Mural: Bridging Communities Through Artmaking,* examines the socially transformative nature of community-based art education, through a partnership between two very different universities in the same community. Violence was the impetus for an art project that brought together people of different races, ages, and artistic skills to build unity in a diverse and often troubled community.

I want to thank the authors, editorial board, reviewers, my editorial assistants, Scholar's Compass at Virginia Commonwealth University, and BePress for helping launch this journal. It was a long time coming and required a lot of labor, but I am very pleased with the outcome, tone, depth, and breadth of scholarship in this first issue and look forward to developing the second issue.

LEAF-ING A LEGACY

Susan R. Whiteland
Arkansas State University - Main Campus

"Virtual communication through a variety of platforms holds potential for intergenerational interaction that is not limited by geographic proximity. The potential benefits for all participants can only be imagined."

ABSTRACT
Leaf-ing a Legacy is the story of a university art education class that joined with an elementary classroom and residents in a long-term health/rehabilitative center through a service-learning project that utilized digital technology and art making in a problem-based learning format to explore the concept of legacy. Evidence was found that the experience promoted socio-emotional learning and fostered the building of socio-emotional capital for the participants involved.

KEYWORDS
intergenerational relationships/socio-emotional learning/service learning/digital technology

To correspond with the author regarding this article:
swhiteland@astate.edu

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What is a legacy? Bold block letters on a background of bright orange were flashed upon a screen. I posed the question to several boys and girls sitting at tables in Ms. Smith's fourth grade elementary classroom. The children took turns defining the term and telling of instances when they had been the recipients of something passed down. From baseball cards to articles of clothing, the children's examples of the big idea or universal theme (Stewart & Walker, 2005, p. 5) of legacy suggested they understood it to mean something of value passed on or left behind for another's benefit. I explained to the students that during the next few weeks they would have the opportunity to explore the idea of legacy and see how engaging with older adults, and university students while making art may create a legacy that benefits others. This article describes the six-week program referred to as Leaf-ing a Legacy. I give examples of how individuals in the program from multiple generations interacted together through art and technology; thereby, creating socio-emotional connections, or empathy, that left an impact on those who actively participated.

Program Preparations

The story begins during the fall, 2017. I shared with two of my art student advisees that I would be happy to provide a service-learning experience for them to include in their fall schedule of classes. Through word of mouth I learned of two other students, who were interested in hands-on learning and community engagement. One was from the theatre department and the other was training for a career in special education. We met in my office to discuss parameters for the problem-based course. Problem-based learning utilizes small groups, tutorial instruction and active learning (Kretchmar, 2013). We considered the problem of how to develop intergenerational relationships using the media of art while building socio-emotional capital and fostering socio-emotional learning, or the ability to care for others in the process. I shared my personal research interest of intergenerational relationships fostered through art and told my group about a teacher at a local elementary school and an activity director at a health/rehabilitation center who wanted us to facilitate art experiences for them.

Providing a service to the community is a way to bridge university academics with the reality of everyday (Butin, 2005). Service-learning provides a potentially "transformative pedagogical practice" (p. vii). It is not just an intellectual exercise, but rather, an "experiential intersection" (p. 101). Felten and Clayton (2011) say service-learning combines academic study with community service, experiential learning and reflection (p. 82). I discussed with my small class of four that not only would we be performing a community service, but we would also be using a constructivist framework for the course. This implied that we would be constructing the class as we went. According to the theory of constructivism, students' prior knowledge is refined through experience for new understanding. We hoped to build new meaning from prior knowledge and new experiences as we engaged in intergenerational relationships, art concepts and technology applications. Multiple educational theorists such as John Dewey, Maria Montessori, Jean Piaget, Jerome Bruner and Lev Vygotsky are associated with the active learning of constructivism (Robertson, 2014).

In conjunction with what my university students and I were planning, I made arrangements with a graduate nursing student, Jessica, to participate with us when we visited the health/rehabilitative center. Her interest resided in geriatric care. As I corresponded with Jessica through email and some face-to-face conversations I suggested that she do some

preliminary research to determine how socio-emotional theory might be involved in the legacy project.

Jessica discovered that socio-emotional selectivity theory entails making the most of one's time in life to develop care and concern for others (Carstensen, 1992, p. 107). Research suggests that valuing and appreciating others contributes toward school success and mitigates the sense of loneliness, isolation and depression that often characterizes older adults living in nursing homes (Benner, Thornton and Crosnoe, 2017; Carstensen, 1992).

I anticipated that the elementary students, older adults and university students would all benefit from building socio-emotional capital; however, I was unable to gather data to this effect due to our projected start date for the class. My institutional review board suggested that I focus my attention on my university students' perceptions rather than surveying the other participants. With that in mind, Leaf-ing A Legacy's focus became exploratory and I concentrated on what I saw and what the university students reported.

My students and I began the project by setting up a meeting schedule where we would provide art activities at the two physical sites to take place concurrently. The sites were chosen based on word-of-mouth and convenience. We planned to meet for a period of six weeks at the fourth-grade elementary classroom and at Ridgecrest, a health/rehabilitative center. We also planned to join the two groups in an affinity space (Gee, 2005, p. 223) using Google Hangouts where we could virtually connect as individuals with a common purpose and goal. The virtual component was added to investigate if intergenerational relationships could be developed virtually. Geography often plays a role in age segregation. With that in mind, I was curious if the elementary students and older adults could develop a sense of connection without being in close proximity.

Day 1 at Health Wellness and Environmental Studies (HWES)

On the first day of the project my four university students and I met Ms. Smith, the Gifted and Talented (GT) teacher in her classroom at the Health Wellness and Environmental Studies Elementary Magnet School. Ms. Smith and I had worked together on previous projects and she was open to Leaf-ing a Legacy because of her desire to include technology and her flexibility in programming curriculum for her Gifted and Talented students. The Arkansas Department of Education (2013) defines gifted and talented children as the following:

Gifted and talented children and youth are those of high potential or ability whose learning characteristics and educational needs require qualitatively differentiated educational experiences and/or services.

> Possession of these talents and gifts, or the potential for their development, will be evidenced through an interaction of above average intellectual ability, task commitment and /or motivation, and creative ability (Arkansas Department of Education, 2009).

We briefly discussed the plans for the day with Ms. Smith and then she left to retrieve the 15 students who would be joining us for the day's art activity. After the children arrived they divided into four table groups. I clicked through several presentation slides as an introduction to our project. The first slide was related to the idea of legacy. Several slides

followed that illustrated contemporary artists who worked with leaves as their art medium. Rather than focusing on the ephemeral qualities of land art I suggested that the medium itself was indicative of legacy. The trees in this case passed on something of value to benefit others. Rayven and Tavis, two of my university students, described the artists, Sylvain Meyer and Andy Goldsworthy. The university students pointed out the artists' unique approaches to land art sculptures that incorporated pattern, color and texture. Alyssa, another of the university students, read *The Giving Tree* (Silverstein, 1964) to encourage students to think about the concept of legacy and how it could be tied to our project's motif of leaves. After the introductory discussion, Ms. Smith led the university students, her GT students, and me to one of the school's garden areas where the students began work on a leaf sculpture inspired by artists, Meyer and Goldsworthy. Students were to think about nature's legacy while they worked. It was not long before three unique sculptures took shape. The first team created what appeared to be a tree made of leaves and bark. The second sculpture resembled a basketball and the third sculpture seemed to be a glowing lava flow of marigold petals that outlined several bushes in the garden. Breanna, one of the university students, recalled the leaf sculpture activity after the fact and said that she saw understanding develop between herself and the elementary students as they got into the rhythm of everybody's ideas being valuable. She said that she as the teacher did not do the directing but only guided decisions that were made (B. Ballew, personal communication, November 29, 2017). Breanna's recollection agrees with recent research that says children who engage in art education benefit from socio-emotional learning and that the collaborative nature, cooperative spirit and social interaction that often accompanies art activities are skills that contribute toward school success (Holochwost, Wolf, Wolfbrown, Fisher and Grady, 2016). After the sculptures were completed, the students documented their work with iPads then they returned to class. The residents at the nursing home did not meet for their first day during the same time as the elementary students' first day. The next week; however, both sites met.



Figure 1. Drawing leaf contours

Day 2 at Ridgecrest Nursing Home and HWES

For the second day of the project the university students divided responsibilities. Two of the university students went to each of the sites. At both sites the university students

reviewed the project telling the children and older adults that they would be considering the idea of legacy. The university students also asked the students to think about why legacy is important and how traditions and valuing others may be a benefit of legacy. The motif of leaves was used again to represent the idea of legacy. When trees shed their foliage, the fallen leaves benefit other organisms. Plants and animals use the leaves for shelter and nutrients. In the same way that a leaf can provide something of value, so intergenerational participants can provide something of value to others, namely socio-emotional connections.

At the two sites both children and older adults were encouraged to take a closer look at a leaf—the motif for our project. The university students scattered a number of leaves that they had collected on the table for the children and older adults to choose a favorite. At Ridgecrest Health/Rehabilitative Center the university students, and several other helpers including myself, a nursing student, Jessica, and Samantha, an educational outreach specialist for the Center on Aging, who also joined us at the rehabilitative center, assisted the older adults in the art making process. We attached the resident's leaf choice with tape to drawing paper. With the aid of the attachment we helped the older adults trace around the outside edge of their leaf creating a line contour of the image. The drawing was to prepare the older adults in recognizing that they could accomplish a similar task with an iPad drawing application.



