THE ADVENTURES OF ZIGGY AND ZAPPA, THE COMMUNITY AS STUDIO: A PRAGMATIC AESTHETIC APPROACH

By

FRANK BRADLEY JESSOP

Bachelor of Fine Arts
Emporia State University
Emporia, Kansas
1981

Master of Arts
Emporia State University
Emporia, Kansas
1983

Submitted to the Faculty of the
Graduate College of the
Oklahoma State University
in partial fulfillment of
the requirements for
the Degree of
DOCTOR OF EDUCATION
July, 2000

THE ADVENTURES OF ZIGGY AND ZAPPA, THE COMMUNITY AS STUDIO: A PRAGMATIC AESTHETIC APPROACH

Dissertation Approved

Sally Carter
Dissertation Advisor

Kathryn Castle

wen-pong

Katya M. Terrey

Wayne B. Powell
Dean of the Graduate College

Acknowledgments

I wish to extend a sincere thanks to all the people who have assisted in the development of this work: My committee, and principally, Dr. Sally Carter who offered her pragmatic and thoughtful guidance. Dr. Wensong Hwu, for his assistance and guidance helped to keep this work philosophically grounded. Dr. Catherine Castle, her guidance reminded me to retain the richness of the experience and who opened my mind to phenomenology. Dr. Katy Perry, who assisted me in keeping a thoughtful distance and maintain a degree of self-scepticism.

I would also like to thank Dr. Nadine Hawke and Dr. Curtis Fuchs for their contribution in the peer debriefing process, additionally, my editor, Ms. Marta Krogh and I would like to thank my students for their inspiration. Further I would Like to thank Dr. Audrey Oaks and the College of Education for their support of my research though the Percy Oaks Scholarship

I would be remiss without thanking my family, Kristie and Theron for their patience, encouragement and understanding. Their tolerance throughout this process was nothing short of epic.

Table of Contents

List of Tables

List of Figures

INTRODUCTION: CHAPTER ONE

Background

I teach at what used to be called a Normal School, now a regional university located in the south central plains. I have been associated with this place for about nine years and prior to that I taught elementary school. My thinking about art education was a product of the nineteen-eighties art education curriculum. I was firmly ensconced in the Discipline Based approach to teaching art, and, when I moved to higher education, I simply transferred that methodology to the studio, combining it with my own studio experiences in undergraduate school.

By my observed experience, my courses were not unlike what my peers within the department were doing, nor did they differ greatly from what counterparts at other universities appeared to undertake in their courses. When I taught Painting I, my students would explore techniques associated with a particular movement. For example, when I wanted students to learn about the oil painting technique of scumbling, students would produce a painting interpreting the Cubist style because scumbling was one of the typical Cubist's techniques. This process was repeated with different examples from various artistic periods and different techniques throughout Painting One and Painting Two. Students in Painting Three and Painting Four were allowed, and encouraged, to develop individual styles based upon personal experiences from Painting I and Painting II. Students in the more advanced courses, Painting III

and Painting IV, completed contracts at the beginning of the semester. These contracts outlined the style the student wished to explore, the material, size and number of the work they expected to finish. It was at this level that I often found my students floundering, unable or unsure of what creating their own work really required. However, many would emerge from the process unscathed and with a reasonable understanding of what they wanted to do artistically. This struggle allowed the students to be aware of their strengths and weaknesses and helped them to perform well on the standardized exit exam given to graduating art students (the Austin-Peay Area Concentration Achievement Test 1994-1999), Some went on to successful careers in graduate school, private studios, or as commercial illustrators. Most educators in schools like this would consider these results a success. Regardless, the program left me and too many of my students feeling ill-at-ease, yet questioning what they wanted to do after graduation, with many failing to continue pursuit of art. This methodology also left many of the art education majors with a very restrictive model for a studio class because few of them pursued painting beyond Painting II. Furthermore, I began to question whether this was the most effective model I could provide for the students that were preparing to teach. In my field observations in schools, I often noticed a weaker and more regimented version of the studio courses repeated by beginning teachers. I began to suspect that there was more to the nature of art than the professionalized, marginalized academic world presented to me through my formal training.

I began to read and research a number of different ideas and concepts about the nature of art and its underlying philosophy, as a means of finding out how things got to be this way. This exploration into the field of aesthetics opened an area that was richer and more complex than the cursory training in aesthetics I received as part of my instruction in Discipline Based methodology.

I began to discover that the making of art was a natural human process and that the Cartesian split in Western philosophy between rationality and feeling may limit the boundaries of art, the potential of the culture and the individual. Arthur Danto points out that in the Western paradigm, art has been separated from living, categorized and isolated into shrines we call museums (Danto, 1984). This compartmentalization of professionalized, isolated artists has left the artist, as well as the viewer, lacking the emotional satisfaction that seems apparent in societies like some traditional Native American cultures, where art and life were intertwined. Moreover, if Ellen Dissanayake (1995) is correct, this split, that separates the artist from viewer, is counter to our own biological needs (2).

Others too have described this phenomenon that I was experiencing first-hand. In Air Guitar, Dave Hickey (1997) describes the effects from an artistic point of view, where professionalization removes the artist from the underground roots that feed invention. Schusterman (1994) points out that this separation creates an environment where art becomes a marginalized elitist concept. This marginalization of the arts may also reflect the dominant influence of science

and sciences reduction of the world to validatable forms of knowledge, i.e. mathematics. Since art is not validatable, it has less value academically (Marchant ,1995). Whatever the case, this marginalization has revealed itself through a sense of conflict between artists and the audience. This marginalization has resulted in the feelings of isolation and disconnectedness that many Westerners feel in relation to the arts and living (Dissanayake, 1995).

Artists, too, had begun to sense a need for change, realizing the weakness of the elitist tradition in Western art. Probably more than anything, the Whitney Biennial Exhibition of 1993 became a turning point for many artists. In 1993, the Whitney museum used a communal jury to select artists for what is one of the most prestigious exhibitions in the United States. The result was an exhibition that was very experiential, much of it was framed as social criticism and demonstrated little in the way of traditional art-making. While that exhibition embraced a lot of new voices in the arts, the artists limited themselves to the position of disconnected observers of society, possibly the manifest destiny of the avant garde (Danto, 1994). The exhibition, as well as my own experience seemed to meet the criteria set forth by Hegel for the "death of art" (Hegel, 1885) and confirmed by Danto in The End of Art (1984). Both have described a situation in which art becomes too isolated from its mimetic tradition (or imitative tradition) and progressive historical development, and too dependent upon contemporary political stands. The Whitney Biennial of 1993, with its focus on the political, seemed to further exacerbate the split between art, society, and

living while it attempted to comment on the latter. Studio students in courses, as well as those who planned to be teachers, were often no different than the artists of the Whitney. They saw their role as one who makes wall decorations for the well-heeled in society or who takes a stand as a social critic from some rarified position accorded the specialized elite. This deepened my concern for the students who planned to teach, first, it minimized and reduced the role of art teacher to a minor one in the art world, that of a second tier artist; secondly, it discounted the social role of artist as a healer, a shaman, a magician, or a social guide with regard to teaching, which Van Laar and Diepeveen point out have long been traditional roles for artists concepts (Van Laar & Diepeveen, 1998).

History and setting.

The setting or context, may be a contributing factor in any approach or problem a researcher examines. The University where I teach was founded in 1909 by legislative action. It constituted one of six regional normal schools for teacher preparation, and the university was one of three which were located in the portion of the state that had previously been known as Indian Territory. As with many Normal Schools, this school consisted of four years of secondary preparation (high school) and two years of college training, rather like vocational training today. Graduates received lifetime public school teaching certificates. In 1919, the school was expanded to include a bachelor's degree and was redesignated as a Teacher's College. In 1939, the school underwent another change with the addition of Arts and Sciences degrees and it became a state

college. In 1954 graduate programs in education were added and by 1985, the college was organized into disciplinary schools and became known as a regional university. Usually, more than eighty percent of the students are from a four county area whose average household income is $20,000, well below the national average. Fifty-four percent of the students in the University are female, and fifty-eight percent are non-traditional (institutional records, 1998). Within the art department, where this investigation was centered, ten percent are African-American, eighteen percent are Native-American, three percent are Asian-American and sixty-nine percent are Caucasian. There were no Hispanic students enrolled. Thirty-three percent of the department staff is Native American (institutional records, 1998). Average ACT scores for this art department's students fall well into the middle range with a five year average of 19.44 (institutional records, 1998). The demographics of the school and the department did not lend themselves to an erudite position for social criticism, nor did it place students in a position to be connected with the wealthier patrons of the arts. It did, however, represent what may constitute a growing reality for departments in similar schools.

Further, the department has had an interesting and colorful history, it was originally staffed by two women, who came west after graduating from Columbia University in the 1920's. The department had a reputation for classically preparing students. One student from this period, became a quite famous modernist painter (though most students painted in a regionalist style throughout

the thirties and forties). Later, the department grew and so did the philosophy of art within the department, which began to embrace the contemporary movements of Formalism and Abstract Expressionism in the 1950's and 1960's. In the late 1960's, the department faculty became an exclusively male domain with four faculty members and the highest enrollments ever. In part boosted by the Vietnam war, the department was at its heyday. The "Trio" as the three core members of the faculty were known, became well respected throughout the region. Students worked in one of the styles of their instructors, emulating the teacher's penchant for Realism, Pop, Abstract Expressionism, or some variant in between. Many of their students have become well known and well respected painters, sculptors, and gallery owners.

Fortunes change, however, faculty retire or move on, student enrollment falls and the flow of money begins to slow. The late 1970's through the 1980's saw a retrenchment. The faculty was reduced to three and one part-time member. A new department chair sought to increase raw student enrollments by increasing the number of hours professors spent teaching foundations courses, like Fundamentals of Art and Art for Elementary Teachers and other service courses, while decreasing the importance of studio courses. In the early 1990's, a new department chair and I began to work within the department to move the focus back to the studio. This is the situation that currently exists, and while apparently reasonable for a regional university, it contributed to my concerns regarding students, and prompted this study.

Developing thoughts from further observations.

The emerging student artists in small undergraduate programs, like this are also limited in their interactions with both the art world and the larger world as a whole. The students, whose modernist models forced them to consider creations that were stable and sellable, often focus on the technical or the formal without engaging the emotional, spiritual, political or social aspects of creating objects. Art schools and departments nationwide have contributed to the problem because they have functioned as buffers between the "real" world, art world and the student, and often the protective nature of the relationship serves to smother the creative and interactive needs of art students (C. Becker, 1989).

Additionally, many teaching methodologies, such as emulating the instructor's style, which is common in art education at the higher education level, promote a single agenda, which may result in a form of discipleship on the part of the student. Art education becomes a form of submission in which students are provided clear answers and goals but are not prepared for the diversity found in the contemporary art world. Such methods also tend to discount students who have strong views of their own by forcing them into the roles the instructor created, a role that served the instructor not the student (Van Laar & Diepeveen, 1998).

One text seemed to have possibilities for altering the situation I have described. Eleanor Duckworth's The Having of Wonderful Ideas. Though most of the text deals with the thinking and development of younger students and

directs itself more toward science and scientific understanding, I found applications to undergraduates and art as well. Some of the ideas Duckworth espouses could merge nicely with the literature on aesthetics, particularly pragmatic aesthetics, and could address the changing needs of the studio students and of those working toward education certificates in the arts as well. The first key phrase from Duckworth (1996) that sparked these thoughts was:

> First the right question at the right time can move children to peaks in their thinking that result in significant steps forward and real intellectual excitement; and second, although it is almost impossible for an adult to know exactly when the right time to ask a specific question of a child - especially for a teacher concerned with thirty or more children - children can raise the right question for themselves if the setting is right. (5)

Duckworth's (1996) premise suggests that it was up to teachers to create a condition that would encourage students to raise their own questions in the earlier levels of the painting courses. This situation might encourage thinking about the world (and art) in new ways. The circumstance must exist in which students must plan to establish a distant goal and have the freedom to devise the means to get there. The quandary in art is that beginning students have so little prior knowledge that they really have difficulty developing goals.

Duckworth's (1996) text offers some additional insights:

> First, in trying to make their thoughts clear for others, students achieve greater clarity for themselves. . .Second, the students determine for themselves what they want to understand. . . Third, people come to depend on themselves. . . Fourth, students recognize the powerful experience of having their ideas taken seriously. . . Fifth, students learn an enormous amount from each other. (158)

Here I saw an opportunity to develop multi level cooperative groups based upon skills and shared interests. Secondly, to address the Cartesian split I earlier described, I turned to the writing of Carol Becker and Henry Giroux, who called for a method of developing what they termed "Post-postmodern artists" (Becker, 1995). In so doing they are advocating a new more pragmatic approach to the arts similar to that was voiced by Schusterman in his book Pragmatist Aesthetics (1993), and those positions outlined by John Dewey much earlier in "Art as Experience" (1938). What Dewey and Schusterman called for was art that is involved in the community as a whole, that exists as part of a social exchange and doesn't simply portray or illustrate the problems of society but may actually work to solve them. These ideas could be applied to a studio teaching situation.

Initial attempts.

Typically, a studio painting class consists of 15 to 30 students in four different levels meeting simultaneously. The course studied had 16 students. Multi-level cooperative groups are developed after the first exercise in which all the students do twelve "turp" washes. These quick oil-sketches serve as a way to clear out the "cobwebs", so to speak - painting is both a physical and mental undertaking- and turp washes help to warm up unused skills, as well as to give me some idea of the student's interests and abilities. The class was then divided into approximately three groups, and the groups are given the following challenge:

> You were assigned to this group because you share certain interests and abilities. Each group has a variety of both interests and abilities. Your group project is to find someone, or some group whose problem you might have a possible answer for, and it could be something as artistic as a mural or as seemingly mundane as selecting and painting a row of rental homes artistically. It can be environmental, commercial, public service or Guerrilla in nature. Your group is responsible for making sure you adhere to all legal restrictions; permits, etc. and securing a location or permission to undertake your project - no graffiti. Keep a journal and after completing the project I would like a brief reflective paper about the experience.