Figure 2. Children's lava flow leaf sculpture

Following the paper and pencil exercise each of the older adults was assisted in taking a picture of their leaf with an iPad. The older adults struggled a bit with knowing how much pressure to exert in pressing the camera button, but with help all were successful in capturing the leaf's image. Next, the assistants imported the photo on a layer in Autodesk Sketchbook, an iPad drawing application. The older adults were shown how to use their finger or a stylus to trace the outline of the leaf much like they had done on the piece of paper. The sense of accomplishment and smiles on the ladies' faces were contagious. Jessica later reflected, "They were so excited. They told the other residents. They told their family members, we are doing art…come check it out" (J. Moore, personal communication, November 29, 2017).

At the elementary school the children had a similar reaction. With the aid of the university students and peers they were able to draw their leaf on paper then import their photo of the leaf into a layer on Autodesk Sketchbook and create a digital drawing. Both the children and older adults gained a sense of confidence and excitement during the drawing task. The collaborative effort illustrated the making of socio-emotional connections between the helpers and the artists. We were not able to virtually connect the rehabilitative center and elementary classroom as we had previously hoped due to technical difficulties; however, both the older adults and children recorded themselves making an introduction to the other group. These recordings were collected and were played for the other site on the next meeting date.

Day 3 at HWES and Ridgecrest

The third day of art activities began with a presentation that included videos of the children and older adults introducing themselves to the other site. The university students alternated sites and opted to help where they had not been the previous week to become familiar with the different contexts. At both sites the university students discussed creating a collaborative mosaic that would be created from a combination of ceramic leaves and tiles that the older adults and children would create at their respective sites. I volunteered to assemble the mosaic onto a donated concrete slab for the sake of time and convenience. The choice was made to install the mosaic at the health/rehabilitative center where it would remind the residents of our intergenerational project and the idea that engaging with others through art can have a lasting impact or legacy.

The university students and I prepared for the day's activity by creating clay tiles. Each participant received a tile where they pressed an actual leaf into the soft clay leaving an impression. The leaf shape was then cut out of the tile. Some of the older adults enjoyed the activity to the point that they chose to make several clay leaves. Some of the elementary students extended their activity by making small characters from their left-over scraps of clay. At the conclusion of the activity the clay pieces were collected for bisque firing.



Figure 3. Imprinting clay tile reliefs

During the time that the older adults and children were working on their clay leaves we were able to connect the two sites using Google Hangouts, a video conferencing application. The participants were able to talk together and share encouraging words. Ms. Bessie from Ridgecrest, the health/rehabilitative center, told one of the children at the elementary school, "I love you" (B. McEntire, personal communication, October 25, 2017). I recall one of the

children telling an older adult that he was really looking forward to the last day of the project when he would be able to see the older adult during the planned field trip.

Both children and older adults exchanged names and a little about themselves through Google Hangouts. Alyssa, one of the university students, reflected that she thought the virtual sharing among participants helped the older adults recognize they could accomplish things equivalent to what they saw the children accomplish (A. Burleson, personal communication, November 29, 2017). Alyssa's reflection provides an example of service-learning in that she was discovering new things about older adults and video conferencing while providing a community service. Her comment about the older adults feeling accomplished suggests that she observed attitudes consistent with older adults making socio-emotional connections.

Day 4 at Ridgecrest

On the fourth day of the project the elementary school could not meet for our regularly scheduled visit due to testing. My university students and I however, went to the health/rehabilitation center as planned. It was on this day that we brought colored glaze for the older adults to paint their fired ceramic pieces. I also brought a variety of ¼ inch glass tiles to be glued to a paper backing for use on the collaborative mosaic. Jessica, the nursing student, said when the older adults were involved in gluing the glass tile pieces it was very difficult for many of them because of the fine motor skills required to regulate pinching and grasping the tiles. Nevertheless, she said, "the older adults stuck with the task," she added, "It was heartwarming" when watching their perseverance (J. Moore, personal communication, November 29, 2017). She came to appreciate the older adults' sense of pride and accomplishment when they assumed ownership of the challenge and pushed through to completion. While exercising perseverance was not a stated goal of the project tenacity may have been influenced by socio-emotional relationships. Jessica's reflection also indicates that her attitude changed toward the older adults' disposition.

Day 5 at Ridgecrest and HWES

On day five the university students provided a monoprinting activity for the older adults and elementary students. The participants were invited to select a color of printing ink as a background color. Using a brayer, they rolled ink on a piece of glass being used as a printing plate. Once the plate was covered in ink they lay several leaves upon the inked surface. Next, they placed a piece of drawing paper across the plate and rubbed the paper with their hands or a clean brayer. Then, they pulled the first print. Several participants flipped the leaves in the same approximate place and pulled a second print. Some of the older adults chose to add different leaves to their composition that had been printed with a contrasting color from the background. The leaf textures, colors and shapes that resulted pleasantly surprised the participants. Both the children and older adults eagerly tried their hand at making several of the prints. Rayven, one of the university students, commented that the activity captured the children's interests to the point that they wanted to continue the process rather than engage in an alternative activity with the iPad or talk to others using Google Hangouts (R. Hatchett, personal communication, November 29, 2017).

Day 6 at Ridgecrest and HWES

For many of the participants the final day of the project was their favorite and provided a special memory. Tavis, one of the university students said, "It was amazing seeing everything

come together. There was a sense of accomplishment and pride." (T. Redmond, personal communication, November 29, 2017).



Figure 4. Monoprinting Activity

My university students and I met early at Ridgecrest Health/Rehabilitative Center to prepare the room. We hung artwork from both the children and older adults around our meeting place. Numerous prints, and leaf drawings adorned every available space including doors and end tables. In a prominent location our completed mosaic was on display. On an adjoining table we exhibited other ceramic leaves and small clay characters that the participants had made and would be able to take home as a remembrance. Cookies, cupcakes, chips and dips added to the party atmosphere. On a far wall we projected a running slide show of the participants' engagement with art activities from the previous five weeks of the project.

Jessica the nursing student who participated with us said, "All the ladies got dressed up for the last day's party. They got dressed up and put on their lipstick." (J. Moore, personal communication, November 29, 2017).

At the designated meeting time a school bus with Ms. Smith's fourth grade class arrived. Also joining the celebration was a local newspaper reporter, one of the elementary student's parents and the elementary school principal. Rayven recalled that when the children first arrived they went on their own to meet the residents (R. Hatchett, personal communication, November 29, 2017).

To aid in the children's conversation with the older adults we lined up the children facing the older adults and played a speed-dating-type game where we gave the facing partners two minutes to share names and information about a favorite thing they liked to do. I overheard one of the elementary students tell his older adult partner that meeting her was a favorite thing for him. There was more than one person that I saw during the children's conversation exchange who had tears in their eyes as they listened to the dyads share. Rayven said one of her favorite memories of the event was when the children were leaving Ridgecrest. She said for several of the children, "they came up and gave their artwork to one of the residents." (R. Hatchett, personal communication, November 29, 2017).



Figure 5. Conversations between children and adults

Focus Group

To determine what the intergenerational experience meant to the university students I held a focus group for conversation and reflection. The problem that I had asked my students to explore in the beginning of the project was how to develop intergenerational relationships using the media of art while building socio-emotional capital and fostering socio-emotional learning in the process. I was looking for evidence in the students' conversation that there had been changes in their attitudes toward the older and younger participants that may have been impacted by the intergenerational art experiences. I anticipated that attitudinal change would indicate relationship formation and its affect. Based on what I heard the university students say, ageist prejudices were apparent at the beginning of the project but then seemed to dissipate during the project.

Breanna said that at first, she had terrible anxiety about being with the older adults, but her feelings changed during the project as she became more comfortable with them. She said that she found joy in working with the older adults because they appreciated the university students' presence and activities they provided (B. Ballew, personal communication, November 29, 2017).

Tavis expressed his appreciation for the older adults in the project saying they learned to trust as demonstrated in their willingness to play with the technology and the iPads. Tavis added that the older adults wanted to know about him and they wanted him to know about them (T. Redmond, personal communication, November 29, 2017).

Jessica said that she learned to back off from helping the older adults too much in order for them to feel empowered (J. Moore, personal communication, November 29, 2017).

Alyssa agreed that she learned how to accommodate the different ability levels of the older adults and to continue to encourage them. "I loved going there," she commented. "I was excited about being there and knowing the residents would be excited as well." Alyssa said, "In the beginning I was nervous because I had never really been around someone older" (A. Burleson, personal communication, November 29, 2017). In reference to the children, Alyssa

commented with Rayven nodding in agreement that at first, they were terrified and scared of kids (A. Burleson, personal communication, November 29, 2017).

These comments suggest that the university students began the project with some trepidation about working with children and older adults but that after engaging with the participants in the art activities the university students changed their viewpoint toward working with others older or younger than themselves. No doubt the preliminary anxiety was partially due to society's propensity for age segregation.

In a recent survey (Gentile, 2017) less than half of American adults report they spend time with others outside their family that are much older or younger than themselves. The survey findings also stated that 61% of young people ages 18-34 have a limited number of much older or much younger acquaintances.

Two other questions that I hoped the project would explore dealt with fostering socio-emotional learning (SEL) and building socio-emotional capital. SEL is related to a student's ability to manage their own behavior, make effective decisions, maintain a positive self-concept and interact productively with others (Holochwost, Wolf, Wolfbrown, Fisher, and O'Grady, 2016). Comments from the focus group indicated that the university students engaged in SEL learning.

During the focus group Rayven mentioned a time that one of the elementary students was concerned about a peer being absent for a day of the project. The elementary student glazed the missing student's ceramic piece, so the artwork could be completed on time for firing (R. Hatchett, personal communication, November 29, 2017). This scenario illustrates an example of SEL because the elementary student cared for the welfare of someone else.

On a follow-up visit with Ms. Smith, the elementary teacher, she shared another example of SEL. She informed me that one of her students had told his Mom that he wanted to go visit some of his new friends at the rehabilitation center.

Two instances of student peer helping, and a student recognizing a friendship outside a student peer group document that SEL took place for the elementary students. Comments from the university students and the elementary students indicate that both the elementary students and the university students experienced SEL during our intergenerational art project.

Often, the socio-emotional theory attributed to older adults is socio-emotional selectivity theory (Carstensen, 1992). Based on this theory older adults perceive that as they age they have less time left in life to build emotionally satisfying ties with others. The perception causes individuals to disregard acquaintances that may be peripheral and instead focus on relationships that hold more importance. This becomes problematic when existing friendships are reduced and there are few opportunities to build new relationships (Harrison-Rexrode, 2008). Loneliness, isolation and depression may result. In the Leaf-ing a Legacy project the older adults valued working with my university students and interacting both virtually and face-to-face with the elementary students. The following narrative describes Sylvia's, one of the Ridgecrest residents, engagement with intergenerational partners and demonstrates the art project built socio-emotional capital for the older adults.

It was three weeks after the project's conclusion that I visited with Sylvia. She told me that during the project she did things that she had never done before. She specifically mentioned applying ink to a glass plate and pulling leaf prints. She also recalled working with the ceramic clay. Sylvia said that she really enjoyed seeing the children and learned via Google Hangouts that the children were doing the same activities as what she was doing. She said, "We were so proud of that" (S. Schlipf, personal communication, November 27, 2017). Sylvia's comments solidify that she valued interacting with the art processes and considered her intergenerational relationships as meaningful ones.

Lessons Learned

One surprising outcome of introducing technology to older adults was some older adults who chose to use the iPad drawing application to draw additional images in their free time. They used the layering technique with other imported photographs and some of the older adults freehanded images of their choice with added color.

I had hoped that during the project there would have been more virtual interaction between the older adults and young people. Technical issues were a hindrance as was the elementary school's privacy policy when it came to digital communication. The element of time was also a concern. The hands-on art activities took most of the participants' time during a class period; therefore, the students were more often focused on their art making rather than wanting to engage in conversation. If each student had been able to connect with an older adult partner on their own device as originally planned perhaps intergenerational conversations would have been less intrusive and more free-flowing. As it was, Ms. Smith and I circulated around the dual sites with our computers and encouraged each participant to stop what they were doing to talk with members from the other site.

More research needs to be done in this area to determine the validity of using virtual interactions for promoting intergenerational relationships. Virtual communication through a variety of platforms holds potential for intergenerational interaction that is not limited by geographic proximity. The potential benefits for all participants can only be imagined.

Leaf-ing-A Legacy

Leaf-ing a legacy provided intergenerational art opportunities for a variety of ages across the life span demonstrating that lifelong learning took place for the oldest participant of 96 years of age to the youngest participant who was nine years of age. We shared stories, laughed with each other, struggled through new art processes and proudly celebrated accomplishments. We had a bond form through the common goal of making art. Some of the art was collaborative. Some was cooperative as older, younger and peers assisted in the act of creation. During our time together, we left an impression on one another. We discovered that we learned to empathize and care about each other; thereby, verifying socio-emotional connections. Our project was designed to fulfill an academic course with service-learning and a problem focus. Additionally, we benefited by investigating intergenerational art making as a means to pass on what was valuable. Who is to say whether traces of the experience will impact future generations and carry on as a legacy to influence others?

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INTERGENERATIONAL NARRATIVES: THE PERSONAL IS PROFESSIONAL

Jodi Kushins
University of Florida

Amy B. Snider
Professor Emerita, *Pratt Institute*

"The bridges we create between people, places or border crossings can be thought of as space where creativity lies."

ABSTRACT
What began as a teacher-student relationship between educators Amy Brook Snider and Jodi Kushins has developed into a friendship and working partnership. At first, they did not consider their continuing long-distance connection as intergenerational. They shared experiences and exchanged ideas oblivious to the great difference in their ages. But as online tools, research, and communication emerged as a central focus of Jodi's life and teaching, they became aware that this development might lead to an intergenerational digital divide between them. To explore their different responses to what has been called screen culture, they brought back their puppet alter egos for a presentation-cum-puppet show at the National Art Education Association conference in Chicago in 2016. This paper traces the history of the shifting relationship of two art educators, along with an extended excerpt from the script for their second puppet show.

KEYWORDS
Art and Design Education, Arts-based research, Intergenerational, Reflective practice, Professional Identity, Presentation and Performance, Narrative Research

To correspond with the authors regarding this article: jkushins@ufl.edu | absnider@pratt.edu

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From Mentorship to Friendship

Jodi Kushins and Amy Brook Snider, twice Jodi's age, are friends. They first met in 1998 while Amy was Chair of the Art and Design Education Department at Pratt Institute. Jodi will never forget that meeting. She took the day off from her job at a SoHo gallery and visited Amy in her sunny, plant-filled office in the college's historic Main Building where the conversation flowed easily from life and love to architecture and movies, and the Jewish tradition of lifelong learning. Before she left, Jodi had completed an application for graduate study. During her time at Pratt, she took courses with Amy and came to appreciate her as an artist's art educator.

After receiving her degree, Jodi lived in Connecticut, teaching art in a public high school and, subsequently, moving to the Midwest to begin doctoral studies. She and Amy kept in touch all the while. They reunited each year at National Art Education Association (NAEA) conferences, studying the catalog together, exchanging advice on which sessions they thought would be most interesting, and introducing each other to their friends, colleagues, and students in lively hallway conversations and lobby sessions. In between, they talked on the telephone, comparing notes about Amy's ongoing work at Pratt and other cultural institutions across New York City and Jodi's experiences with her courses, classmates, advisors, and the dissertation process.

Exploring Professional Identity

After Jodi received her doctorate and began teaching, she and Amy found common ground in their view of themselves as "outsider art educators." These feelings were not a result of their professional preparation, status, or achievements in the field, but in their experiences with the politics of and research in higher education. In particular, they each felt that most of the publications in the field of art education bore little resemblance to their own professional interests and narrative style. Both still believe that greater consideration to what counts as scholarship in the field of art education is needed.

For Jodi and Amy, many of the professional texts in the field suffer from a kind of tunnel vision. They prefer to cast a wider net, allowing their work, individually and together to blur the genres (Geertz, 1983). In fact, interdisciplinarity has become a battle cry in academia. Maxine Greene was blurring the genres early on when she "managed to secure a permanent place for imaginative writing at the table of educational discourse, insisting on its equal seating beside the more familiar genres of the social sciences, history, philosophy, and educational theory" (Barone, 1998, p. 137). As categories that historically defined the disciplines are relaxing their boundaries and making space for subjectivity, experience and anecdote have assumed a larger role in scholarly research (Buffington & Wilson McKay, 2013; Clandinin & Connelly, 2004; Nash, 2004; Witherell & Noddings, 1991).

Personal stories, told in many memoirs, convey truths that expand upon what is known as history. Noted historian, Carlos Eire who wrote a memoir about his childhood in Castro's Cuba (2009), pointed out that,

> My readers let me know that there is more than one way to do history, that a poetic approach to the past written from memory draws the reader into other worlds more immediately and intensely. I've tapped into the truth, much more

> convincingly than I ever thought possible . . .. I'm simply saying that there are different ways to write about the past . . .. By focusing on images in my memory, I can bring the reader into the world I experienced, with an emotional dimension of the sort that professional historians are trained to avoid like the plague. (p. 175)

The value of personal stories, including recognition of the first-person perspective in a number of disciplines, was also the inspiration for the John and Betty Michael Distinguished Lecturer in Art Education series at Miami University. These invited talks are organized around the assumption that autobiographies can "preserve the life histories and narratives of art educators, perceived as historical documents and records that would not only reveal personal experience, but which also could point to certain actions that may affect education theory, practice, and leadership" (Raunft, 2001, p. vii). The stories told in these lectures are an important contribution to our professional history.

Personal stories have often been the focus of Amy's work (1987, 1989) and are currently at the heart of Amy and Jodi's projects together. Over the course of their friendship, digital communication and online sites for social interaction gained prominence in society. Talking on the telephone, however, continued to serve them as a mutually accessible space for sharing and building ideas together in real time (Turkle, 2015). They captured the process and spirit of those conversations in a NAEA presentation, *Autobiographical Narratives: Teaching and Learning on the Telephone* (2006).

Using the dialogic format of a puppet show, the two friends wrote a script that served as a wire-tap on their frequent long-distance get-togethers. The puppets, their alter egos, were made by a professional puppeteer, Jane Catherine Shaw, who worked in Amy's program (see Figure 1).



Figure 1. The puppets in repose.

Aware of the increasing use of puppetry in American theater, opera, and performance (Bell, Posner, and Orenstein, 2014), as well as its efficacy as an educational tool, Amy and

Theodora Skipitares, a performance artist teaching in the department, submitted a proposal to establish a *Puppetry in Education Center* at Pratt. Their project proposal included the following description of the diversity within the medium of puppetry.

> In many cultures, puppetry is a medium that can be didactic, purely aesthetic, or both. It can serve to convey the spirit of the Ramayana in India while, at the same time, it can present information about subjects such as HIV, drug use, and domestic violence, as well as the relationships between art educators. The medium includes a variety of styles: shadow figures, Bunraku and other rod puppets, large-scale outdoor parade puppets, and Toy Theater, that make possible a unique language of object, gesture, and story, and often conveys the complexity of human emotions in a more compelling and direct way than human actors. (Personal communication, n.d.)