The purpose and the question.

The purpose of this study was to examine the nature of the phenomenon that occurs as these 16 painting students undertake the group projects in the community studio setting, and how they described their emerging perceptions of art, community and aesthetics. Stated as a question this becomes: What is the nature of the phenomenon that occurs as these students undertake the group projects in the community studio setting, and how do they describe their emerging perceptions of art, community and aesthetics?

Significance to the field.

Though the use of public art as an educational tool was not unique, there are few studies concerning the effects on students, fewer that involve pragmatic approaches and none under the unique situation of this study. Most pre-service teachers and studio students received the bulk of their aesthetic training in art history survey courses or in teacher methodology classes (Hobbs, 1993). Meanwhile they received most of their art-making experience in studio courses dedicated to producing art works. Consequently, the act of making art is separated from the study and discussion of aesthetics. In 1990, the Getty Center for Arts in Education hosted a series of conferences to address the aesthetic training needs of art students. These conferences came to be known as Snowbird One and Snowbird Two. Many of the strategies for teaching aesthetics and criticism to pre-service undergraduates as outlined in the Snowbird Conferences and other papers presented since, are logistically difficult

for smaller colleges and universities. These projects and programs are often dependent upon specialized staff and course work, that require access to museums or experts in aesthetics, which are unavailable to those who teach with small staff, removed from the museums of the large metropolitan areas or having limited course work options (Getty, 1990; Smith, 1995). Even if integrating the strategies for including aesthetics in pre-service art education programs as outlined in the Snowbird conferences were possible, most of these strategies are still highly limited, elitist and removed from true social interaction. This study should add some of the qualities of social interaction to the field, and explore, and possibly rethink the traditional role of art education in undergraduate programs by allowing for an emergence of the aesthetics of the student from the modernist paradigm, a paradigm that prepares students to wait for the genius and universality of their work to be recognized by the masses (Becker, 1994).

Much of the impetus for this study is work that has historical precedent within fine - or high art, yet is seldom incorporated into the typical education of art students. The traditions of social interaction, that the students are asked to embrace in this study have histories as long as art itself. For example, the cave paintings by early humans found in Lascaux, are just murals on a wall made by a group. At the same time it also embraces some of the aggressive nature of contemporary works like the Guerrilla Girls, who, with their in-your-face public art displays, are critical of the artistic establishment and its sexism. The

Guerrilla Girls often, have not use much in the way of traditional painting. Most of what they do has been performance and all while wearing gorilla masks to keep their identity collective (Lippard, 1989) .

Assumptions.

The study focused on the nature and meaning of the art experience as students undertook group projects in the study setting. As such, the study involved the distinct qualities about the experience of the students and the community as they interacted and the meanings which arose from those interactions and how that experience influenced their perceptions of art and aesthetics. The assumption was that these perceptions of art will evolve and change during the study and that these perceptions were likely to be expressed using aesthetic terminologies.

Limitations.

Because the study focuses on one specific group and context, no effort was to be made to make statements or draw conclusions that were generalizable to a larger population. Rather, this study was to describe only the specific experiences of these subjects as they interact with the teacher/researcher and the larger community.

Definitions.

Throughout the course of this study, terminologies and references were made that are not a matter of routine conversation for those not involved in the arts:

Aesthetics - The philosophy of beauty or a higher sense and appreciation of beauty (Webster, 1984). Often concerned with the philosophical question "what is art?"

Alla Prima - A painting technique in which the artist works directly with little fore-planning (Gottsegen, 1987).

Etymological -The history of words by finding their earliest use and noting changes in form and meaning (Webster, 1984).

Experiential Descriptions - a personal telling of a lived event by an individual or a group (van Manen, 1990).

Expressionism - The movement within the fine arts that emphasizes the subjective expression of the artist's inner experiences (Webster, 1984).

Discipline Based Art Education - A movement founded in the early nineteen-eighties by the Getty Foundation which formalized key ideas in the 1960's writings of Elliot Eisner. These writing suggest art is separated into four disciplines for study: production, criticism, history, and aesthetics. (Hurwitz& Day, 1997).

Feminism -The advocacy of political and social views relative to the equality of gender (Webster, 1984).

Hegemony - An idea that so subtly controls thinking, the thinker is unaware of its control (Pinar, 1998).

Hermeneutics - A critical examination of text (particularly the Bible). (Webster, 1984).

Idiosyncratic Experience Phrases - Peculiar or unusual description (Jeffers, 1995).

Impasto - A painting technique in which paint is applied in a thick and buttery fashion (Gottsegen, 1987).

Journal - Personal daily record of experiences (Webster, 1984).

Penomenography - The study of how people conceptualize an experience (Hawke, 1993).

Scumble - A dry brush painting technique in which particles of paint adhere to raised portions of the painted surface (Gotttsegen, 1987).

Surrealism - An artistic movement associated with discoveries of the subconscious dream states (Gardner, 1995).

Turp wash - A thin painting using turpentine, or mineral spirits and oil paint to create a unique image or to establish the whole of the painting.

(Gottsegen, 1987)

Reflection - To reveal through meditation over prior events. (Dewey, 1934).

Theoretical framework.

William Doll (1993) writes about the condition that existed at the beginning of the era we now inhabit, an era that was not modernist, but whose conceptual base was still so formative as to not allow for a blending or delineating of the differences between what exists now and what preceded it. I often commented that the artist Giotto did not realize he was a Renaissance artist. He thought he had simply improved on the Gothic technique. Unlike Giotto, however, it was apparent to Doll, that the thinking of many including: Atkins, Bruner, Kuhn, Chomsky, Dewey, Piaget, Vygotsky, et. al. have begun to have a cumulative effect on changing the paradigm away from the modernist formulas that have characterized the bulk of education in the twentieth century (Doll, 1993). In its stead, a new process about thinking and education has arisen, a process that embraces concepts of chaos theory, and that allows for systems to self-organize in patterns of increasing complexity. This process recognizes that students create their own knowledge through a wide variety of interactions and actions which result in transformation. These transformations will lead to a problematic issue related to creative development. This issue was highly complex and will need examination for long periods of time because it was contextual and personal (Doll,1993). This study constitutes part of that examination.

Key to the transformational nature of a curriculum that encompasses the chaotic was the Deweyan idea of process. Doll points out that the process that

allows for discourse and negotiation would have greater benefit in a post-modern curriculum when coupled with reflective thinking, therefore, reflective thinking will be a dominant element in this study. (Doll, 1993).

The transformative role of the curricular approach was to allow for the creation of an essential tension that can give voice to all those traditionally marginalized. By localizing learning in the community, and to commonly putting students in contact with the unfamiliar, they can engage in the controversial and thereby demarginalize the traditionally marginalized. These are all positive qualities in the view of this curricular framework, but only if they manifest themselves in some sort of practical action. Further, the relationship of the students experiences could work to counter trends within the current curriculum and work to build a greater sense of interpersonal stability and social bonding (Hwu, 1998). For visual artists, more than any other group within the curriculum the sense of separation from society had become a critical issue.

I am reminded that in Air Guitar, Hickey (1997)describes his encounter that illuminates the separation I mentioned. In his book he describes a situation when he came across some young artists at the opening of their exhibition of recent works. It seems these artists were despondent that they had been snubbed by the L.A. Times. The paper had played a key role in their plans for success; the paper was to herald their genius to the world and patrons would flock to the opening and be awestruck by the adroit works. Though my students have smaller dreams, much of the story remains the same, and they too, desire

a degree of fame and recognition for the universal appeal of their artwork.

This is one of the pedagogical challenge's that teachers of artists must face: how can students become full fledged members of a fully functioning society? How can these artists bridge the gap between the erudite and the aloof positions that emerge from a traditional curricula that seems to prepare them for an existence of removed esoteric frustration or an existence making items for mass consumption for the less sophisticated audience? Given the art schools past protective function and the art worlds current political activism, this seems a daunting task; moreover, the work produced must be within a societal context which has not been a strength of the current system (Becker, 1994). After all, social context influences what impulses of expression were allowed, which were rewarded and which were crushed (Pinar, 1992). To remove art from society for educational purposes seems less than educational, reducing art education to a series of artificial simulations.

When students become involved in this process outside the traditional studio the audience becomes a participant in the creation of the artwork. They do not dilute the meaning or power of the work, but rather assist both the artist and the community to develop a concept of identity that emanates from the artwork (Becker, 1994). Likewise, through working in a group, the students would be able to assist each other in comprehending the complexities of the art work and thereby help the audience in understanding the work, for it was through this process of self understanding that complex ideas can be better

communicated to an audience This process of jointly working together would function to support the student in forming a concept of self (self was in this instance, created by interaction with others) and embrace the conceptual base outlined by Doll earlier, through a self-organizing chaotic, but positive action. This study may help to illuminate the meaning behind the action.

This framework, therefore, was a practical manifestation of reconceptualist/constructivist ideas, blending the concepts of earlier progressives and the post-modern theorists. I believe that as the second generation of reconceptualists emerge, work within the curricular field would still hold to a conceptual basis of analysis and political discourse, but it would also, transcend the theoretical and arise within the classroom. Should the reconceptualist theory hold true, each practitioner would develop programs that are specific to their social situations and locales, and these programs would emerge through a unique discourse. This discourse would include theorists and students and engage the practitioner as conversationalist. This is markedly different from the modernists, such as those who advocated the movement based paradigm called "Discipline Based Art Education" model in which the teacher practitioner was expert and surrendered little to the transformative strengths of chaotic experiences (MacGregor, 1992).

By engaging in a pragmatic aesthetic approach, this study has specific advantages to future pre-service teachers since it would allow for future action. Further advantages may be that pragmatic aesthetics embraced aspects of other

aesthetic movements including: Idealism, Expressionism, Feminism, and Deconstructivism. The use of public art as an educational tool is not unique, yet there have been few studies concerning the effects on students, fewer that involve pragmatic approaches and none under the unique situation of this study.

To deeply understand the meaning created by the experience, the study used van Manen's 1990 methodology for phenomenology, but with a few changes to focus on the perception of experience rather than description. The focus was on the phenomenon, formulating the phenomenographic question, explicating the assumption and understanding and creating an existential investigation by using personal experience, tracing etymological sources, searching for idosycratic experiences, obtaining experiential descriptions, and consulting literature. Upon data gathering, a thematic analysis that involved isolating thematic statements and determining essential experiences. Through the exercise of writing and rewriting, the focus was experiential without being personal stories or a heuristic inquiry (Emery, 1996).

Outline.

Chapter two, the study investigates the literature related to the Western aesthetic tradition: mimesis, the sublime, the expressive, the existential, feminist, and an extensive look into pragmatic aesthetics. The chapter also to discusses some of the early research behind the Discipline Based Art Education movement, and links that movement to modernist condition, which should raise doubts about it's growing influence over higher education. Finally, the chapter

examines the history of the studio in higher education and other similar programs, particularly the influence of the Bahaus tradition in American universities after World War II.

Chapter three outlines the field research methodology, the methods of collection, efforts to ensure confidentiality of the subject, and protection of the subjects. Also, chapter three outlines the methods used to analyze the data and clarify the meanings revealed in the data.

Chapter four, explores the relationships that occur between the students and the larger society and the meaning that was created within these relationships. It delves into the aesthetic meanings generated by the students, the meanings they associate with the traditional studio experience and the community as studio through field research. The field research took place through journals, interviews, conversations and shared experiences.

Chapter five will analyze the data collected in Chapter four using phenomenographic reflection, thematic and peer debriefing. The phenomenographic reflection and thematic analysis allowed for meaning units to emerge from the research (Jeffers, 1995). Peer debriefing allowed for recognition of complexities of meaning within the qualitative study, that the original researcher may have missed. Peer debriefing also examined the work for issues of bias and missed themes (Cooper, 1997).

Chapter six discusses non-generalizable conclusions about the experiences of this group and the meaning of the experience to them as

individual students, as a community of learners and as a community of action within a broader community . A closing summation returns to the question and purpose of the study to summarize the descriptions, findings, insights and reflections of the researcher.

REVIEW OF THE LITERATURE: CHAPTER 2

Aesthetics, the mimetic tradition.

Aesthetics is easily defined as the philosophy of beauty. That, too brief a definition, often discounts the complexity and richness of the discourse that constitutes the aesthetic discipline. For the sake of this study, aesthetics will be principally Western, as it seemed to have the greatest impact on the study.

Idealism has been the measuring stick for much of Western thought. Idealist aesthetics has given the west it's mimetic, or imitative, traditions. The stature of Aristotle made his writings one of the best sources for conceptualizations about the particulars of idealized aesthetics, as it related to contemporary society (Butcher, 1951) . In Poetics, Aristotle outlined the beginnings of the western hierarchy of thought when he identifies a divergence in poetry into a more tragic domain occupied by nobler and more serious writers, and the trivial actions of meaner spirited that prefer satire or comedy (Aristotle, 1951). To Aristotle, the comic was a lower imitation, an ugly type of imitation and Aristotle saw all the arts as a form of imitation. Poetry was the superior artfom because the author was limited only to the mental faculties associated with words. Because language was mental, it was closer to the cosmic sense of the ideal. Dance, because it utilized movement was next, followed by music and its sound, which moves through space, and lastly the visual arts, which depend upon the action of the hands and consequently, Aristotle relates it to a workman-like endeavor. Moreover, painting and sculpture are limited because they are

arrested movements, even though the shapes and colors excite the mind to remember motions from the past.

Imitation was and is what the mimetic tradition is about. Aristotle (1951) states, "A work of art is a likeness or reproduction of an original, and not a symbolic representation of it "(124). It allowed the artist to draw from memory, or add corrections, because the pictures of the mind exist in a realm Aristotle (1951), called "phantasy" (125). This was what we now call visual memory and artistic license.