Other art educators also found the medium an excellent tool for teaching and learning. Whiteland (2016), for example, used puppets to examine young people's attitudes towards older adults. Amy and Jodi's choice of puppets reflected their belief in an art education grounded in artistic practice. By introducing a puppet show to NAEA convention attendees, they provided an alternative to the ubiquity of the PowerPoint presentations, panels, and materials workshops at the annual meeting. This new presentation format was, in itself, a blurring of genres. It was reminiscent of Amy's ongoing efforts to break free of "the prison of 9 X 12," her metaphor for the prevalence of the rectangle in the structures of schools, classrooms, and school art projects. Jodi, who teaches online, professes a similar impulse to step outside the screen, a re-interpretation of London's (1994) call for art educators to take their students beyond the walls of their classrooms.

Intergenerational Histories

Amy's interest in intergenerational relationships and programs was rooted in her long history working with seniors, beginning with art classes and field trips sponsored by the Jewish Association of Services for the Aged (JASA), after she lost her job teaching art in the New York City public schools in 1975. The JASA workshop was followed by a traveling exhibition she co-curated called, *Images of Experience: Untutored Older Artists* (1982), a project which led to her research centering on three self-taught artists and what they learned from life experience.

Between 1986 and 1989, she supervised and developed a New York Foundation for the Arts (NYFA) funded program called *Shared Visions, Young Artists and Old Masters Collaborate* (see Figure 2). Two older self-taught artists, Isidore Tolep (Izzy) and Clarine Edwards, each worked with three, 4th-grade classes in two public schools in Bedford-Stuyvesant, Brooklyn. That project represented widely accepted ideas, circulating at the time about the term intergenerational, particularly as related to educational partnerships between young learners and the elderly.

Similarly, *Elders Share the Arts* (1979-2018), which began as a living history project in the Hodson Senior Center in the South Bronx, expanded its mission over the past 40 years to include several programs bringing older adults together with children and adolescents. Thus, the seniors were given a sense of usefulness after retirement and young students a sense of history and respect for the older members of our society.



Figure 2. Izzy Tolep and a class of 4th graders.

Jodi grew up in a family, where older relatives were often around. In fact, she and Amy both were raised in families where everyone, including children, was often part of the conversation of adults, and all opinions were valued. After leaving home, Jodi served as a friendly visitor to older adults in the communities where she has lived. Though she never formally worked with senior citizens as an art educator, she advised a number of graduate students whose work has taken them into nursing homes and senior recreation centers.

Bridging the Intergenerational Digital Divide

For a long time, the two friends were not aware of the considerable difference in their ages. However, in recent years they realized that their perspectives on a variety of subjects were the result of the very different periods in which they grew up and studied. It became clear that in their current intergenerational relationship, differences enriched rather than divided them, unlike mentors and protégés, where differences define the hierarchical nature of the relationship.

Their second NAEA puppet presentation in 2016, *What Do We Mean When We Talk about Intergenerational?* explored the changing associations with the term. They were privileged to have three experienced puppeteers, Kate Thomas, Megan Pahmire, and Anne Tolson bring their puppets to life in Chicago (see Figure 3).

The following is an excerpt from the script for that presentation which is quoted at length to illustrate the way Amy and Jodi flow from personal to professional dialogue and navigate the liminal spaces that enrich their relationship.

Hopefully, this brief approximation of the conversations they had, over the several months they prepared for the presentation, illustrates why Turkle (2015) asked us all to reclaim conversation in this digital age. For Turkle,

> This new mediated life has gotten us into trouble. Face-to-face conversation is the most human—and humanizing—thing we do. Fully present to one another, we learn to listen. It's where we develop the capacity for empathy. It's where we experience the joy of being heard, of being understood. And conversation advances self-reflection, the

conversations with ourselves that are the cornerstone of early development and continue throughout life (p. 3).



Figure 3. Still image from a film of the puppets in action.

The Puppets Speak

Amy/Puppet:

My relationships with friends like you, who have a better handle on digital technology than I do, caused me to reconsider the associations we have with the term intergenerational. For some, technology seems to be driving a wedge, a digital divide (Van Volkom, Stapley, & Amaturo, 2014) between my generation and young people with whom I've spent my entire working life. For example, sometimes, I feel left out of professional discussions and interactions because I'm not tweeting, using Facebook, posting to Instagram, and sending text messages every other second. Remember last spring, I asked you to explain hashtags to me?

Jodi/Puppet:

How could I forget? I sent you that blog post about how to explain hashtags to your grandmas. Of course, I laughed as I hit send. I knew you would be a bit miffed by being referred to as a grandma, but that you would also find it more than a little hilarious. I really wish my connection between hashtags and footnotes made more sense to you. It seems ironic to me that you don't get hashtags because I see them like shorthand for tangents which, as our conversations often demonstrate—are our forte.

Amy/Puppet:

It's true. We move easily from our central topics. One of us will say, "That's just like in that book I read, radio program I heard, children's book I shared with my daughter, or in my case, old movies and songs." Often, we both know the reference and compare notes excitedly.

Jodi/Puppet:

And sometimes I don't know whom or what you are talking about because I didn't experience the same things as you did growing up. Amy, remember you're like, 35 years older than me!

Amy/Puppet:

Hey, don't rub it in Jodi. I don't think it's about age; it's about interests. I'm into films like you're into farms. But our combined references move us forward in our planning. Remember my surprise at your ignorance of Sergei Eisenstein and the famous montage scene in *The Battleship Potemkin*? I knew I respected your intelligence and wide-ranging interests and realized, through that example, that the difference in our interests is, in large part, due to our life experiences rather than the difference in our ages, although the later can sometimes affect the former.

Things that stood out for me from our planning over the phone--the first was the *inter* part of intergenerational. That prefix, meaning *between* serves as a connector and becomes a liminal space. And that place or situation has always attracted me, as in inter-disciplinary and inter-personal. Through those references reflecting our individual interests, we embody a kind of bridge between our two generations, or are there other factors as well? In other words, it's not a digital divide but just one of many subjects we can introduce to each other.

Jodi/Puppet:

Labeling anything generational suggests people have different interests and preferences based on their age and the time and culture in which they spent key parts of their lives, doesn't it? While we know that's not universally true, it has been documented that as the population gets older, the audience for certain things like the symphony, for example, is shrinking.

But on the other hand, so many young people today, myself included, are interested in reconnecting with the past. As a parent, I feel that way about communication. I want to teach my kids to be human, to be a mensch, to be able to look people in the eye and have a conversation with them that isn't mediated by a screen.

Amy/Puppet:

Remember that *New York Review of Books* article by Jacob Weisberg (2016, February 25) I shared with you in which he cites a study that found, "Nearly half of eighteen-to-twenty-nine-year-olds said they used their phones to "avoid others around…[them]"?

Jodi/Puppet:

Yes, it relates to our growing realization that in some ways, I am part of your generation as well my own. When I was a kid we had three options—face-to-face communication, phone, and pen and paper. I loved writing and receiving letters as a young woman. And I'm passing that on to my daughter through various pen pals.

Amy/Puppet:

There now seems to be an infinite number of ways to be in touch. All of the above, plus email, texting (and sexting), video chatting, discussion boards, instant messaging, Instagram, social media-based dialogue like on Facebook and Twitter threads, comment sections of news sites, blogs…

Jodi/Puppet:

The number of choices can seem either like—so many distractions or a palette of options for communication that artists (and grandmas) can use to their advantage. The key is knowing the features of each tool and which one to use in a particular situation. I use a number of digital technologies to communicate specific things to different individuals and

groups of people, and each has its particular function and value, including my exchanges with older friends and family.

You are one of the only people outside my immediate family that I still talk to on the phone regularly and I can't imagine connecting with you any other way aside from in person. Our relationship wouldn't work asynchronously; it's too dynamic. We need to bounce ideas off each other.

Amy/Puppet:

I did wonder how we were able to remain friends and learn from each other despite the difference in our situations. Is it because of the way we are together—listening to one another as we go off track—interrupting, exaggerating, loudly exclaiming, and laughing at each other's jokes? Is it because we know that deep down, we are each an amalgam of both sides of that presumed divide? I'm not totally anti-technology; you are not unilaterally pro-tech.

As I look back, I seem to have been caught between technological advances my whole life—radio and television, movies and television, the typewriter and computer, and the telephone and email and texting.

Jodi/Puppet:

It takes time to navigate these changes wisely. I think that's something educators could be helping people of all ages think more about—to consciously alter the way that we communicate rather than because it's what everyone else is doing.

Amy/Puppet:

Amen to that! Did I tell you I finally got a smartphone? I pretty much use it just as a phone and a camera. I don't know if I'll ever want to tweet or post photos on Instagram.

Jodi/Puppet:

But we can't let you become a statistic! As Weisberg said, "today, not carrying a smartphone indicates eccentricity, social marginalization, or *old age*." I couldn't believe it when I read that! I think this stereotype limits participation, causing older people to doubt whether they can hack it digitally.

Amy/Puppet:

I think that right now I feel eccentric, socially marginalized, although not yet old. For some reason, Weisberg's quote reminds me of my mom, in her nineties, at Isabella, an assisted living residence, the day she reported proudly that she was taking a computer class. So, I decided to see what she was learning. I entered the room where she and a few other female residents were crowded around a computer. The "teacher," one of the few males at the Residence, began by asking the group what they were interested in seeing that day? First, to respond, my mother cried out, "cats," and he quickly used a search engine to find a page filled with images of cats. I waited for some explanation of the way the Internet works but that was the substance of the class. The ladies, however, oohed over the pictures and were thrilled by the "magic" their teacher continued to perform.

Jodi/Puppet:

I love the idea of those old ladies gathered around a computer screen sharing an ah-ha moment where they saw the power of the computer as a tool for exploration and discovery.

And it's hilarious that they picked cats, consistently one of the top Google search terms in the United States. I can't imagine how much time people have lost looking at cats on the computer.

But that's the benefit as well as the downside of the internet. The whole world is open to us for investigation. But while there is so much to learn, it can sometimes be overwhelming, and people can lose themselves in a million photographs of cats.