Additionally, Aristotle's Philosophy of Idealism was limited. To Aristotle the arts cannot pass beyond the range of sensory experience and have no insight into the nature of humans or the soul. He believed that philosophy was the only realm for that kind of understanding. However, the outward world was and should be studied, which is an opinion quite different from that espoused by Plato (and quoted by Aristotle, (1951), who said, "The greater and fairest things are done by nature, and the lesser by art" (161). So while creating a hierarchy and limiting the roles of art to that of imitation, Aristotle did raise the possibility that the arts could celebrate nature and exist as an intellectual pursuit.

For Aristotle, aesthetic pleasure was derived from emotion. These emotions allowed for pleasure and enjoyment, which served to limit the role of the arts. However, taste and pleasures could be cultivated in this world of the Greeks. They, thereby, constitute the arts as a higher element in the role of community, and by recognizing the civic (social) role of art, Aristotle relates to

the needs of this study as would any mimetic art form, because the mimetic tradition remains a viable artistic tradition.

The search for the sublime.

Hegel, Kant and the rationalists expand on the mimetic tradition. While they still limited the arts to an imitative role, these aesthetes added the concept of the scientific study of the arts and beauty. Seeing art as the concrete side of metaphysical beauty - an expansion of the idea from Aristotle -that develops objectively into a historical series (Hegel, 1885). For Hegel (1885), the mission of art was to :

> gather the scattered threads of this Beauty as it exists in symbol, in nature or in reality in human action and form it into a unique presentation, thus to fix for the imagination the transitory beauty thrown out in the development of the universe: or it is to exhibit some phase of the contradiction and the conflict in the passage from the actual to the realization of the ideal; that is to exhibit the sublime (21).

Hegel describes a high concept of beauty that may be associated with the tragic, that is the beauty of the sublime, a beauty that may embrace ugliness in exchange for power. Moreover, Hegel recognizes that art, though now free of dealing only with a narrow definition of beauty and accepted as a rational pursuit was not science. Hegel (1885) states that ". . . art does not abandon the individual form as perceived by the senses and makes no effort to generalize it.

(13) By this Hegel was stating that though linear and rational in it's development, art because it made no attempt at discounting the individuals perception, was unique because it is not generalizable, thereby, allowing art to move the hearts of the viewer in ways more profound than science. Hegel (1885) believed that "*humani nihil a' me puto*" which translated means, art watches for the potencies that slumber in our souls (18).

As I stated earlier, Hegel described the conditions that would constitute what he terms the end of art. Instead of presented us with the real, the artist presents us with the imitative, the bizarre, and replacement of reality by illusion.

Additionally, Hegel stated that art, particularly Western art should not be an abstraction, for the Christian god was a concrete God (as with many aesthetes Hegel ties is philosophy to religion). He claimed that to embrace concepts of what artists today call non-objectivity, would constitute a sacrilege. Hegel thought that ideas like God should take their form in concrete representations that constitute the world of human experience. So, while opening the door for artists to feel comfortable exploring concepts like the sublime and the related artistic movements such as expressionism, Hegel raised barriers to any excursions into abstraction beyond the expressive.

Hegel also openly discussed the social role of the arts, recognizing that art was a form of dialogue with the past, but from the standpoint of the artist's present view, and in conversation with viewers who will look upon the art in the future. Hegel saw that only the reconciliation of these facts will lead to a true

mode of artistic representation. For Hegel, then, art served a social role as a historical record to preserve the beauty and morality of the past.

He also gave us one of the primary roles for the artist. The modernist paradigm has long embraced the concept of the artist as a heroic genius who adroitly melds genius with inspiration to form true originality. As Carol Becker stated earlier, many students still use this conceptualization of the artist role as their model. This model was coupled with the Hegelian concept of the painter as the most spiritual of artists, because of the manipulation of light, and in Hegels view light was the closest element to god. As such, painting can create a daunting mantel for the young artist to bear. Therefore, for the purpose of this study the aesthetics of Hegel are a necessity (Hegel, 1885).

Expressionism and the right to make ugly art.

Hegel's aesthetics were limited, particularly to the extent to which Hegel embraced the sublime. Nietzsche, however was not as timid. Nietzsche began his theory on aesthetics in the Birth of Tragedy, with a critical view of history, Nietzsche wondered if the need for pessimism (or tragedy) was necessary for true inquiry, and thereby any human growth. He found a pessimism beyond good and evil an aesthetic that was more complex than the idealism or moralism that preceded him. Nietzsche, like Hegel saw art as a progression. Like Hegel, he recognized the Idealists hierarchy of the arts. Unlike his predecessors, however, Nietzsche granted art the dualistic entities in the persona of Apollo and Dionysos, (Apollo, representing the plastic and visual arts and Dionysos the

non-visual and musical arts) (Nietzsche, 1956). Nietzsche, in personifying the duality of the creative tendencies, seemed to present the Dionysic as superior, a continuation of the Greek idealists. Further, he continued the mimetic tradition put forth by Aristotle, in that he still identified the ideal and, thereby, the imitative as the principle role for art. He also continued to recognize the tragic as the superordinate art form.

Nietzsche differs from his predecessors in that he exalted the sublime. He wished to call into play the strength and power of art and lamented the fear people have of art that possesses strength. This position strongly encourages the development of the expressionist aesthetic.

Sociologically, Nietzsche took some stances that have strong implications for this study, and could be particularly damning words to the advocates of a strict Discipline Based approach. With regard to the audience, Nietzsche (1956) states:

> He [the art student] no longer wants to have anything entire with all natural cruelty of things: to such an extent that the habit of optimism has weakened him . . . Our art is clear example of this universal misery: in vain do we imitate all the creative periods and masters; in vain do we surround modern man with all world literature and expect him to name its periods and styles as Adam did the beasts. He remains eternally hungry, the critic without strength or joy. . ."(112).

Nietzsche further railed against the schooling of taste and aesthetic in that it

garners only parroted responses from even the most naive audience. Which in turn, forced the artist to attempt to raise some form of moral indignation among the audience. The degeneration in the aesthetic discourse was weakened more by excessive light discussion that robs the discourse of any significant meaning. Additionally, Nietzsche sociologically identified the role of nationalism in the arts, and recognizes that arts of any nation, irrespective of its development, are seen as morally superior to all other nations by it's own inhabitants.

The existentialist path.

Nietzsche has, therefore, broadened the scope of aesthetic discourse, recognizing the limitations on the sublime and the living separation of art from it's own history. He also recognized the greater complexity of the sociological role of art. Specifically, the effect of culture in the appreciation of Culture (i.e Fine Art) (Nietzsche, 1956).

Nietzsche also called for a degree of personal responsibility throughout his writing, but the concepts that lead to an existentialist aesthetic may be better explored in the writing of Sartre. Artists, in Sartre's writing, are bound by their perception and to things in the highest degree; however, Sartre expanded upon mere perception, stating that the parts of art freed from perception are still art. Colors, like red, yellow, and green can be manipulated without definable significance and still retain their artistic qualities. In point of fact, the assembled ensemble of colors would also be inhabited by an artistic soul. The creation of this art object reflected the subconscious tendencies of its creator because the

choices that creator engaged have motive, even if those motives were so subtle as to be undetectable by the artist. These motives may drive the creation of an artwork, but that artwork will transcend the root emotion because in its creation the object undergoes a transubstation and transmutation. In such a case, the emotions are reposited in the work and the work now "is"(Sartre, 1947). The results on paper and canvas are, thereby, soul haunted and never seen as objective to the viewer. Additionally, processes of creation are too evident, and these processes are part of a subjective discovery which in an attempt to perceive it, we recreate the mental process that created the object. Thereby, our perception created the essence of the object being viewed. At that point, the object then becomes unnecessary. This statement does not mean the work of art has an end, or that its existence is no longer needed. Here, Sartre agrees with Kant (but not completely), he disagrees in the sense that the work of art exists as an idea first then as a physical manifestation. Sarte (1947), like Kant, believed that the act of viewing recreated the art every time it is seen, and, while this theory allowed for a degree of freedom, it also called for a certain aesthetic withdrawal, which some people believe is an aloof position of the artist, or "art for art's sake" (49). When in fact, this aesthetic withdrawal can be attained through an exercise widely known as automatic drawing or automatic writing which functioned to destroy concepts of subjectivity. Surrealism can free the mind through the destruction of the totality of the objective and create a new reality, thereby it allows us to put the image of the world to the service of our

minds (Sartre, 1947). For Sartre, the art world serves a larger social role by its service to the individual, both as the artist and the viewer.

Deconstruction.

The deconstructivist philosopher Giles Deleuze in The Fold (1993) added a different view to the concepts of individual perception and aesthetics. To Deleuze, perception is related to space and in post-Baroque Western societies space, matter, and time consist of fold, each fold in space created an opportunity for another fold, so space was made of an infinite number of these pleats. The pleats, and the spaces between them, contain the matter of conception the opportunity for ideas within the perimeters of the folds and between each fold. In each of these instances, the fold becomes what Liebniz terms a Monad (a physical description of the abstract concept Deleuze outlined). According to Deleuze; each monad exists like a car on the highway, within each car an infinite number of actions may be underway. Infinite cars on the highway, and within each car infinite variations, yet all share something in common, they are cars on the highway.

Aesthetic perception, like the cars, is made up of minute particles, monads of perception, similar on a macrocosmic and microcosmic level. Therefore, consciousness becomes a matter of threshold. Color, like the color green, exists at a particular threshold. Within this threshold, are nearly infinite variations of green and yet if there was too much blue or too much yellow, it ceased to be green. For Deleuze (1993), all. . . " perceptions are hallucinatory

because perception has no object" (93). Deleuze has, by his reduction of perception to a hallucinatory concept, and the conceptualization of monad, and the folded space, fills the Cartesian split with a continuum of conception and perception. Moreover, since Deleuze envisions that what occurs in the microcosmic, also occurs in the macrocosmic, then one could deduce that his social view of art and aesthetic perception would be a matter of threshold and full of infinite variations within a broader monad. It should be remembered, however, that deconstruction is a process, not stratagem or a theory, it allows for the analysis of the hegemony of the aesthetic (Derrida, 1989).

The feminist aesthetic.

The on going process of deconstruction allows for new perspectives and voices to emerge within aesthetic theory. Within the feminist perspective, there seems to be a variety of interpretations. Like much of later twentieth century thought, the principle contribution of this approach may be additional perspectives and viewpoints that contributE to an overall discourse on what constitutes the aesthetic experience.

When viewed from an essentialist position, it is difficult for me, a male to have an aesthetic experience from a feminine viewpoint. (Essentialists would claim that no matter how sensitive I am, my full understanding of the essence of feminist aesthetic will be limited by the fact I am male). There are viewpoints, however, that the feminist perspective brings to the study that are particularly relevant given that a large number of the students involved are female, and that

also presents another viewpoint for some of the males. Firstly, feminist aesthetic does not recognize a split between functionality and art, or high and low art. That split has often been thought to separate women's more communal activities from the pantheon of Fine Art. For example, the feminist aesthetic embraces and recognizes the contributions of artists who produce quilts, coverlets and other forms of needlework within the Western tradition. The feminist aesthetic also does not recognize the concept of art - particularly visual art - coming from a single creator. Instead the feminist aesthetic recognizes the contributions of the communal artistic experience. For the feminist, art may transcend its social function; if function and intention are critical to our aesthetic valuation as traditional, formalist, masculinist aesthetics why, wouldn't art historians view the works of Leonardo or Michelangelo at a higher level than say Marcel Duchamps' transformation of a urinal (Lauter,1990). Further difference between the formalist aesthetic and the feminist are that the traditional formalist aesthetic limits what art is to those aesthetic functions that serve to isolate and reduce what constitutes inclusion as art. The feminist aesthetic envisions an art world that is ever expanding, creating itself through a search for examples and models. In the end the boundaries between art and life are blurred and a degree of interaction between the two is critical. Formalist theory has seen the artist as a creator that can be superior to nature and operate toward the universal, as well as autonomously, of the culture. Feminist aesthetics views the role of the artist as a co-creator in a system that is interactive. The artist may learn their

techniques through formal educational systems or through the traditional craft of the culture in which the artist resides (or not exclusively the role of formal education). Feminist aesthetics asks the viewer to accept the work not as an independent, categorized creation or thing, but rather as something that will involve a myriad of responses. These responses are political, spiritual, social, economic regional and formal aesthetic and these interpretations are products of formal education and acculturation (Lauter, 1990). Consequently, feminist work often focuses on the group, a community of people, and it often embraces a pluralistic reality that is made up of connection, flow, or interrelation which functions to equalize the members of the audience and group. To these elements a degree of what feminists call "comprehenablity" is critical to the feminist aesthetic, which in part grows out of women's long exclusion from the secret comprehension of the learned elite (French, 1990). All these elements are key to the successful function of this study and relate to both its pragmatic aesthetic and its pedagogical basis.

Pragmatism.

The views of the pragmatist are that art is deeply rooted in basic human function (Dewey, 1934; Schusterman, 1996; Dissanayake, 1992). Art does not have a specialized function. Rather, art serves a variety of functions, many of which continue after perception ceases. Pragmatism also differs from analytical aesthetics in that pragmatic aesthetics contends that the aesthetic experience is the most engaging of all experiences. John Dewey in Art as Experience (1934)

said " the production of a genuine work of art probably demands more intelligence than does most of the so-called thinking of those who pride themselves on being intellectual" (52). So rather than failing to illuminate the complexities of the human soul as Aristotle claimed, art, for the pragmatist, is the highest of all human activities. Dewey also recognizes that art and human experience are by their nature chaotic, and that classification and compartmentalization separates and weakens art and humanity. In further contrast to previous theory, and yet analogous to other pragmatic positions, is the viewpoint that aesthetic theory is not static but in a constant state of change and is tested in experience. This degree of flexibility, and the fact that the aesthetic often directs scientific studies, makes art superordinate to science for the pragmatist.

Moreover, pragmatism differs from earlier forms of aesthetic theory discussed, because it does not recognize the role of high and low art for high and low society. Pragmatic aesthetic is for all and part of a total societal reformation. For Dewey and the pragmatist artist is part of a grand web of social, cultural and historical context (Schusterman, 1995).

Pragmatism envelopes and embraces the aesthetic theories of feminism and deconstructivism, in that, at the roots of pragmatic theory is the concept that encourages an ever expanding democratization of art. To that end pragmatic aesthetics embraces the deconstructive concept of dismantling the rigid conception of aesthetic theory as a universal center and a completed organic

whole. Instead deconstrucivism and pragmatism embrace integrated conceptions and unlimited freedom, born from opposition to organic universalism. However, whereas deconstructivism allows one to free themselves of the totalitarian bonds of organic universalism in aesthetics, it is pragmatism that continues to offer a healing vision that allows for future action (Schusterman, 1995).

The Pragmatic aesthetic was one of the first, in the writings of George Herbert Mead, to give large scale recognition to the social factors of perception and aesthetics. For Mead , perception first manifests itself in some kind of behavioral relationship. When multiple senses are involved, the perception becomes less illusionary and stronger. For Mead, the perception will result in some form of human action. This action from perception is ongoing, starting before perception, occuring and continuing throughout the process as the process continues, the act becomes more social. Mead calls this social aspect resistance. As one perceives, it allows for action the actions manifest themselves in the social realm and the resulting objects humans create are in part a social construction because of the act of resistance. Even when our actions seem to be internalized they are manifestations of a generalized other, as such, the thought processes in our head are a type of communal conversations with this generalized other. When they become externalized, this generalized other is modified by its interaction with the real community, and, thereby, the community affects the individual's perception (Mead, 1938). John

Dewey (1934) identifies a similar mechanism, he calls it an "experience" (44). These experiences he characterizes as trains of ideas, not unlike Deluze's cars on the highway. It differs in that a combination of conditions, both internal and external, accelerate or retard these trains, or modify the action of the cars. The aesthetic experience is conditional to the existence of the experience of an aesthetic object but the enemies of the experience are the middle of the road or the conventional. The world creates similarities in experiences which result in interaction but also functions to dilute experience. For Dewey, art is a social construction of both the maker and the viewer. Art becomes part of an organic impulse, not epistemelogical unity, and is generated from needs that come from experience. After creative action, this impulse has superceded the limitations of the body and is now subjected to the same experiential interactions that created the original experience (Dewey, 1939). The end result is a relativistic view of aesthetic awareness not one that is universal or particular, but rather one that is more reflective of the universe as it exists to our experience and, thereby, more accurate (Mead, 1938).

In a more contemporary vein, Schusterman - rather than describing perceptions - describes a conception called sense-making. Without the framework provided by acculturation, everything would be completely subjective; nothing would make any sense. If these words have no objective meaning placed upon them by acculturation, then they would be a meaningless jumble of abstract shapes (Schusterman, 1995).

More than meaning-making, pragmatist aesthetics impacts art-making as well. In Art Worlds, Howard Becker points out that making art of any kind requires the muster of resources. These resources involve community. Depending on the art form, the involvement of the community varies greatly. Theatrical productions involve a great deal of resources, poetry significantly fewer. As artists put together the resources needed to create, they involve a selective process that determines appropriateness of the material: the materials availability, its working characteristics, cost, available financing or funds for materials. This process brings in manufacturers and fabricators, distributors, and sometimes financiers and fund raisers. This process works to both facilitate and control the creative processes of the artist (H. Becker, 1982). Material availability, or the lack thereof, can assist or delay the creative process.

I once heard a story of an artist who was asked if he felt guilty for the price he received for a painting. He replied that the money allowed him to explore new materials and concepts that would be difficult without significant financial resources. On the other hand, in a conversation with another artist she thought she was more creative when driven from the lack of resources. It forced her to think about her images in different ways.

This process, of social interaction through money and materials, now imparts a transformation of the object, that in the West, results in changed meaning and monetary value to the object (Danto, 1984). In other words, the object has been transformed into a commodity that has a higher monetary value

than it did before the artist influenced the object. Now, the art object traditionally becomes property, property that the artist sells or relinquishes the rights to, in exchange for money. As such, the artwork is subjected to the property laws of the location in which it is sold. Most visual artists impart what the law calls "unique value" upon the object, meaning that it has one- of-a-kind value. For better or worse, this has been the traditional model for the high arts in the West since the renaissance (H. Becker, 1982).

Beyond simply acquiring the material, the pragmatic view of the artist is one of a transformer. Through the interactions of the artist, the meaning and nature of the materials are changed, but the artist is also transformed by their interaction with material. John Dewey (1934) states, "In an experience, things and events belonging to the world, physical and social, are transformed through the human context, while the live creature is changed and developed through it's intercourse with things previously external to it" (248). To Dewey, a well-ordered society respects the linkage that exists between the world of things and the world of mind. A separation of things and mind in the extreme to Dewey represents a social weakness. Makers of objects must also stay in touch with the nature material with which they work, to do less the maker would, in Dewey's(1934) words "loose sight of the ball (248)." The material and its nature must impact the maker of the object; otherwise, the maker will become excessively sentimental, prone to over planning and will in the end be unable to act upon the material, frozen by self-absorbed over analysis. The lost

innocence, due to over analysis, results in a type of hostility to new art forms, which leads to a form of disassociation.

Like Gablik, Dewey recognizes that there are new art forms that emerge within cultures that relate to social changes. Unlike Gablik, he doesn't attempt to explain it further. Rather Dewey links the projection of whatever contemporary theory of art happens to be the rage of the day then visualizes it as an overlay to the past as a matrix. (Gablik, 1977; Dewey, 1934). Whatever the case, the influence on makers of art is not limited only to the discourse of artists with materials and to each other throughout time. These matrices, however, do contribute to the creation of schools of thought. Through the discourse of these matrices, which constitute a view of the history of art, we construct a narrative that impacts and creates our reality. This, in turn, influences and creates contemporary thoughts; these thoughts, when grouped, make up schools (Mortensen, 1997). Some artists work within the mainstream of a school. They adhere to a standard imposed or created dynamically, and those whose work differs visually, inhabit the fringes of the school.(H. Becker, 1982). These schools (Of thought) also impact the makers of art, like the matrices of history, reflecting the streams of contemporary culture. In its worst case, schools of thought create academic imitators, who are bound to the traditions of the school, and utilize its tricks, rather than the true artist who creates within the deeper structures of the school of thought (Dewey, 1934). The schools are defined by those artists that are the outliers, the art that is not visually like the school's

work, these outliers function to shape and define the school of thought through visual and intellectual discourse. These outliers add intellectual definition, but for the artist, intuition and inspiration are equal to the intellect, and it is the application of the two which allows the maker to impact the material in a way that sparks new conceptual realities (Dewey, 1934) Theory is a discursive practice, visual art is not. To many artists too much theory is hegemonic infraction on the creative process. To artists the concept of art being made by a dispassionate observer is ludicrous. All artists though, embrace a range of beliefs and these belief systems constitute the theory of the maker (Van Laar & Diepeveen, 1998).

Other limitations on the maker that may come from outside sources are concepts of professionalism, like a school of thought, integrated professionalism dictates the nature of the artistic problems to be addressed and the methodologies that will be used to address them. This results in a shared history of solutions that allow for a degree of flexibility that prevents boredom and yet retains a recognizable similarity. This also contributes to the slower rate of change and, when coupled with the commodification of the art object, results in the traditional relationship between artist, gallery and museum (H. Becker, 1982).

The government or state has also functioned to limit and encourage creative expression through art making. States have, through both covert and overt actions encouraged the development of particular art forms and uses of

material. Overtly, the state has attempted to control what constitutes art through outright censorship, conversely, the overt actions of the state to encourage the creation of particular art form through public grants or support. Covertly, the same goals can be accomplished by the use of property laws, zoning, even closing streets and providing police for art fairs and film crews. The level of interest governments have, particularly in the West, has been proportionate to the breadth of the intended audience, regulating and impacting broadcast and popular art forms the greatest (e.g. radio and television), and having less impact on unique items or narrow-cast works (e.g. artworks, poems) (H. Becker, 1982).

To the Pragmatist the conceptual realities of deconstruction, material gathering , material interaction, audience interaction and the role of government, impact the maker's vision, and become part of the artists environmental interaction. This interaction and location, the work with the nature of the material, the social constructs (or school of thought), and the matrices of history cumulatively have a great impact on art that is made. Artist's have sought to create art through these modifying influences that have the ability to communicate to humans on a level below or beyond that of verbal language (more effectively and on other levels of understanding). The environment and the human interaction within it, coupled with traditions, shape and create the function for the artist. To remove the maker form the environment, both physical and social removes half of the impetus for making art in the first place (Dewey,

1934).

The artist as maker of objects consistently has an audience at the back of his or her mind. The makers may have different working paradigms, seeing themselves as shaman, hero, or entrepreneur; but to a greater or lesser degree the audience is present in all of them. The interaction between artist and audience often is a clashing one, because of contrasting beliefs in the role of art in society. This, in part, may be a result of conflicting belief systems. Many artists might have visions of themselves that correspond with the following belief systems along a complex continuum: they see themselves as a skilled worker, a virtuoso, a skilled technician, or they may take the contrary position as artistic anarchist.

Another belief system common to artists is the view of the artist as intellectual, an inventor or discoverer, a genius. Here, the contrary position would be the artist as naive innocent, natural and crude. Some artists envision themselves as entrepreneurs, independent heros, in the modernist mode. Conversely, some believe the only successful artists are those who turn away from monetary rewards, who become economic failures. Lastly, there is the paradigm of the artist as social critic, sometimes a social healer, or a mystic. Here the contrary position would be the artist as faker or charlatan. These paradigm myths limit and encumber what artists do, allowing the audience to easily dismiss or praise artists based upon the mythology of the paradigm. The conflicts of these beliefs with the expectations of audience are the source of

much of the discursive conflict present in the art world (Van Laar & Diepeveen, 1998).

When an artist innovates new work that defines the existing school of thought, they also serve to network the needed materials, suppliers and colleagues. These small groups provide a service to artists but also begin to function as an audience. Usually that audience is local but eventually, if the artist is successful the artwork finds a wider audience. However, much successful art never grows beyond a local audience, either because it is inaccessible, isolated, or simply focuses on concerns that are purely local (H. Becker, 1982).

In the traditional Western romantic aesthetic myth, what happened to the art work after it was created was purely incidental. Concepts of social expression were viewed as tainted, and as lesser art forms, unoriginal and lacking in creativity (Van Laar & Diepeveen, 1998). Yet, as we have already discovered, within the pragmatic aesthetic their are social roles that have had a major impact on the belief system of the creator of the work and the actual making of the object. It would be irrational to believe that the audience would not have a role in the creation and appreciation of the object. However, for the West, individuality and creativity have been equated. Individuality indicates rarity, which has traditionally been related to monetary value. Collaboration, has been one way to engage in the acceptance of social roles through creating art works, as well as to stand in opposition to excessive individuality and the

commodification of art (Van Laar & Diepeveen, 1998).

I have overheard artists complain that there are too many types of audience to focus upon, philistine, professional the noble savage etc. Van Larr and Diepeveen (1998) have identified three basic audience types:

The first audience type is "The Specific Audience". Often regarded as "selling out," the specific audience is a cultivated audience that is pleased with the artist's body of work and does not particularly want that body of work to change. That, in and of itself is not particularly bad however, an artist can please an audience without necessarily selling out, they may be deeply in tune with the needs of a particular group (Van Laar & Diepeveen, 1998).

The second is "The Personal Audience". This is the artist that holds total indifference to the audience, or at least so they claim. This distance can impart a degree of personal integrity to the work, also a degree of freedom. Here, the genius of the artist is too rarified for the general public. The commonality of the Personal Audience is a double edged sword often used by those who wish to marginalize art. After all, it is fairly self-indulgent to make art only for the maker. Students, because of a sense of powerlessness, claim that they are producing work only for a personal audience, so as to prevent a biting critique. In the public realm, it can be employed as a sales technique, opening the buying audience to the audience's own interpretation (Van Laar & Diepeveen, 1998).

The third classic audience is the "Incidental Audience". Within this framework, the audience is split between the maker and whoever else happens

to see the work. The incidental audience changes as does the interpretation of the work. When these changes occur, the artist views the audience as fickle. When, in fact, what is happening is precisely what was described by Mead Dewey, Van Laar and Diepeveen, the art is finding a social function (Van Laar & Diepeveen, 1998; Dewey, 1934; and Mead, 1938).

The social audience is a complex and changing one that has often been discounted in Western art, however the fact the we, as social animals can address contextual concerns about art, discuss the imperial nature of viewpoint and contextualize gender interpretations means that the conflictory role of art is one in which both the audience and artist are changed by the experiences of each. As such, the audience completes and creates the meaning for the art, so that to make art removed from the role of the audience is to make art that is incomplete.

Pedagogical implications.