Amy/Puppet:

Remember when we were both coincidentally, listening to Manoush Zomorodi's (2015), *Infomagical* podcast series? It helped us acknowledge and talk about our own information addictions, although I am not suffering from the digital information overload that the series addressed. I regularly listen to National Public Radio and read the print version of *The New Yorker, The NY Times,* and the *NY Review of Books* as well as articles related to art and education in our journals—only the print publications rather than their online versions.

Jodi/Puppet:

And I think Zomorodi (2015) would say reading a hard copy is qualitatively different than reading that same text on the screen. When we read online, it's easy to get distracted. After listening to *Infomagical*, I'm more focused on reading one thing at a time and not allowing myself to jump on Facebook in the middle of a reading to tell someone about it before I've even finished it. But I do love the sharing. With you in particular because, as you suggest, our different interests lead us to new understandings and discoveries as we interact.

Amy/Puppet:

And we make time for each other. We have to since our collaborative process is pretty slow. And that relates to the Rebecca Solnit (2005) book we both liked, *A Field Guide to Getting Lost*. Neither of us is afraid to debate ideas and don't feel the need to race to a conclusion or, reach one for that matter.

Jodi/Puppet:

Which is what I love and it's so different from the way I communicate and work with many of my peers as well as my online students. It makes me wonder what I'm missing by not being in the classroom anymore. But I think there are gains as well. Remember that metaphor from an old article by Elliot Eisner's (1983), "The Art and Craft of Teaching?" Just as Eisner compared the teacher to a conductor, I think this technology can enable the piccolos to play a bit louder and more frequently, while giving the brass plenty of room to play as they like. So, in addition to the benefit of learning from the experiences of fellow students across the country, in some instances, the online discussion board is less intimidating than talking in class, and more voices get heard, although I miss having real-time conversations with students. That being said, not all students can express their ideas through writing as well as orally so it's different in that way. Just as our conversations would be different if they were all online too. Something would be lost.

Amy/Puppet:

Turkle also suggested that students are fearful of the messiness of conversation and want to craft the perfect comment or question for their professors, so they choose writing an email rather than in-person office hours in order to be the best they can be. Then they

expect the same from us. This is just one example she offers of how our addiction to our devices is causing us to lose the essence of our humanity.

Jodi/Puppet:

In a sense the idea of the ability to be lost in conversation takes us back to that liminal space of the "inter" in words like, inter-generational, inter-disciplinary, inter-sections, etc.—that we were talking about. The bridges we create between people, places or border crossings can be thought of as space where creativity lies.

When I was in graduate school in Columbus, I was responsible for organizing an alumni award sponsored by Ken and Sylvia Marantz. As you know, Ken was professor emeritus and former chair of the Department of Art Education at Ohio State. I went to their home where they served tea and cookies and told me about their life in art education and picture books. I continued to visit with them until Ken passed away. Our meetings introduced me to the idea of picture books as a primary space in which children engage with art. It also served as a precious time to be with people much older than I am and learn about the experiences they had at my age. I often thought about those meetings later; what we shared and how our lives were different. I valued that time and those conversations for they keep me connected to the history of our field, and history more generally.

I don't know how many art educators have those kinds of opportunities as part of their training. I teach about the history of art education, but I think it's different to speak to people directly who were there and hear their stories. I recommend Miami University's distinguished figures in art education lectures to my students and hope that in the future, we can find more ways to capture the voices of our elders--as invited guests, as columnists in the journals, and through interviews posted online through NAEA webinars. They, you, have so much to offer us--things that can't be learned through *Google* or *Wikipedia.*

Conclusion

Jodi and Amy's intergenerational dialogue and narrative research continue. In a 2017 NAEA presentation, *The Disappeared: Exploring the Erasures of Our History,* they resurrected the work of influential art educators Jodi had studied in school and with whom Amy worked or knew. And this year, they focused on the perfect marriage of image and text in picture books throughout history, with Amy reminding Jodi of classics she's forgotten and Jodi introducing Amy to new authors and illustrators she hasn't yet encountered. They look forward to many more years of collaboration and encourage others to find a friend or colleague to help them explore the past in the present, and the present through the past.

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OLDER ARTISTS AND ACKNOWLEDGING AGEISM

Liz Langdon
University of Kansas Lawrence, Kansas

"…discovering a personal connection to someone else's life experience may create empathy, which can impact both participants and reverberate beyond the initial shared experience. In this way, each participant, younger and older, is given the opportunity to share in an uncommon experience of intergenerational learning."

ABSTRACT
Intergenerational (IG) learning has the potential to reinforce ageist ideas, through the culturally produced binary of old and young which often describes IG learning. This research with older artists revealed implicit age bias associated with a modernist tradition in art education which minimized the value of art production viewed as feminine. Language associated with ageism shares the descriptors of the feminine and seep into our perceptions. Cooperative action research with multi-age participants facilitated personal growth and through critical reflection, implicit ageism revealed in the researcher's prior perspective is revealed.

KEYWORDS
Intergenerational learning, ageism, older artists

To correspond with the author regarding this article:
lizlangdon@ku.edu

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Intergenerational (IG) learning has the potential to reinforce ageist ideas. The culturally produced binary of old and young which defines IG learning can exacerbate ageism when the tropes of old age are not questioned or challenged. In my research with older artists, I discovered that my age-based perspective clouded how I perceived and valued older artists and their work. My perspective is that of an older White art educator, formed within a modernist tradition that minimized the value of art production of female artists (Collins & Sandell, 1984; Nochlin, 1988; Lippard, 1976). Language associated with ageism shares the descriptors of the feminine and seeps into our perceptions. Through cooperative action research, I learned with and through my multi-age participants to question my bias. This account of personal growth in which I learned to see the implicit ageism in my own views and reflect on its broader implications compares two experiences with the same older artist, differentiated by time and place. I theorize that IG pairs of action research participants may share experiences of place, allowing for exchanges from a common discursive space that leads to a co-equal relationship.

The concept of ageism has not been dealt with until recently (Iversen, Larsen, & Solem, 2009). Iverson, Larsen, and Solem (2009) explain the ageism most people are aware of involves negative stereotypes they may experience, or discrimination against other people because of age, or the perception of their being old. I was 59 when I began my doctoral research into place-based education and IG learning. I organized an art educator action research group to write curriculum with older artists, residing in the local area, which we titled *Pride in Place: Investigating the Cultural Roots of Texoma Artists*. Studying older artists and their memories from the local place is valuable in art curriculum development (Lawton, 2004; Manifold, 2000). Teacher participants selected artists who were at least one generation or 20 years their senior. I was the same age as one of the selected artists, yet I viewed older artists as distinctly different from myself.

Through interacting with these participants in action research, I gained a better understanding of aging, ageism, and art education's role in examining positive and negative implications. In the following, I discuss how the cooperative efforts of action research participants caused a shift in my thinking. I reflect on the IG relationship which led me to critique my own perspective, problematize the young/old binary inherent in IG learning, and question how I participate in the subtle practice of ageism, which stereotypes and minimizes older peoples' worth. By confronting my own ageist attitudes, I developed concepts helpful for future research. I analyze this problem using the data provided by the action research of teacher Claire Walker and artist Wanda Ewalt, and by comparing the data from my own previous research and presentations about Ewalt and her art. The contrast in our interpretations brings to light my ageist views and an older artist's accomplishments.

Researching, Connecting and Celebrating a Local Artist

I began my research into place-based art curriculum in Wichita Falls TX, a place unfamiliar to me at the time. Place-based education focuses on a local sense of place, with the culture, climate, community, and the stories told about it, used as the framework for curriculum development (Kemp, 2006). I researched *early* Texas artists from Wichita Falls, TX. Early is defined as working at least 40 years prior to the date. Many artists were older, White females. I selected Ewalt and two other older artists as part of this defined group who continued to make significant contributions to the local art scene. After interviewing each

artist and documenting some of their work, I created a presentation meant to honor them at the Kemp Art Center in Wichita Falls. I titled it "Three Elder Artists of Wichita Falls: Blessing, Gift, and Gem". In retrospect, I did not critically consider how gender and age manifested in my reading of their art. The contrast in our interpretations bring to light my ageist views and an older artist's accomplishments*, and shows the benefits of place-based learning*.



Figure 1. Wanda Ewalt

I came to know Ewalt through a visit at her home studio where I videotaped a life story interview (Figure 1). I noted that she dressed specially for the occasion. Her hair was beautifully coiffed, and she sat regally in her studio but seemed a little nervous about the formality of the interview. My interview loosely followed a set of questions from the Fieldwork Data Sheet from a Library of Congress publication (2002), asking about her childhood and how things had changed. As she recounted her life story, she told me how she came to be a practicing artist. Ewalt's telling of her life story intrigued me in the detail, although the basics were not uncommon for women her age in the area. She came from Oklahoma, was born at the height of the Depression, worked hard before and after school, met her future husband in high school, married, moved to Wichita Falls and raised three children. The art supplies she bought for her children inspired her lifelong pursuit of art. I appreciated Ewalt's artwork and her story because both were rooted in the particulars of place. She was able to study art at the local university which became a major influence on her development.

Several years later I organized the cooperative action research group to study the relationship of perceptions of place through art and older artists. Walker was a teacher member of the action research group, tasked with developing place-based art curriculum by identifying and researching a local older artist. I facilitated the group's research for six months, which culminated in the presentation of the artists and curriculum to community educators in a summer seminar. Initially, Walker sought an artist who reflected a segment of her diverse student population, yet when the artist she contacted did not respond, I shared my research about Ewalt with her. Walker developed a personal relationship with Ewalt when she could have simply used my interview, notes, and images to write a curriculum guide. She made different kinds of connections with Ewalt and her story. Ewalt proved to be inspiring to Walker by telling her rich story and showing off her studio. Together they co-created a life story narrative, sharing common experiences and local cultural understandings.