The use of the Pragmatic aesthetic model stands in opposition to the more modernist, movement oriented, and formalist approach embraced by the Discipline Based Art Education model that dominates the K-12 curriculum and has begun to creep into higher education. This methodology seeks to impart aesthetic knowledge through a less integrated approach, by using aesthetic courses or workshops (Getty Center for the Arts in Education, 1992). Seen as an outgrowth of artistic criticism, D.B.A.E. builds aesthetic knowledge upon what Charles Dorn calls a "Schema-Motif paradigm", which bears a strong

resemblance to the copy work methodology embraced by the art schools of the nineteenth-century. In that older methodology, students critiqued works in a formalist modality based upon casts and works by grand European masters. Through practice, the students were thought to be able to transfer the skills learned through this exercise to their own works or aesthetic experiences. Though focused less on Western works than the nineteenth century methodology, the current D.B.A.E. model bears a strong resemblance (Dorn, 1994). In D.B.A.E,. the practice is modified a little by adding some aspects of critical inquiry that are employed in a highly controlled and simplistic environment, devoid of the mess and chaos that contextualism, environment and student freedom of choice brings to the classroom. The studio, then, becomes subservient to the historical models requiring students to practice skills acquired through the critical processes applied to the masterworks (Day, 1969, Hurwitz & Day,1995). In D.B.A.E., the separation of aesthetic theory from studio practices reflects a standing tradition within the movement that recognizes a separation in making things and understanding. In fact, National Art Education Publications in several books, still refer to Read and Lowenfeld for their research involving the studio experience for younger art students, which may reflect the anti-studio positions held by Broudy and Smith or at best the minimalized view of studio advocated by Eisner and Lanier (Arnheim, 1990, Dorn, 1994, Smith, 1995).

Throughout the D.B.A.E approach, connections and comparisons between the visual arts and larger social movements are called for by Dorn,

Smith and Day. This might parallel similar ideas within the pragmatic aesthetic, but given the teacher driven inquiry, but who decides what body of knowledge will be studied?.

While some of these concepts are being addressed through reforms of the D.B.A.E approach that make its assessments more authentic and its intellectual roots more inclusive, it is still an attempt at a movement centered approach to art education (Hamblen, 1993; Hobbs, 1993). Indeed advocates of D.B.A.E. rail against the "process-centered" approaches as functioning to encourage students to be creative in their art works (Wilson, 1992). Heaven forbid, we art teachers actually expect students to be expressive individuals. Moreover, the advocates of D.B.A.E. are still calling for students to recognize modernist concepts like universality and linear historicism (Wilson, 1992).

Though Doll and others call for more student choice and orientation in the common school curriculum, it is a certainty that for students of higher education, deciding on the body of knowledge to be studied is a must. That, however has not been the case.

Within the tradition of higher education, art is a relative new-comer, appearing from its apprentice roots in the nineteenth-century . Since the emergence of art as a teachable subject for higher education purposes it has taken many forms. Throughout 1800s the primary means of receiving an artistic education was through one to the art academies. The art academies were schools that were highly specialized, working to train artists in the necessary

techniques of the renaissance style -now characterized by the French Academy- and its variations that predominated the world of art prior to the twentieth-century (Efland, 1990). As the field began to question the historically embraced truths in search of a more scientific approach, the onslaught of the academies began. In the Early twentieth-century, the teaching of art in colleges and universities was limited to the role of appreciation. This scholarly study of art by lay people continued until the end of the World War II. At which time, a tremendous influx of veterans, who had experienced a more European approach to the arts, coupled with a pool of prepared refuge teachers, and the G.I. Bill, brought the making of art onto the American collegiate campus (Phelan, 1981).

Free of the tradition that bound the art academies and desiring to embrace the latest in pedogogical methods that would allow for students to fully engage in the contemporary art world, many of these new collegiate departments modeled themselves after the Bahaus. The Bahaus was a progressive German art school that existed from 1919 to 1933. The Bahaus method, embraced a scientific study of how works of art were made, what the properties of the material within the art work were and the analysis of the components of art, e.g. line, shape, color, value, etc. This model also introduced the concept that there can be many solutions to the aesthetic problems facing the art student. This served to change the focus of art-making, from traditional responses focused on craftsmanship, to a more formalistic approach to solving what Phelan (1981) termed "aesthetic problems" (7). The Bahaus approach also

asks its students to deconstruct successful artistic compositions of the past to provide models and components for the students own compositions (Phelan, 1981).

The early Bahaus, or "Staatliches Bahaus," was dominated by the personalities of Johannes Itten, Walter Gropius, Moly-Nagly and Albers. The courses these men designed were: the analysis of composition, the analysis of visual perception and the analysis of material. These courses, along with the addition of the traditional skill of figure drawing, constitute the foundation courses found in universities today (National Association of Schools of Art and Design 1998; Phelan, 1981). The foundation courses focus on isolated components of the arts; thereby, allowing students to create objects without having to consider the problems of a fully realized aesthetic creation. This foundation, later enabled students to enter the workshops, in which student would experiment with the materials available and push the limits of the materials capabilities for design. This hands-on approach dominates the advance or studio courses of art schools today.

The Bahaus is strongly associated with the modernist movement in the arts. In fact, many of the artifacts we associate with high modernism are inventions of the Bahaus and it's students. The Bahaus methodologies for teaching art are, in part, responsible for the post-modern condition we exist in today. The rejection of traditional forms, deconstruction of historic norms and analysis of the role of material and the environment are the legacy of this

experimental methodology (Phelan, 1981).

Unfortunately, changes to this experimental system was also a response to the personality of the instructor. Throughout the existence of the Bahaus, the curriculum and fields of study changed to follow the interests of these personalities. These strong personalities, and the close working relationship of a workshop may have led to the discipleship in the collegiate studio that Van Laar and Diepeen describe. Moreover, this form of study is highly scientific and as described earlier, takes place in an environment that is insular from the society as a whole.

Re-thinking the studio experience starts with John Dewey's Chicago school. He applied his pragmatic philosophy to pedagogy to create what is still one of the most radical departures from traditional education that has manifested itself into real classroom experiences to date. Like Dewey, this program seeks to subordinate knowledge to action and to create knowledge through reflection. In Dewey' s schools, there was a unity of thought and action and an institution in which students were considered part of a community. This community realized its power through diversity of acts. The community of learners self organized through democratic exchange, not a system in which the formation of the students learning is forced, but instead, a system which arises within the greater social context, creating situations in which such democratic realizations of self and knowledge are themselves art forms (Eisner,1985). Thus in this study by interjecting democratization, and social conflict into the hidden curriculum of the

study group I hoped to inject deeper meanings and remove the insular value that traditional studio programs have placed upon the students, while still managing to retain the more creative aspects of the Bahaus methodology.

While a number of artists work collaboratively, like printmakers and sculptors, these collaborations are usually a result of the nature of the material not out of some greater democratic urge. Moreover, working outside the traditional studio classroom is not a particularly new idea. Many "process-oriented " educators have used murals and other external exercises for years. The Community as Studio (CAS) project differs in its deeper underlying structures: the use of the hidden curriculum and social conflict to achieve its goals of dramatically reshaping the studio experience. One of the closest programs is Directed by Amalia Mesa-Bains at the Institute of Visual and Public Art at California State University-Monterey Bay. Here, students engage in a more self directed contract of study. Although, in the end they must demonstrate competencies in several areas, two of which are traditional studio and historical competencies, the other areas allow for democratic exchange. Teams must work together to solve community oriented problems, working through their diversity as a group to realize a broader vision. That broader vision had to include input from the audience, planners, administrators and environmentalists (Mesa-Bains,1997). One big difference between the two programs is that all of the CSU-Monterey Bay artworks are being designed and executed within the relatively enlightened walls of the university and without the problems of a

sometimes hostile audience or the restrictions of non-existent funding.

Many of the results that Mesa-Bains has reported, such as, a cathartic consolidation of life experience from diverse peoples, the letting go of personal genius for a more complex aesthetic experience, and greater personal growth among participating students, were important for this study as well. Her broader goals of developing a collaborative vocabulary for young artists and developing socially relevant roles for students were also shared by this study (Mesa-Bains, 1997).

METHODOLOGY: CHAPTER THREE

Introduction.

The study explored the nature and meanings of art, community and aesthetics that emerged when collegiate painting students engage in community-as- studio projects. This sixteen week study consisted of observations, interactions, interviews, and reflections that occur throughout these community projects. While the artwork produced was at the core of the study, it was the emerging students' perceptions and aesthetic thinking that were examined. Therefore, the interviews were taped and journals photocopied, to examine how aesthetic meaning was made within this social construct. All the interviews took place at the university in a secure location during normal working hours or in the field while the project was underway. All interviews and journal entries were reviewed by subjects to both further elucidate meaning and insure the accuracy of the statements. The data gathered were analyzed using the theoretical devices of post-structualism -including phenomenography - postmodernism, and pragmatism.

Initial considerations.

Site and participants.

The site involved was a small regional university of 4,500 in the south central plains in a community of 20,000. Discussions of the nature of the study were well received by the faculty and administrator of the college and addressed pertinent needs to the university community. The participant were determined

through regular enrollment in the Painting I - IV classes, which are usually 25-33 adults. This group consisted of 19 students and was made up of four non-traditional female students, three traditional female students, and two traditional male students and two untraditional male students, the remaining students opted out of the study. All of the students that started the study stayed with it through completion. I functioned as teacher/researcher and utilized the connectedness of my presence in the community to facilitate entry into the community for study. Interaction with community groups were determined by the choices the students made. In other words, which community groups we got involved with were determined by the students choice of project.

The college art department has an enrollment of between forty-eight and sixty students annually. Most of the students come from a lower middle-class, rural background. As stated in Chapter I, the student body tends to be ten percent Africa-American, eighteen percent are Native-American, three percent are Asian-American, and sixty-three percent are Caucasian. Over fifty-five percent of the students are female, and forty percent are non-traditional. This demographic allowed for a rich and diverse base that provided for a suitable background for the study.

Instruments and materials.

Instruments and materials for fieldwork included an audio tape recorder, a photocopier and a camera to record incidental evidences and artworks. Names or other identifying marks were removed from journals and reflective papers by

cropping or masking, and faces were obscured in all photographs. Additionally, two field journals were kept by myself, one to record observations, comments, drawings and maps of the students and their interactions with each other and community groups. The second journal was a record of personal insights, thoughts and explications, which did not arise directly from observation. All of the instruments and materials not in use while in the field were kept in a locked case to insure student confidentiality.

Instruments and materials utilized at the university included a computer with word processing /spreadsheet capabilities, and floppies. All field notes , transcripts, photographs, photocopies and audio tapes when not in use were locked in a secure location within my office on site at the university.

Issues of entry

My contacts with the Department Chair and Division Dean at the university to be studied was already well established, since I already worked there. They were briefed on the nature of the study and my role within it, and they granted their approval. Approval was also sought and received from: the Institutional Review Board for Human Subjects research at Oklahoma State University (IRB) (Appendix C) and the Human Subjects Review Committee of the studied institution. I met and talked about the nature of the study with the involved class to explain the nature of the research and the consent form (Appendix D). I also explained that the class grade would not reflect, nor be influenced by their participation in the study, and no student would be penalized

by choosing to not participate in the study. Furthermore, all students who chose to participate in the study were asked to complete a consent form. If students were resistant, it did not greatly affect the outcome of the study. While the class usually averages twenty-five to thirty-three students, I was less concerned with sample size and generalizablity, than the changes that occured within this specific population and the meanings these students created.

Role management.

Unfortunately, my role as researcher was not separated from my role as teacher, and consequently required that I employ techniques that van Manen (1991) describes as "tact." Consciousness of tactful teaching, such as being "other-ness" orientation, awareness of the "touch" of teaching, being oriented to meet the spontaneous, being subtle, and being open were essential. While these attributes are important to any teacher they are critical to one so fully immersed in the process of teaching and research. Initially within the experience, my presence altered the behavior of students. As they became less aware of my presence they became more spontaneous and open in their responses (Agar, 1980). To live the experience with the students, I needed to be a teacher and an idiot. By being idiotic, I was able to frequently ask apparently stupid but necessary informal questions, thereby allowing the subjects to interact in a more open way, much as they would to another participant. I believed that formal interviews were necessary, even though answers that the students gave may be jilted or contrived, given my role as

teacher. Only in response with other information, such as informal discussions or records of their actions, was the nature of the experience uncovered.

Reciprocity.

All findings from this study were made available to any interested party. This would include students, faculty, university administrators, and the Oklahoma State Regents for Higher Education. I believe these findings help illuminate the changes in aesthetic awareness, perception and artistic cognition that college students experience, as well as some of the impacts those experiences create within a larger community. As such, these findings may be useful to refine curricula and approaches to teaching art within specific systems.

Ethics and confidentiality.

The nature of the research is centered on what kinds of changes took place within the individual and the community. While individual identifiers were important, great care was taken to assign pseudonyms that bore no resemblance to the participants' actual names. (Students were allowed to choose their own psudeonyms.) Since contextuality was also important, contextual information about the individual that was pertinent to the study has been revealed, however, this was made clear in the consent form.

I was present whenever taping was underway, either in the field, classroom or interview situation, and I have interjected questions that elucidated statements, or actions. Further, I was then able to contextualize the nature of the setting and limit the taping only to matters of concern to this study. Study

participants did not have access to the audio tape recorder at any time. Any identifying names acquired during taping were eliminated during transcription, and I stopped taping when the discussion or interview became excessively personal or irrelevant to the study.

It was made clear to the participants and the faculty that all recordings and information were confidential, and that all identities were also confidential. No personal information that can be directly related to a participant's actual identities has been released. No material gathered has been used for evaluation of student performance or for faculty evaluations. No circumstantial information or hearsay about individual participants were used in this study.

Any student who chose not to participate in this study, or failed to sign the consent form, but appeared on an audio tape recording, was noted and deleted from the conversation during transcription. Any student was able refuse to participate or withdraw from the study at any time. Students that withdrew from the course, irrespective of whether they withdrew from the study were dropped. Any student request, formal and informal, that journal entry, comment or artwork not be included in this study was honored, although none exercised this right.

Field notes and recordings, while they were not being used were kept in a locked case in my office. All materials in my care, that were not in immediate use, were secured in a locked case while in the field. All audio tape recordings were destroyed after they were transcribed and all field notes were shredded and or destroyed in another suitable manner such as burning. Photographs

were retained from field notes but individuals are not identifiable, only groups. None of the gathered data has been used for purposes outside this study.

Research strategies.

Data collection techniques.

Data came from full participant observation, through lived experiences. Field notes were written and audio tape recordings were made of informal interviews, as well as conversations initiated by the participants to provide a rich description of the setting and events. Data were also derived from participants journals and reflective papers. Additional data, contingent upon the participants permission, includes photographs of artwork and photocopies of journal entries, reflective papers, and non-solicited media reports.

Managing and recording data.

I typically observed Monday, Wednesday, and Friday afternoons from 1 p.m. to 2:50 p.m. (though sometimes it lasted longer) and transcribed the recordings and elaborated on my field notes as soon as possible thereafter, usually before 24 hours had elapsed between observations. I coded my notes to keep track of names, locations, groups, maps and other pertinent data that arises. I also kept two field books, one with formal observations and empirical data, and one more subjective record of thoughts, feelings and personal reflections. All photographs were developed as expeditiously as possible.

Procedure and time line.

Observations began the second week of the Fall semester, 1999, and

continued at three day per week intervals until the group projects were finished. All observations took place between 1 p.m. and 5 p.m. The dates for observation were: August (30), September (1, 3, 6, 8, 10, 13, 15, 17, 20, 22, 24, 27, 29), October (1, 4, 6, 8, 11, 13, 18, 20, 22, 25, 27, 29), November, (1, 3, 5, 9, 10, 12, 15, 17, 19, 22, 24, 26, 29), December (1, 3, 6, 8, 10,12,15). From these dates and times, I logged over 135 hours of formal observation time. As this was a lived experience, it was conceivable that additional hours of informal observation may have accumulated to significant levels that I failed to record, but the impact of the interaction was so low it was difficult to perceive.

Upon IRB approval from both institutions and at the beginning of the Fall semester students were provided with consent forms. Upon assignment of the community oriented challenge, I began to record field notes. It was important to note that influence by the researcher was probably felt by the class before the formal observations began. van Manen (1991) states " We cannot help but be examples for the younger generation" (185). Irrespective of the students age, they are a type of younger generation. Only after I had received consent did I begin to record student statements, photographs, journals and reflective papers.

I then began to record my interactions with students, including spontaneous conversations, discussions, and interactions as they arose through the course of instruction and through the interaction of these students with each other and the community at large. I explained to each student involved that the research delves into changes in their understanding, and how they created

meaning within the constructs of the lesson. Conversations that were recorded and transcribed would pertain to the role of art in culture, aesthetic theory, and the CAS project as a whole. My involvement in these discussions was limited to: "what do you think your role is?" or "who is involved in deciding what is made?" Though it was difficult for me to make students feel as if they were not being forced to answer, much of the discussion took place in as relaxed an atmosphere as was possible, in an effort to facilitate un-planned responses from the students. However, no researcher gathering data in this fashion is without interactions with the subject, interaction that changes the nature of the subject (Agar, 1980). It is, in part, the changes that I, as teacher/researcher, impart that are at the heart of this study.

At the close of the term I organized the data through the winter break and prepared the formal analysis in the spring.

Data analysis.

There are four principal sources of data for this study. First, was the community as studio product itself. The project could have manifested itself as anything, a mural, an environmental installation, painting a row of rental homes in an artistic manner, this constitutes the product. Literally anything within the scope of the students' imagination, as long as it involved both art and the greater community. The second source of information was the transcripted conversations with and among students both formal and informal. The study focused on conversations that dealt with the nature of art, the role of art in

society, what constitutes art, and what constitutes quality in art. The third source came from journal entries, reflective papers and interviews that dealt with the above stated issues regarding aesthetics. The fourth principal source of data came from the interaction students had with the larger community; for example, securing permission, interaction with possible suppliers, interaction with different audience types, and unsolicited media coverage of projects. The materials were preliminarily analyzed for etymological sources, idiosyncratic experiences phrases, experiential descriptions and then broken down into smaller units (Jeffers, 1995).

Data interpretation.

Upon completion of the preliminary search for idosyncratic experinces, etymological sources and experiential descriptions, the data were subjected to a componential analysis and thematic analysis. The focus of the idosyncratic experiences was the broader lived experiences rather than personal stories. My primary task was to capture the meaning of the common themes and begin the process of linguistic transformations through reflection and re-writing . This writing is not a reporting of findings but a thoughtful restating of the lived experience. This intellectual process has allowed for the recapturing of the lived experience through the re-writing process. A focus on meanings was created, through the process by using language as a tool to understanding, which became apparent as a textual expression of the fundamental nature of the lived experience (Jeffers, 1995)

Study credibility was enhanced through the use of peer debriefing. In this process, peer researchers were chosen. These peers were at the same academic level and did not function as teacher or supervisor, but were well versed in the substance of the inquiry and methodology. First, the debriefers probed for bias, meaning and understanding. Second they assisted in further refinement of the research cycle, which had the potential assist in the development of other hypotheses. Finally, the debriefing process allowed for catharsis for the researcher (Cooper, 1997). In the following text the debreifers thoughts are bracketed and are cited.

OBSERVATIONS: A RESTATING OF THE LIVED EXPERIENCE: CHAPTER FOUR

A priori - Before the projects.

The painting studio can be entered by turning right down the hallway from the gallery, then immediately left. The room was divided into two sections. The area entered first was an old maintenance garage(Figure1). The walls were painted antique white with a coat of aging industrial aqua paint that covers the exposed structural concrete which served as the ceiling. A row of old jewelry benches functions as a makeshift counter. To the right , a long sink sat beside them, and two work tables are pushed against the wall. This small space was made smaller by the presence of two additional cabinets that were used for storage of the university collection. Walking forward through the old garage door, the floor slants, dropping some six inches, past the springs and hardware, and there was a newer addition built in 1981. It was larger, with white walls and a white ceiling; a clerestory window was on the east side of the room. An open beam ceiling, thirteen feet high, means the eight foot walls allow light but also noise and dust from adjoining studios to enter this part of the painting studio. A solvent recycling station was in one corner and painting racks line the wall to the left. More open than the old studio, this area was also perceived as more spacious and more pleasant. A door adjoins the painting and printmaking studio; students often meet in there. There are tables and chairs, so it was generally more conducive to talking in groups or doing work on a flat surface.

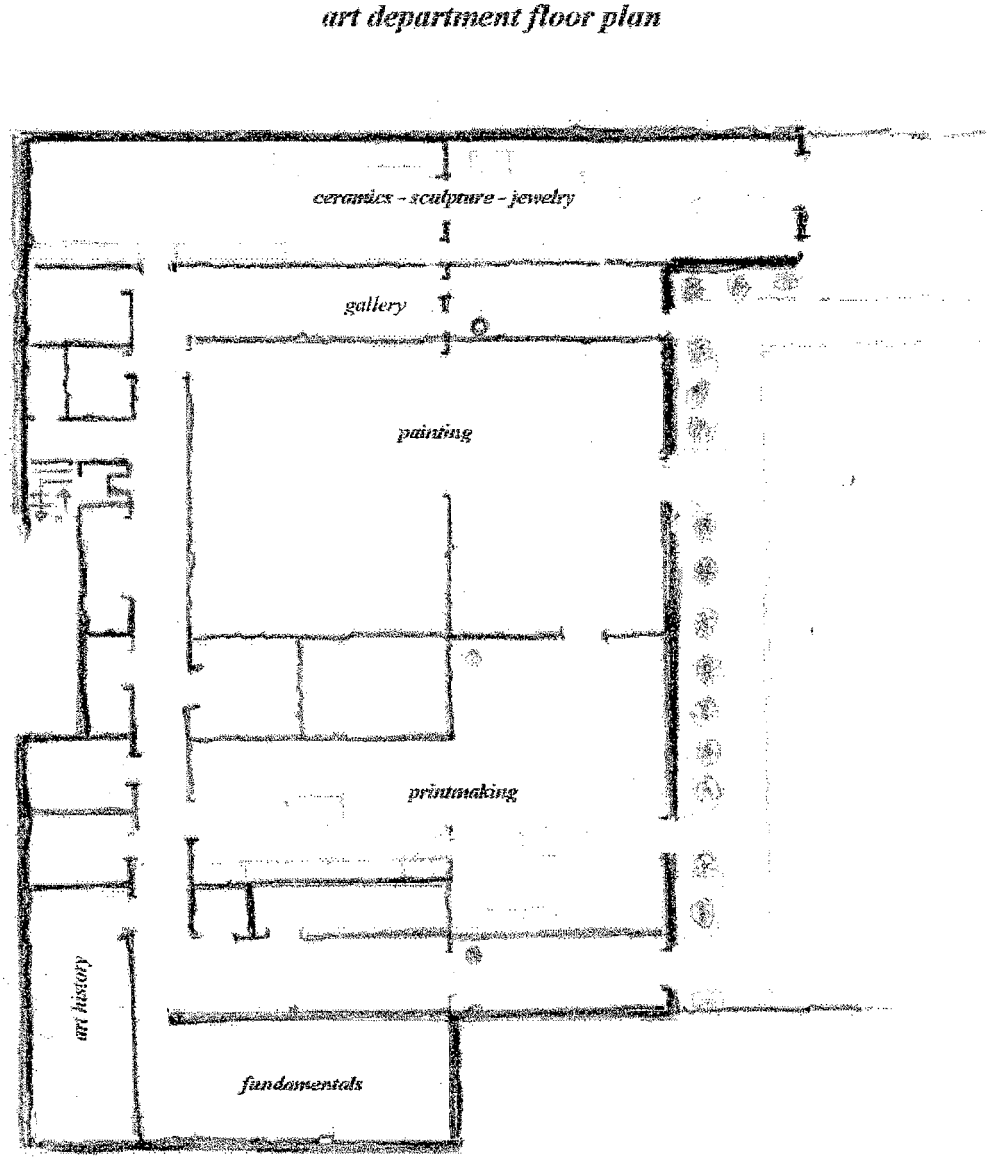
Also it allowed student access to other sinks if the front room sink is occupied. Space, and the fact that Painting I students are learning techniques, whereas advanced painting students are polishing and applying techniques, creating a situation where it makes sense to separate the Painting I students and put them in the front, or old studio area. This way I could demonstrate to the group or explain things without having them leave their easels, which they have arranged in a semicircle in the room. The advanced painting students tend to have their needs addressed one on one. They arrange themselves in the back, or new studio. This was also helpful because many of the more advanced students begin to experiment with scale: four of this semester's students would make works that measure in excess of eight feet in at least one direction

We began class in late August. In the southern plains, this meant the sun was brutal and blinding, and it pushed the heat right through the walls of the studios. Entering the air conditioned studio was at first a relief, but the crowded conditions of the classroom, and the number of people doing physical work, raised the temperature quickly. Beads of sweat were a common feature on many a brow. Dust swirled outside the studio in the adjacent parking lot. It had not rained for weeks, people like the plants, look worn by the heat. However the two weeks of working on basic painting instruction gave me an idea of student interests and work habits. Besides, it gave the weather a chance to break, but it didn't.

The painting students were given the consent forms and informed about

the study on the first day of class. Throughout the last two weeks some forms

Fig. 1 Art Department Floor Plan, charcoal on paper



trickled in, and a palpable excitement began to take shape about the group projects. The day before the groups were announced I meet with Stephen and Ollie.

Stephen was a senior. He and I talked about art work and life in a small town rather frequently. He's the classes "Van Gogh." He's held several jobs, from DJ in a gay bar, to cop, to punk rocker, before finally landing here. Extremely thin, in some ways he's younger than his 33 years, and in others he seems older. Ollie, on the other hand, was a traditional student and a junior; he was about 21 years old. He still wore the garb of a hard-core skateboard punk: long baggy shorts decorated with a long chain, Airwalk tennis shoes, and oversized t-shirts. Usually Ollie was quiet, but he was bright and always quick with a Cheshire-cat-like grin. We began to talk in the parking lot, kicking rocks and standing with our hands in our pockets. We talked about cars and the conversation turned to "art-cars." Soon we began to talk about Ollie making his 85 GMC pickup an art car. I commented that it was a good way to engage an incidental audience.

The next day was critique of the projects the classes had been working on to date. We met in the Printmaking room. The tables and stools provided an atmosphere more conducive to talking than the easels and rags of the painting studio. Students put up their work on the ledge of the white board and we talked about one another's work.

I have had a chance to observe working styles and methods and created

two lists that I believe balanced the skills and interests of the class. For lack of a better name, I chose to call one group "Ziggy" and the other "Zappa" (Okay, Ziggy Stardust and Frank Zappa, I guess I have dated myself.)

I appointed the most senior painter in each group as temporary leader to set a first meeting time and elect, or select, a more permanent leader. Leader was a misnomer; they principally set meeting times and conduct the meetings, but often they had not dictated what the group would do. At this point, it remains to be seen how these groups react to their challenge and each other. I often wonder about putting the most senior painter in charge. They are beginning to become serious about their studies putting together portfolios for jobs or graduate school, and they jealously protect their time. Leading a group was not high on their list of priorities. There are, however, others in both groups that would gladly step in to the leadership role, it was apparent in their eyes. Even though those who desire leadership don't often make the best leaders, a caveat I shared with the class.

Molly, a senior and Painting IV student is a serious painter just beginning to bloom. She has many diverse interests; a dancer; a reader of feminist philosophy, often a remarkable thinker who too frequently holds back. I can't help but think that, because she and Stephen are a couple, she plays Lee Krasner to his Jackson Pollock. Molly doesn't want to lead her group and was visibly upset by my asking her to do so. We talked and agreed that she can step down quickly, and she grudgingly took on the role until the class meeting was

completed.