In Walker's presentation of Ewalt to the community at the summer seminar, she articulated elements of Ewalt's story that elevated her status in the community, creating an event of IG learning for the participants. Walker's presentation empowered Ewalt to share her wisdom with community members, and she articulated her passion for art in her life with the audience. In comparison, my earlier presentation at the Kemp Art Center meant to honor her, missed the mark and objectified Ewalt by limiting her with benevolent ageist language. I compare Walker's straightforward approach which follows, with my use of saccharine language described in detail later, to illustrate ageist language.

Walker's Action Research

I convened the action research group monthly to introduce the theory and allow participant teachers to share their practice and research about the artists they discovered. When Walker initially shared Ewalt's story with the group, I was struck by her skillful storytelling. Walker took a serious approach to share information with her students and treated Ewalt's life story and artwork with the same respect she gave to the world-renowned, Texas-born artist, Robert Rauschenberg. She had researched Rauschenberg's life work and understood its significance in the canon of art history. She pointed to similarities in their work, as both artists experimented with collage. Walker even adopted a collage style in her reflective journal, noting a difference between these artists' approach and the popular craft of scrapbooking, stating: "Everything I used was repurposed and recycled kind of like Rauschenberg and Wanda Ewalt" (C. Walker, personal communication, June 3, 2013). Walker clearly related to and respected Ewalt on a professional level.

Ewalt credits her husband for encouraging her to study art seriously which she did by attending Midwestern State University (MSU) art classes for 40 years. Walker described Ewalt's persistence as fueled by passion. Walker said, "I was just amazed that she went there forever and never got a degree; she just *went*" (C. Walker, personal communication, June 3, 2013). I interjected, "She went because that's what she needed," but Walker held firm, "That is her passion." In Walker's summer seminar presentation, she set parameters for understanding Ewalt in relation to this distinction—that art is her passion. Walker's telling builds to this point:

> Ms. Ewalt is a child of the Depression. She was born on the family farm between Cement, Oklahoma, and Chickasha. Her father was off hitchhiking to California to find work, so he left the family at the farm and her mother, being pregnant, was trying to call the doctor. And the doctor in Cement was just a little bit closer than Chickasha. So, on her birth certificate, it says 'Cement' even though she's a Chickasha girl. (C. Walker, personal communication, June 10, 2013)

Walker is co-creating a story with Ewalt, which associates Wichita Falls with Oklahoma, due to its proximity. Because of multiple years of dust bowl conditions, the Depression in Oklahoma split farming families apart and the conditions also placed material goods at a premium. Ewalt's resulting frugality with materials becomes a recurring theme in Walker's presentation. She continued Ewalt's story in a folksy manner, noting how Ewalt's children's art materials marked her beginning interest in art, "So that's when her passion began. She really did not find art until she became an adult" (Figure 2).



Figure 2. The Blue Wave. 1966. Ewalt describes this as her first artwork.

Walker's interpretation of Ewalt's story subtly weaves the themes of place and time, passion and training. Walker focused on what made Ewalt's venture noble, in light of women's changing status in the 1960s and '70s.

> She didn't let go of it. She just kept going. If they offered something new, she would try it. If she saw some professor working with a group of students in the back corner, she wasn't afraid to go see what they were doing. That's how she found out about copper enameling. There were some men working in the back, eating lunch, and she went back and asked about it and she took up that skill. (C. Walker, personal communication, June 10, 2013)

It was bold for a female student to invite herself into an all-male backroom gathering in the context of the late 1960s. I recall the inadequacy I felt when I entered a college art program in the 1970s, within a field where men dominated (Park, 1996). Walker's inclusion of this fact added valorization to Ewalt's story and empowered Ewalt to speak out, alluding to this point when she spoke to the community a few minutes later. It was these small differences in our interpretation of facts that added to my growing unease with how I previously presented Ewalt.

Walker continued, "Regarding the use of materials she put down. You have to have a trained eye or that creative eye just to make it look that way. And she does." (C. Walker, personal communication, June 10, 2013). Walker described Ewalt's collage technique so that the audience did not take it lightly. The questions and comments for Ewalt allowed her to speak for herself and consequently receive praise from the community (Figure 3). Ewalt answered an audience member's question about whether or not she did all the metal work herself on the welded copper in her sculpture in the gallery:

> Yes, I took metalsmithing at MSU and enameling and I've taken every class they have. I was just fortunate to be able to do that. And I studied years and years and years out there. I was just curious about every aspect of art. I just love art. So, if any of you are interested, don't let anything stop you. If you are interested in painting or drawing or sculpture or whatever. I have three children, five grandchildren, and four great-grandchildren. They all know that *this* is the most important part and they are just kind of standing in. (Loud laughter). I've been doing this for many years and I just can't think of a day that goes by that I don't have something to do with art. Notice it is a messy

> studio. I decided a long time ago I could either have a nice, pristine and clean studio, or I could do artwork. (W. Ewalt, personal communication, June 10, 2013)



Figure 3. Ewalt responding to questions at the summer seminar.

Ewalt answered a simple question with a broad response, which became her entry into sharing the wisdom of her experience. Ewalt was challenging the myth of the doting grandmother and opened my eyes to the seriousness of her commitment, which I missed earlier. It gave me pause to reconsider how art operated in Ewalt's life. Tommy Evans, a high school art teacher in the audience, demonstrated that he was similarly affected:

> I had the privilege of having conversations with her at an art show a couple years ago. She literally inspired me to create. For no other reason than to just go to a studio and make things. And she does it every day. (T. Evans, personal communication, June 10, 2013)

The IG event of Ewalt and Walker and the community coming together demonstrates a conundrum that age presents: younger people puzzle over what and how they will do things, while older people question what they have done in life (Williams, 2008). Ewalt's words offer inspiration for those younger and Walker's words validated Ewalt's life choices, while the community gained alternatives to misunderstandings and age-based biases. Ewalt shared her personal motivation and her passion and gave us a different perspective about being an older artist, challenging ageist myths of weakness and incompetence (Iversen, Larsen, & Solem, 2009). As a co-participant in this research, Ewalt confirmed her distinction as an artist and set forth a declaration disrupting the stereotypical grandparent role, by valuing her creative time over time spent with grandchildren or tiding a messy studio. This IG learning event was impactful because it brought together the ideal artist and the grandmother in the same person, upsetting geriatric stereotypes and responding to the puzzles of age.

Walker and Ewalt demonstrated the power of cooperative research, which enabled Ewalt to speak to the group. Cooperative action research is research with, rather than "on people" where "co-researchers also become the co-subject" (Heron & Reason, 2006, p.145). Ewalt was a valued member of the action research project and a source of expanded learning about place and local history (Figure 4). In challenging stereotypes, Walker and Ewalt

expanded this community's awareness of the long-term commitment of an artist to her work. In retrospect, my lecture about Ewalt was a pastiche of honor and ageism.



Figure 4. Claire Walker, Wanda Ewalt, and the author with Ewalt's copper tube sculpture.

On Art and Ageism and Older Artists

In writing the narrative of this action research, I returned to original notes from my research to understand my earlier perspective. By looking at the two presentations as parallel series, the paradox that separates them becomes apparent. In the following, I analyze the two presentations about Ewalt by comparing my language, that is, my word choice and context, alongside Walker's language. By discussing the disparity, the two series create and identifying an element that brings understanding to the differences, I reveal how concepts of ageism and of older artists intersect with notions of modernist art education and suggest a concept important to planning future IG learning events.

Recall when I first interviewed Ewalt, I maintained the role of what I thought a researcher should be, using Library of Congress fieldwork questions and photographs of her artwork in my presentation at the Kemp Art Center. I created a pastiche revealing my own biases regarding art and age. To begin with, I grouped the three women together by an age demographic, marking them with the distinguishing and ageist title of *elder,* without asking how they would like to be described. In my lecture notes I wrote, "Wanda is a jewel for Wichita Falls to cherish." In the presentation title, Ewalt was a *gem*. I recognized the women artists by writing, "Their art is their grandest achievement. The magic of paint on a canvas intrigued each in a unique way." I had not asked them what they felt was their grandest achievement. I might have gotten three different answers. My use of the term "magic of paint" was coded language, which mystifies artists' work and creativity. There is no magic in Ewalt's work; there are an artist's skill and hard work, which Walker recognizes in her description of Ewalt as having "a trained eye."

I associated Ewalt with a gem and a jewel because her artwork has rich texture and color (Figure 5). In my lecture notes, I wrote,

> Wanda's rich use of color and texture and jewel-like surfaces may reflect her enchantment with her Aunt Juanita who was a glamorous trapeze artist who visited every time the Barnum and Bailey Circus came to town, 'They visited many times. They had beautiful costumes. . .. They were a big part of the circus. They were like movie stars whenever they came.' (W. Ewalt, personal conversation, October 2011)



Figure 5 Fish and Pearls. Collage by Wanda Ewalt

Walker heard an additional part of the story from Ewalt and interpreted it differently:

> She was in awe of her aunt Juanita Dieschler for whom she was named. . .. Ewalt enjoyed watching her aunt from the front row of the big top. . .. She also has a fond memory of recognizing her in a News Reel at the movie theater and declaring to the audience that it was her Aunt Juanita. The dramatic richness of Juanita's stage life seems to drift back into Ewalt's imagination as she creates her colorful images. (NTIEVA, 2013, p. 64)

Walker focused on how Ewalt's aunt contributed to a sense of pride and cultural capital in her youth. Walker was writing elementary school curriculum, and she presented Ewalt as an artist. I imagined Aunt Juanita's costume as a visual influence on Ewalt's artwork, so I described it as having "jewel-like surfaces" and "magic" and then I transposed the description of a gem and a jewel onto Ewalt herself. Walker instead sees Ewalt as an active creator, drawing inspiration from the "dramatic richness of Aunt Juanita's stage life" (NTIEVA, 2013, p. 64).