During that initial meeting, I talked about the CAS project, which is in its fourth semester and introduced to some students the concepts about audience and collaboration. I told them that contrary to what they often think, many artists will work collaboratively, especially in the trades or in fields like, commercial art, designer, or teacher. I also pointed out that the audience was rarely discussed by fine artists, and we talked about engaging the three different audiences I outlined in the review of the literature on page 49: the personal, the incidental, and the specific (Van Laar & Diepeveen, 1998).

I also talked about how the project can take any form, from simply painting a house artistically to working environmentally, and that it must use paint, but it didn't have to be a painting. What I wanted to communicate to them was that they already possessed the answers to someone's problem; they simply seek out that problem. I also warned them that they should be aesthetic leaders. I was asked if I had any problems with them receiving pay for their work and I said no. This question had arisen previously and the school administrators and I both felt that there was sufficient precedent for students selling the fruits of their studies, even when those fruits are born as a direct result of the class process. Ultimately, how they arrived at what they did and how they did it were a part of the collaborative process and the focus of my interest. I wrote in my journal that I hoped today's discussion got them thinking about the nature of art.

Getting started: the Art-Car.

The Ziggy group had their first meeting today, September the eighth, and the group began to gather and hang like jackets thrown over the backs of the drafting stools in the Painting I studio. The stools are orange and look like something Captain Kirk would have sat on; they also tended to swivel when you least expected it, rather like the conversation that follows. The group began to slowly brainstorm options. At first they spent a lot of time looking at each other. Mike a vegetarian (who was always trying to save me from my meat eating ways), a non-traditional student who had been a veterinary assistant and came to art through a developed interest in photography, was the first to speak. He proposed a mural outside the department. (There was a large concrete retaining wall that runs perpendicular to the building.) He further proposed using photoshop to work up a proposal to present to the college administrators. Someone else mentioned an art-car, though not Ollie, who was in this group but absent today. I thought that perhaps they overheard the conversation in the parking lot. Then the conversation lulled, some twisted in the chairs, others talked about the pros and cons of the two un-developed ideas. I was asked what I thought, and I advised that while the mural outside the department was a good idea, the bureaucracies of the university have moved too slowly in the past to complete a project of that scope within the time-frame of the class. Moreover, I informed them that they are used to the insular environment of the college and that I really wanted them to engage people they didn't know, and see what

would happen.

That, however was more of a bombshell than I thought. I looked up and I got that deer-in-the-headlights look all teachers dread. So I suggested some options. Many businesses downtown have boarded the window on the second floor of their buildings, and, while downtown advocates have convinced some to remove these boards, others cannot because of rot or other concerns - perhaps a triomphe l'oeil window board. Another option was artful planting on abandoned industrial wasteland. At first someone didn't think there was any abandoned land in town. Others within the group quickly called them down on this, and pointed out that many such properties could use a good clean-up. From this point on I am unclear as to what happened because, I was called away to help another student with a painting technique.

When I returned they were talking excitedly about the process used in the Mural the last painting class produced. It was located behind the Public Library on the loading dock retaining wall between the loading dock and the parking lot. They were pleased, as a group, with the results it achieved (Appendix 1). At this point, I was called away again, and by the time I returned the group had decided to take a two pronged approach. One of the approaches advocated would work to extend the alley mural and the other would develop an on-campus mural.

A couple of days later, the group met again, this time in the Printroom; as I said, it was a quieter and more comfortable meeting place. Patricia, a non-traditional student who transferred in this semester from a junior college, was in

charge or at least she appeared to be; Patricia was a Painting IV student in her late forties or early fifties and many of the students seem to respond well to her leadership. She has a pleasant demeanor and elicited a quiet well-paced discussion from her group.

Patricia says that she has contacted the Public Library regarding continuation of the mural. She reported that the library was not interested in continuing that project down the alley, but was supportive of similar projects. Sugar, a nineteen year old freshman non-art major who enrolled in painting just for fun, states that she had found a car that the group could make into an art-car. However, several other group members seem cautious. Ollie, whom I talked with earlier gives encouraging words about how, with the right process the work will take form.

Ollie was beginning to emerge as a strong organizational leader. His influence was due, I think, to of his previous role in a CAS project that many students and the community at large seemed to think was successful - the mural at the Public Library. Ollie expressed that he was concerned about how the owners of this donated car would feel if the group chose to "glue shoes all over the car." Sugar stated that the car would be provided by a body shop, and that there was very little the group could do that the shop would consider damage. There were some conversation about how "cool" it would be to have a car to enter in the art-car competition in Houston: a contest that someone in the group have heard about. There was some talk about how an art-car confronts people

who do not expect art to be in that location, i.e. rolling down the street. Then some additional mumbles that I was not privy to hear, and general a lull in the conversation. I stated, that I thought an art-car would be fine; however, I warned, "Cars are well designed from the start and your concept will have to work within or augment that pre-existing design; this is not an easy task. Think it through."

Later that evening, I wrote in my journal that I was impressed that they are beginning to think about aspects of audience. Ollie's concern about "ruining" the car and how the owners might feel about the results demonstrates a concern for the specific audience. We also talked about the audience the car would engage. I wondered what kind of an impact it would have on the group.

As I leave for the day, Ollie approaches me with a technical question. "Would it be possible to cover a car with newspaper and have it stick?" I thought that there were a number of techniques that would probably have worked in that situation, but that we would need to experiment with them to be sure.

Four days passed and there was no car. I talked to Sugar about the car, or rather, the lack of a car. She remarked that it was delayed but should be here by the end of the week. Later that same day, Ollie approached me about the missing car. I explained Sugars dilemma, and we talked a bit about the need to mediate designs to make them do-able by the entire group. I described a floor made of laminated brown butcher paper, the paper was torn and then laminated

with glue and varnish to create a floor surface, as something that was possible for a large group to do.

Is a car, a car without a motor?

The donated car arrived, Ollie made arrangements with the campus police to park it in the lot adjacent to the department. This was necessary because it was unregistered and had an expired license plates. When the group went to move the car we made a shocking discovery. It seemed the reason it was donated was because it was engineless. The group now had to meet to try to decide what to do with a car that won't move under its own power, which ultimately begs the question: "Is a car a car without a motor?"

Several ideas were presented; paint it, cover it with drawing paper and let others' draw on it at the community Art Stroll (Art Stroll is an annual event sponsored by local merchants that showcases local artists with the idea it will bring shoppers downtown), turn it into a faux rock, paper mache' it. I rephrased each of the ideas and asked them to explore the options and possibilities of each proposal. One person contacted the Ada Mainstreet program office to see if it was possible to put a car downtown during Art Stroll. There are some technical conversations about adhesives and weather resistance. Eventually, a plan arose to have the car ready for the public to draw on at Art Stroll.

The Zappas finally get started.

On the same day the Ziggy group's car arrived the Zappa group called their first meeting. This group had been more hesitant. It contained more

volatile personality conflicts. There were a few people in the group, particularly Molly, Stephen and Aphrodite who constantly bickered with each other. All students have the option of changing groups, but none of the students have invoked that right. Moreover, Molly thought that as the leader she needed to have some idea of what the group should do. So I talked to the group about the goals of the project, namely collaboration, and doing something real (as opposed to the simulacrum of most course work.)

I told a story about a previous group that made ceramic pig heads, with the idea that they would place them along a road , maybe on fence posts. As the time to actually place the pig heads neared, the students who were to place these pig heads along these privately owned fences in the hills of southeastern Oklahoma, began to re-assess their options. (Messing with a rancher's fence is still a good way to get your tail peppered with buckshot.) Driving along the two lane highways that criss-crossed the area in late July in a hot un-air conditioned Ford, they stopped at a rural gas station and explained what they were up to, as they sipped colas and wiped the sweat from their brow. The owner, as it turned out, was a former art major, and, as they looked around the station, they realized the entire station was a form of installation art. He told them that he would welcome their addition to his work. The students asked if they could place the work on the outside of the station, and the owner agreed, allowing the students to nail forty ceramic pig -heads to the outside of his gas station. The students thought they would engage a hostile audience, but instead found a supportive

patron. The story, however gets better, within two days all of the ceramic pig heads are stolen, one and two at a time by local people. In fact, within the week, the owner moved the last two ceramic heads inside and added them to his ongoing work. Not only was the work popular with the gas station owner, but apparently, it was a big hit with the local population as well. The artists in the group thought that the pig-heads would be a challenge to people's sensibilities and thought the audience would be hostile. Instead the pig heads were well received and they found artistic allies where they did not expect too.

That story seemed to spark some interest within the group. Aphrodite suggested building a structure in the woods and she sited the prints of David Morrison, and his structures as a possibility. Some students questioned the project's feasibility. They wondered about a number of issues: how to get permission, overcoming the demands of the site (previously a similar work was done by a group in another class, but it was so small it vanished into the site), and the access to wild green spaces, are some concerns that the group raises. This was followed by a long quiet pause.

Kyle then spoke, he mentioned that off the Drug Court in the court house there was a mural that was started by, what the social workers at the drug court call a client, but left unfinished when he was sent to prison. Someone else suggested that the group consider doing something on campus, and, again, I raised my concern about the insular environment. Stephen said the differences in the ideas were problematic because they seemed to be so diverse. He

suggested that the group narrow its focus.

Ollie who happened to be working on a flat table in the room couldn't help but overhear and joined in. He suggested that the group get started and not worry too much about exactly what the project was but to get something going. He also added that they should not wait on those who choose to hang back, but push on, eventually like Tom Sawyer and the whitewashed fence, if you talk it up, others will beg join in. Everyone can participate, and the project will incorporate everyone's ideas.

Zappas progress toward an idea.

Finally, Molly suggested that the group list the current ideas and that each supporter of an idea look for a place to actually do the creating of the work. Still the group didn't want to stop talking, they continued to discuss different topics: the courthouse mural, time constraints, etc. There was a little joking going on, perhaps it was nervousness. Robert, whom I'll describe later, suggested that they scrap the art-car idea. There was no reason to pursue that idea since the Ziggys are working on an art-car. The conversation picked up pace. One student suggested a "village" and doesn't explain what is meant by that. Another student talked about the needs of the audience: who are they, what do they really need? Someone else stated that they need to get past the concept of an object geared for a large universal audience, and as a group become available <u>for</u> the audience. The group grows quiet. She continues, "In other words, make our art making skills available to help others realize their

visions."

Another student remarked, " You mean like working like at McCall's or one of the nursing homes? We could do face painting or engage in some kind of activity with them." Providing a service was considered as a possibility instead of providing an object. Stephen pointed out that object-ness is a mental trap, that art is often more than a product. Friday was scheduled for another meeting.

Planning a mural.

The Zappa group met again on Friday, the only item presented for discussion was the mural at the courthouse. Little discussion about whether to pursue that idea ensues; however, the conversation quickly turned to what constitutes a "good mural."

The reflected sun glared through the open door to the studio as Stephen worked on a stretcher frame. He remarked to the group, that sensitivity to the original architecture was key to creating a mural that transcends the awkward "cowboy and Indian on a wall that typify Okie murals." He also stated that a minimal, spare form best serves public art, and it shouldn't be too difficult to access nor too full of specific content, to be successful. The squinting students turned to one another and an energetic conversation followed. Much of the conversation focused on utilizing art-deco patterns in the mural. Similar art-deco patterns, they thought, must be found throughout the 1929 Courthouse building. However, the students were not sure they would find some aspect of art deco design there. A field trip was planned for Monday at 2:30.

A Visit.

The students who made up the Zappa group piled into cars and drove the nine blocks to the county court house. The Drug Court was located at the top of the building in the old jailhouse and the mural was found outside in a patio area on the roof of the main building (Figure 2). The Drug Court was accessible only by a narrow stairway that was obviously designed to slow escaping prisoners. The narrow stairs, and offices in converted jail cells, made for an atmosphere that was visually intriguing while at the same time a little spooky. The patio itself was accessed through a barred window/door and stairway. It presented many opportunities for the group. It was flat, and sunny and seemed to be popular with courthouse employees, who come outside for a smoke and the clients or court visitors that needed a break from the cramped interior conditions.

Art Deco architectural examples were found as minor decorations in what would otherwise be a federalist revival edifice. These art deco details were mostly found on electrical appliances like the lights and the elevator.

The group talked about the art deco accouterments and they also noticed that the old jail (the fifth floor of the courthouse is finished differently from the rest of the courthouse. Its raw concrete surface protrudes like an old tooth into the surrounding skyline. A passing consideration was given to applying some form of treatment to this part of the building to assist in blending it in with its surroundings. I suggested that the students descend to ground level to assess it

from a different perspective and discuss options. The converted cells didn't leave much room for the group and the court employees, meeting there to talk about the mural would infringe on the court, and we decided to leave the court to do it's business. Outside, the students notice the area was filled with excellent examples of art-deco buildings, including the Fire Department next door, the old doctor's clinic across the street, an oil company office, and the Post Office and City Library around the corner. Stephen suggested that they do some research into art deco murals and architecture. After some discussion, the group agreed the upper stories of the jail were just too difficult. Height, weather and complexity were big concerns. To undertake a mural that covered the entire jail would be too complex to do within the constraints of the class, but the small mural outside the drug court was a good candidate for their CAS project. The group voted, and it was decided that they would re-work the mural inside the parapet wall of the roof outside the drug court.