Looking critically at the two parallel descriptions of Ewalt and her work, one uses language with intent to teach, leaving openings for interpretations whereas my intent was to honor Ewalt and interpret her artwork. My language is patronizing, which marks a benevolent form of ageism. Ageism affects older persons' functioning in real ways, including self-perception and self-confidence (Chasteen, Pichora-Fuller, Dupuis, Smith, & Singh, 2015). *Benevolent ageism* is social discourse that portrays the older person as "other" and past the usual age of doing something yet deserving of respect and care, which in turn discounts the older person as being capable or fully competent (Orpin, Walker, & Boyer, 2016). It is a paradoxical and disempowering term. I selected Ewalt and two other older artists to honor because of the distinction that they seemed to be past the usual age of producing and exhibiting art. For this alone, I assumed they deserved respect, despite the assumption that male artists, like Rauschenberg and Picasso, remained productive until infirmity or death. My speech sidestepped any part of Ewalt's story I might examine from a critical perspective. In doing this I discounted Ewalt's seriousness as an artist.

I noticed another example of a display of benevolent ageism as I reviewed Walker's video presentation of Ewalt's artwork, shown at the seminar. In the video, Walker's copper tube sculpture of three highly stylized faces with headdresses is photographed as it was displayed in her home (Figure 6).

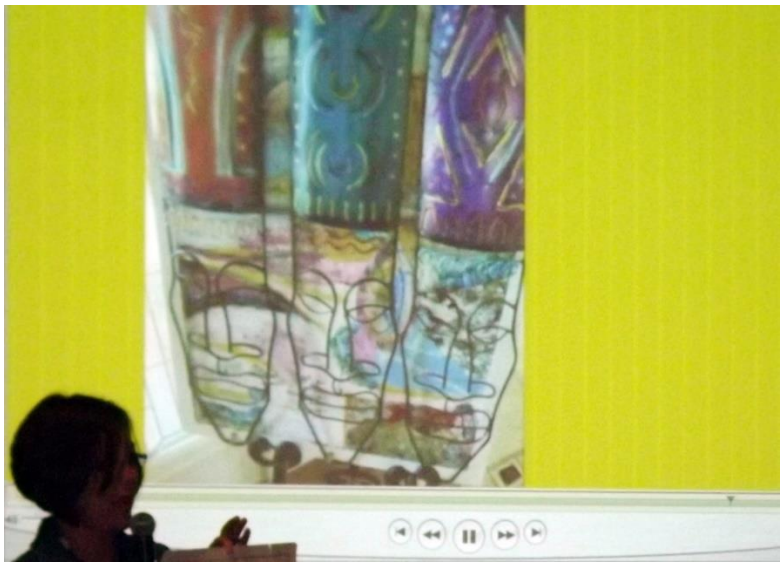


Figure 6. Walker presenting video capture of Ewalt's copper sculpture photographed at home.

It appears that the sculpture hung in the museum gallery upside down (Figure 4). The curator did not question the placement and I wondered if the curator's choice was one of expediency or a lack of serious care for Ewalt's ideas, perhaps undervaluing her work because of a benevolent ageism.

Ageism and Modernism

Ageism Hurts (2016) asserted that ageism, "the idea that old people are supposed to be frail, incompetent, less than and laughable, permeates culture so thoroughly that it takes real attention to catch the small messages as they slip by" (para 1). As I review my presentation, I notice my weak praise for Ewalt's artwork, another example of benevolent ageism. I characterized Ewalt as a sweet lady whose art-making efforts were part-time. I used her constant student status to explain her multiple experiments and presented her work as experimenting with paint for fun. I viewed this as a deficit, rather than an asset which was what Walker saw. In doing so, I minimized the importance of her work again. I exhibited ageism here because rather than talking about the quality of the artwork, I used the sexist ploy of "patronizing encouragement," historically faint praise for female artists (Nochlin, 1971:1988, p.176).

I was dismissive of the feminine qualities of art associated with age and needed to examine my own story through a feminist lens. The contradictory system that informed my values in art education and monitored my interior dialogue consisted of the divisive hierarchy of modernist art education, dismissive of feminine values (Collins, 1979; Collins & Sandell, 1984; Dalton, 2001). I received my art training in the 70s and the second-wave feminism of the decade had not yet reached the field of art education (Sandell, 1991). Historically, art has been associated with feminine characteristics, such as beauty and leisure time (Collins, 1979). My modernist, male art professors of the 70s reacted rebelliously against the association of art with feminine qualities. Feminine associations to weakness are easily conflated with age, and in the following section, I show how the intersection of ageism, feminine tendencies, and modernist art education serve to disempower through disabling language.



Figure #7 Abstract Flower. Mixed media by Wanda Ewing

Modernism and the Hierarchy of Art Practice

In describing Ewalt's style I wrote "Her work shows a diversity and adventurousness in trying different techniques. . .. Although her works have such different styles; they are all similarly rich and tend toward abstraction." I used the nouns *diversity* and *adventurousness* to indicate that she switched techniques often (Figure 7). At the time of my interview in her studio, as I surveyed 40 years of experimentation, hung salon style on bright yellow walls, the term "Sunday painter" kept bubbling up inside me (Figure 8). I had to bury words like *dabble* and *dilettante*, reflective of comments oft-used dismissively by the modernist art academy of the 1970s (Clark, 1996; Collins, 1979) because dilettante interests in art connoted the feminine (Collins & Sandell, 1984). I espoused the values of second-generation feminist scholars in art education, by promoting the recognition of women to the profession and suggesting multi-cultural representations (Clark, 1996), yet I laced my interpretation of Ewalt's work with the negative associations implicit in the gender discrimination of modernist art education. My earliest attitudes, tastes, and ideas of art held sway and reflected "masculine and feminine divisions and hierarchies which in turn produce gendered identities as hierarchical" (Dalton, 2001 p. 8).



Figure 8. Wanda Ewalt in her studio

One of these concepts is the Sunday painter, which differentiates between a professional artist and someone who is "a non-professional painter, usually unschooled and generally painting during spare time" (Dictionary.com). The phrase was used in my college days to distinguish between the career-minded artist and the dilettante, often female, "stay-at-home mom" or the retiree. My male college art professors countered a feminized idea of art by favoring a masculinized environment (Collins, 1979). Social practices of female artists, such as working within a domestic environment, communally, or with craft or found objects,

as defined by critic Lucy Lippard (1976) and modernist art educators (Collins, 1979) were credited with creating benevolent biases regarding art's feminine attributes and subsequently placing it lower in the hierarchy (Collins, 1984; Dalton, 2001). I associated age with gender, which created disempowering ageist behaviors. In my imaginary past, Ewalt would have been one of the "Sunday painters" in my college class. To honor Ewalt, I used inflated and disempowering language to hide my suspicion of dilettantism. In contrast, Walker offered a straightforward approach in the curriculum guide that respected Ewalt's choices, "Wanda creates acrylic collages in the style of Abstraction . . .. She uses both re-purposed and bought items to integrate into her art, basing her decisions on what she thinks looks right. Wanda is not afraid of trying new techniques" (NTIEVA, 2013, pp. 64–65).

Walker considered the particulars of Ewalt's association with the university, her history, and the social climate to weave a story that presented a fully-developed person who chose to study and practice art. Walker elevated Ewalt's status as an artist in the community and showed how the asset of a university art program benefited Ewalt and in turn, the community. She pointed to a distinction between what Ewalt did and how other older, local artists practiced, saying "Wichita Falls has a lot of little old ladies doing their art . . .. Junior Leaguers or have-been Junior Leaguers" who meet in someone's garage to paint (C. Walker, personal communication June 3, 2013). Walker's use of common ageist phraseology to distinguish what Ewalt does, speaks to the insidious nature of ageist language.

Implicit Ageism and Modernist Art Education

As I reflect on my own earlier inquiry and presentation of Ewalt, I learn more about my preconceived notions of age and people. I unwittingly harbored ageist thinking because it was easy for this bias to lie beneath the surface and remain unobserved. It is only recently that implicit ageism has been recognized as (Levy & Banaji; Palmore, Branch & Harris, in Iversen, Larsen, & Solem, 2009, p. 16). I considered myself younger, and Ewalt older, not considering how that bias might affect my research, another contradiction produced by the old/young binary. The binary is an accepted commonsense ideology and has only recently been challenged as a social construction in relation to ageism (Iversen, Larsen, & Solem, 2009). I also conflated implicit ageist notions with aspects of artistic practice that I uncritically considered feminine or weak. This notion was supported by modernist understandings of art I held, which left Ewalt's work outside my definition of serious art. In looking back at my initial presentation, my implicitly ageist perspective weakened my review of Ewalt's art and did not empower her as an artist. I was prejudiced by age difference, when in reality we had a lot to share.

Implicit ageism is considered part of common sense, just as sexism was 50 years ago. Through the co-created IG learning event with Walker, Ewalt, and the community, facts and experiences were shared which challenged stereotypes. Walker emphasized aspects of Ewalt's experience that she shared through local knowledge, including the art program at MSU, where she also attended. Their shared experiences of local place connected them, and the intimacy afforded in the cooperative action research relationship gave Ewalt the encouragement to tell her story. Walker experienced a familiar place differently through Ewalt's art and stories and enriched her art curriculum. Walker's students benefitted through place-based art curriculum combined with IG learning, expanding students' social identity. This developmental benefit of IG learning encourages students to recognize people for

individual qualities and discourages grouping people by difference (Kuehne, 2003). Walker's curriculum and presentation upset stereotypical perceptions.

Recommendations for IG Learning and Postmodern Art Education

To keep age-based biases in check and avoid stereotyping by age distinction, facilitators and participants of IG learning should be aware of patronizing and ageist language. I suggest that facilitators put relationship building in the fore, with shared experiences as a primary goal. Cooperative action research ensures reciprocal learning for participants, which should be a key component to IG learning. I recommend that participants look to discover at least three commonalities of experience within IG learning. I have shown that a shared relationship to local place or common culture is significant and that discovering a personal connection to someone else's life experience may create empathy, which can impact both participants and reverberate beyond the initial shared experience. In this way, each participant, younger and older, is given the opportunity to share in an uncommon experience of intergenerational learning.

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Endnotes

Parts of this work are excerpted from my 2017 Dissertation: Place-based and Intergenerational Art Education, University North Texas.

Pride in Place: Investigating the Cultural Roots of Texoma Artists is available online at http://www.wfmamsu.org/wp-content/uploads/2015/08/Pride-in-Place-curriculum.pdf.

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THE UNITY MURAL: BRIDGING COMMUNITIES THROUGH ARTMAKING

"It came down to our deep and persistent belief that when artists work with and in a community, they not only are elemental in transforming the community, but the community is elemental in transforming the artists as well."

Margaret A. Walker
University of Maryland, College Park

ABSTRACT
A visual essay of a community-based art education mural between two universities and a local community, following a tragic hate crime.

KEYWORDS
Community-based art education, collaborate and create, community

To correspond with the author regarding this article:
mwalker8@umd.edu

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"...it is necessary to teach by living and speaking those truths which we believe and know beyond understanding. Because in this way alone we can survive, by taking part in a process of life that is creative and continuing, that is growth." ~Audre Lorde

In May of 2017, just a few days before graduation, the campuses of the University of Maryland and Bowie State University awoke to shocking news: an African American BSU student had been stabbed to death by a white UMD student in an unprovoked racial attack on UMD's College Park campus. Though much of the campus was horrified that such an attack could "happen here," others in the community, who had been warning of the increase in racially motivated threats and incidents on campus and in the region—particularly since the fall 2016 elections—were less astonished. This tragic event alerted the administration, faculty, staff, and surrounding community to the difficult and deliberate work that needed to be done to bridge the divides in our community, to disrupt the influence of fear-mongers and racists, and to open the lines of communication and dialogue within the community of the University of Maryland system of colleges and universities.

As a faculty member in the art education program at UMD, and a practitioner of community-based art education, I spent the summer months reviewing and reworking course syllabi to explicitly address racism—in particular, ways in which art teachers may reduce the instances of bigotry and discrimination through engaging in culturally responsive teaching and a commitment to social justice (Borrero, Ziauddin, & Ahn, 2018). Gina Lewis, an art professor at BSU (an Historically Black College/University), Quint Gregory, the director of the Michelle Smith Collaboratory for Visual Culture at UMD, and I spoke at length before the semester began about collaborating on a visual response that would communicate the pain we were feeling, address the deep racial tension we have witnessed, promote the underlying belief that we are one connected university family, express sensitivity toward the victim's family, and ensure a lasting impact on our students, many of whom would be teachers in a few years. Professor Lewis and I settled on a collaborative community mural, to be designed by our students but painted together with the wider BSU and UMD communities.

Why did we choose to work with the community, when it would have been much simpler to allow our artist students to complete the mural on their own? It came down to our deep and persistent belief that when artists work with and in a community, they not only are elemental in transforming the community, but the community is elemental in transforming the artists as well. Working with community validates diversity and contextualism by including a greater variety of disparate voices in the art making experience (Keifer-Boyd, 2000; Daniel & Drew, 2011), and thus promotes social justice education (Garber, 2004; Ulbricht, 2005). When participants in a community-based art project work together, they often recognize similarities where before there were divides, and empathy where before there were misunderstandings (Haedicke, 2016). When applying their learning to an outside project, students come to recognize that their school-learning is connected to, not separate from, their lives outside of school (Lawton, 2014, p. 422). And finally, we chose to work with the community to facilitate social growth and personal transformation. "Through community outreach, students may become empowered and more socially and politically aware. They learn to look outward, beyond their life as members of a family and students in a school to life as citizens of a community and a world in which their voice and actions may be both

personally and socially transformative" (Lawton, 2010, p. 8). These are the qualities I believe are essential in teachers today if we are going to address the divides that are disrupting our society.

The fall semester opened with the mural project, designed by my UMD undergraduate art education students and BSU art students in Professor Lewis's Public Art course. We had three weeks to plan and design the 5' x 16' mural, which would be painted by the community during an art festival on our campus in late September. BSU is located 12 miles from our College Park campus, so in order to make the most of our time, the students met via Skype and social media groups to choose themes, images, quotes, and compositions that they thought would best represent our determination to work toward '*Unity*,' both between our campuses and between groups in our society. Our classes then met together on UMD's campus to sketch the design onto the canvases and then, for 12 hours over two evenings during the NextNow Fest, we opened the doors to the community to come together and paint, side by side—BSU and UMD students and visitors, administrators, faculty and staff, young and old, from various cultural backgrounds, and with various experiences making art. Everyone who stepped into the room, even those initially "just looking," was moved to add their personal touch to the representation of Unity that was emerging on the canvas.

The power of true community-based art lies in its ability to transform. It moves each participant to take on the vantage point of another, and thus to step into a space of discomfort, while knowing that they are supported and not being judged, where they can take risks and open up to new ideas and experiences, and thus to grow and see the world anew.

> To take a stranger's vantage point on everyday reality is to look inquiringly and wonderingly on the world in which one lives. It is like returning home from a long stay in some other place. The homecomer notices details and patterns in his environment he never saw before. He finds that he has to think about local rituals and customs to make sense of them once more. For a time, he feels quite separate from the person who is wholly at home in his ingroup and takes the familiar world for granted.... Now, looking through new eyes, he cannot take the cultural pattern for granted. It may seem arbitrary to him or incoherent or deficient in some way. To make it meaningful again, he must interpret and reorder what he sees in the light of his changed experience...The formerly unquestioned has become questionable; the submerged has become visible. (Greene, 1988, pp. 267-268)

Through this communal art-making process, the inter-connectedness between each of us is revealed. In these moments, bonds are formed, biases are erased, misconceptions of others fall by the wayside. In these moments, transformation can occur, and healing can begin.

The following quotes are reflections from UMD art education students:

On collaboration:

"The process and execution of collaborating with Bowie State University to create a community-based art mural which exemplifies unity and peace was engaging, thought provoking, and enjoyable… The open-mindedness to changing and adapting ideas allows us to work more creatively and intuitively. It was amazing to see each person contribute towards building this image on the mural, to see these great expanses of white canvas become an image that all of us worked together towards…The arts are essential to our humanity as they inspire us by fostering goodness and creativity. It brings us together regardless of age, religion, or race. The world is a painful place right now, but art allows a place for healing in tough times." (Kari, personal communication, 09/28/2017)

On transformation

"I was excited about the prospect of making something truly meaningful and relevant, especially in this time of deafening racial tension. I knew that the project we were about to begin would inspire us artistically, but I didn't realize that I would be inspired to be an activist as well. More than just creating art, we would be cultivating a statement, one that needed to be heard…" (Isabelle, personal communication, 09/28/2017)

On making connections

"Our first face-to-face meeting with the BSU students was a little tentative at first, but as we began to sketch our ideas onto the four panels, I became fast friends with not only the BSU students but with the other students in our class. We were working so hard to portray unity through our art, but our most successful portrayal was in how well we worked together." (Abbey, personal communication, 09/28/2017)

On learning from others

"Collaborative projects … require a level of respect for others' opinions that you don't necessarily have to consider when working on a project independently…they can be very impactful, and the collaborative aspect gives the project a whole deeper level of impact. They bring to light issues that might not otherwise be addressed." (Emily, personal communication, 09/28/2017)

On building community

"It was very inspiring, seeing people come together to work on the mural… The mural was meant to bring hope to people, to inspire them, and to bring them together. I think that is a very important aspect of community-based art… Being a part of this project, not only with my classmates but also the BSU students and the community itself, showed me that art can truly unite people… I was amazed at the amount of people that wanted to come paint with us, and it was inspiring seeing them do it." (Abbey, personal communication, 09/28/2017)

On taking risks

"I remember many times people would come in and say it looked really cool and when we offered them to join in on the mural, they immediately dismissed the invitation. Their excuse was that it would ruin the painting, since they didn't think their art would be good. However, I noticed that many of those people actually ended up participating. I wonder if it was the open environment, or because they saw other people painting. Or maybe because their

friends decided to paint and they themselves were encouraged to join as well." (Noah, personal communication, 09/28/2017)

On looking through new eyes

"As a result of this project, I learned why community-based art making is an important aspect of teaching art. We can work on artworks by ourselves. However, I think working with others makes more precious outcomes. We can hear and share ideas and make a better work by communicating with each other…I think it is very important to know others' thought and adopt it to my thought." (Min Ji, personal communication, 09/28/2017)



Figure 1. Korey Richardson, UMD alum and mural advisor, and UMD students in Skype session with BSU



Figure 2. BSU and UMD artists discussing the composition at UMD



Figure 3. BSU and UMD artists sketching out the design on canvas



Figure 4 and 4B. The community painting begins



Figure 5and 5B. Community members painting at the art festival



Figure 6. Second night of painting – the mural is coming together



Figure 7. Mural at the Maryland House of Delegates in Annapolis, MD 2018



Figure 8. BSU and UMD students with finished piece at BSU art studio building

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