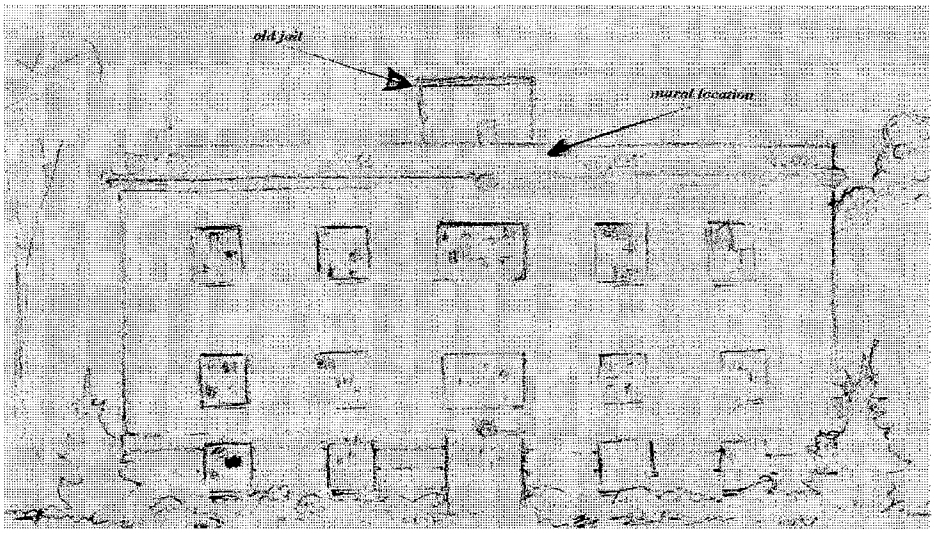


Fig. 2 quick sketch, Pontotc Courthouse, showing proposed mural location

Interview with Stephen

Given the fact that Stephen has had a lot of influence on the group, and was the most experienced student in the project, I thought it would be good to approach him with some questions. (The bracketed phrases are mine for clarity.) Sitting on stools in the printroom early one morning over coffee, I asked him:

Q: How many times have you participated in the CAS?

S: Every year since I've been here. Let's see, the wall was once (see Appendix A). . . three no, four times.

Q: Has your view of working with other artists [students] changed

throughout that time period?

S: Other artists? Yeah, I think so a little bit. Originally, I thought I would have to come up with the idea, execute it and everything. Most of our students aren't really that energized to do things. I thought I would have to give direction, but if you set tasks for people they are pretty good at getting things done. You still have to set tasks for people there is still a pretty lackadaisical attitude toward it, but it seems to be with every student that comes along. Maybe because they've never done anything like this before, I don't know.

Q: What can you tell me about your experiences working with other students, as far as the actual product goes? Have there been any problems?

S: What kind of problems?

Q: Limitations, surprises.

S: Usually I have ideas in my head that I don't give in to or that say anything because it seems like they're just not realistic. I think you have to gage the project by the community we live in, where we live here. There are just some things that aren't possible or feasible. Sometimes the project just gets delegated down to being a group mural basically. A lot of that is not the fault of the student because the resources we have

available and the environment just makes the mural an easy project. So a lot of people want to go along with that idea. The problems that I have encountered are due to a lack of commitment in class and development [of students] as an artist - that's one thing I've noticed- it effects the group project overall. You get people that have a hard time working togther because they're not sure what their concepts are either.

Q: So the groups are unsure of what concepts to share collectively?
S: Yes, and I don't mean to brag or toot my own horn but I think one of the reasons why it has been easy for me, and why I have been stupefied when people can't get it together, is that reason, [the groups are unsure of their concepts] I've worked hard on developing my concepts over the last few years.

Q: Do you think that is why you perceive the other members of the group fall back to you, you are a more senior person. I have noticed with past groups, the more senior people have a clearer idea about concept. Consequently, they do seem to do more of the conceptualizing for the group.
S: I think that's true for sure.

Q: How about your view on the audience? How have they changed are

there any surprises?

S: There has been the obvious one that everyone has talked about with the Pigs. We were trying to do something that would bewilder the audience and the community. We made these clay pig heads and took them to a sight. We were originally going to install them on fenceposts, but we thought that might cause some problems with the law. So we decided to take it to a gas station, whose owner it turned out was a former art student, and hung them up on the outside of the station. They turned out to be so popular most were stolen by the next day. Which was a big surprise . . . but y'know, maybe it wasn't such a surprise it was a pig head [a popular item in a rural area]. Maybe if it had been Hitler's head or something, and they got swiped; well no that wouldn't be a surprise either. [the Hitler reference was a joke at the expense of what Stephen might term, the red neck culture] I'm not sure. . .

Q: What about the mural behind the library? It's been a big hit too?

S: Yeah, it has and that is surprising because it's pretty graffiti-like sort of a Sargent Pepper's looking psychedelia. It is surprising that people took to it the way they did. One thing I have noticed about this is that you can tell people what art is, if you just commit to the project. A lot of people will - for lack of a better word - admire it as being art. I think if the group involved in it takes it [the making of the project] pretty seriously and does

it well,[it will be received as art], you know what I'm saying?

Q: Yes.

S: I think people will not question it [the artworks produced by the group, artistic legitimacy}. What was the question?

Q: I think you were talking about the role of art. So have your views on the role of art changed or evolved in the time that you have been here, and can you attribute any of that change to, or has anything been reinforced by, the CAS?

S: All the things I've said about the lackadaisical attitude of student and audience has been reinforced. A lot of that has to do with the community at large. We're not living in a thriving art community here. I mean that's to be expected to a certain degree [it is a small provincial town]. I think my views of art have changed a little bit. Originally, I wanted to make art that was a form of terrorism and that's kind of what the pig heads were. There is a type of revenge factor there. You know, art was always there for me, and I was always good at it, so it was a way to get back at society. My views on that have changed as I have gotten a little older. I am more interested in putting up views of myself and exploring my own ideas rather than just setting out to offend. The group projects that have seemed more successful, are the ones that seem more mature in concept,

which is a given I think. People are going to accept that [maturity of concept] more , there is a lot of lee way and people [the audience] do seem to accept a wide variety of art within those lines, like the graffiti wall. It was really surprising to me to see it, and what is really surprising to me is that no one else has really touched it - added any extra graffiti - except one time, and that was a couple of kids. The group got together and fixed it, and it really hasn't happened again has it?

Q: Not to my knowledge?

S: That's pretty surprising, because you would think that they would just take it as an invitation to just do bad graffiti, but it is pretty well done. But, I think the group projects haven't changed me as much as they have just gotten in my way, because many times I have had to front the group. When there have been the times that the project has come together, and there has been other people involved in the concept, which has been once or twice, (like the pig heads), it was a good group project. By contrast, the wall on the Cafe I had to totally execute myself. I had to come up with the idea, basically paint it myself because no one else in the group would really get up and work, and that's was an example of a bad group project. In that case, one person just winds up doing a bad version of their own painting. And its bad because other people come and add their own badly executed idea over the top of it just so they can

say they participated. I would have rather had done it myself if that were the case. If the groups really not going to work together.

Q: How do you think the project seems to be going this time?

S: This time it seems to be going okay. The people in the group are a little less exposed to the art department. A lot of them are first-timers, non- majors. That's got advantage and disadvantages.

I think the disadvantage is, a lot of them aren't sure about committing to anything they just seem to agree to anything; they just shrug their shoulders and say, "Well whatever anyone else wants to do." No one wants to make a commitment. No one is really sure what their concept is, and what they want to do conceptually. It seems like they don't put much thought into it.

Q: Do you think there are any people who have conflicting concepts in your group right now?

S: There's no doubt about that. Some people are in conflict, some would like to make it a soapbox for a petty issue. Another would like for it to take a religious turn. There is probably some conflicting interests there, but they aren't speaking up. If they could battle that out it would probably make the piece stronger because of the communication factor. There

seems to be pressure on me to try to get it organized, and it seems they are depending on the senior person to make the final decision on everything. Unfortunately, there may be no way of ever getting around that. It seems natural that people are going to find a pecking order in any group, maybe I should try to work with it.

Q: Do you think the seniors, and by that I mean the most advanced painters, would get more out of it if the others had more passionately held beliefs?

S: I wish, but I think it would help me as an artist. Instead, I get deeper into myself, and my work gets more extreme and some ways gets better. But, I would like to learn more about them as artists.

Q: You and I have talked about the role of art. The conflict between the elitist position, and a more democratic position. Has your experience with the CAS altered , reinforced, or created the position, and what is the position you have on this issue?

S: In some ways, it affirms the elitist position. Sometimes people realize they have an idea, but they come out with it too late. I think that it affirms, to a point, an elitist position because if there is not an elitist in the group than the projects just fall apart. I am trying to think of two or three examples, but I can't think of all the leaders we've had. . . Anyway, with

some of the projects the concept wasn't executed well because the leader never really asserted a position. As an elitist, you are kinda' going down a bad road too because now your not just doing something to hang on your wall. It's something in the public eye, and if your not considering anything other than the normal student considerations then you're going to have problems.

Q: Because it is going in the public eye, do you think people are more critical of one another, than say in a traditional critique?

S: Yeah probably, I know that this go around can break people into groups that focus on a task, and it doesn't get confusing that way. If everyone has a vote on who gets to do what, you still get the shrugging of the shoulders, as far as what everyone does. I think other groups have worked better. I think a lot of it has to do with me being in the group, I have a pushy personality, but people are intimidated that I'm going to get mad, and they're probably right. Maybe it's not as elitist as I see it, other groups do work well together.

Q: What's the role of art in the future?

S: I can only relate it to my own experience, and, in my mind, throughout the last 50 years, art has become more personal. The idea of the group project seems like a good idea but I don't really like it. Because I don't

really like people. I would like to like the idea of the group project, but for me art has always been a companion I could count on when everything else in the world seemed like it was falling apart. So I don't want anyone else getting in the bandwagon with me. It's a very personal thing, and I get really touchy when I have to work with other people. That's just me as an artist, though. As an individual, I like the idea of the group project. I wish the community was more involved in art, and people were more interested in art. Period. So it's a double sided coin on the group project.

Q: So you are really torn between the artist as elitist who proclaims from an erudite position and a more democratic form of artist?
S: I really do like that idea but, as an artist withdrawn into in my ego (or my split self). I don't like it at all. I don't want anyone even messing with the presentation of one of my frames. In some other ways, it seems like the only solution to a lot of things; it's a great form of communication for one. I guess that's part of what intrigues me about art because after a while the images become the thing.

Q: One more item, you and I have noticed that there are weaknesses with the CAS that are technical, would you expound on those?
S: Yeah, the main thing is to get the community at large to accept the idea of the student artist. Because we live in a town that doesn't really work

well with the university anyway, unless it has to do with the athletics program, and that's not being sarcastic. The other college I was associated with was that way, too. The college was in conflict with the town and visa versa. You know though, the Large State school lives more symbiotically with its community. There is more of a financial exchange. Here the student is seen more as a snob or "intellectual type." So, part of the problem with the CAS is making art that people are not only willing to see but that agree that it is art. Probably one way to get people to agree these student concepts are art is to get the community more involved, not in ways that are expected, by art students. By getting more in touch with the city council [and relating to that group] in things that they understand.

Q: In one respect, that kind of outside involvement, was then part of the success of the project at the library, and the project your working on now down at the courthouse. . .

S: Yeah, but the painting the side of the cafe didn't make much of an impact, no one really cared, and it was expected because it was on the side of a college-type cafe. When we paint the wall of the courthouse or the library mural your getting involved with respected city areas that are "connected," and that seems to be the only way to give this art to the community and have them have any respect for it because there has to be a relationship.

Q: Whereas, you didn't have a relationship with the pig-heads. That was more of an incidental audience.

S: And that was interesting. You certainly learn something about art if your open to it.

Q: Did you sense that there was a real openness to the project at the courthouse?

S: Yes, I think so, and they're willing to back off and let you have more control, as opposed to if they think your going to be a hack student. If they find out your really serious and know what your talking about they are more receptive. That's what happened at the Library , and I think this one's going to be that way too. Right now they have a bad landscape, hacked out there. Someone in our group was worried about us painting over that landscape, and I said , 'Absolutely we are painting over the landscape. That's why we are there. We are going to show them this stuff sucks and we are going to put some good stuff up'. A good design and which builds on the Art-Deco relationship to the building, and, if that's shown to them in a verbal and visual manner, I think they will take right too it. If you just go right up there and start painting it, they don't feel like they have been involved. You have to help. Invite them in, you know? Let them have an opinion because then they will go your way every time. It's just a matter of involvement.

Q: Do you think it's because you, as a trained artist, have greater aesthetic knowledge?

S: They [the audience] just want to be involved, but when they are left on the outskirts they are just going to smirk at it because they weren't asked. So, I think it is important to the group and the group projects to involve the audience more. To me that's real involvement.

Q: There was one other thing that you noticed. You mentioned that you need a certain length of time?

S: Yes, you just can't shove one of these things into a small envelope and expect it to work. There needs to be time to plan and arrange that team breakdown. Not everyone has to be painting it. Not everyone has to be designing it. Rather, assignments should be made by who has an interest in painting it, designing it or whatever. . .

Q: Almost a pre-modern approach to art making?

S: Yes, where you're working together, but within the individual groups you still have enough artistic freedom to see your area through. That seems to make work it cohesively (October 1, 1999).

That same day. . .

Ollie and Mike stopped me later that afternoon and asked if I thought newsprint would adhere to a car with 77 spray adhesive. I said I didn't know,

but thought we could certainly try a little to see how it fared. The results were best appraised by Ollie who remarked, "By gosh, it works good, with no glue bleeding through and a really strong bond." That cleared the last technical hurdle for the Ziggy group, and, within a couple of days, they were covering the car with newsprint. As they worked, they talked about principally technical issues like cropping the paper, the best technique for overlapping, how to stagger and randomize some of the paper sheets. When they were finished, it did appear changed, rather like a wrinkled new car. The paper provided a soft and inviting surface, but the group realized that the paper was fragile when exposed to the elements. So a plastic tarp was fashioned and placed over the car to protect it until the next phase of the project.

Art Stroll

It was mid October by now and the temperature has cooled to a more tolerable 90 degrees. The mornings, however were becoming fresh and cool, and such a morning met the Ziggy group as they prepared to haul the car downtown for the Art Stroll. Art Stroll was an activity sponsored by the Mainstreet organization inviting local artist to display their works on the sidewalks and shop windows of the town. It was hoped to encourage the visual arts and downtown shopping. (I think it is interesting, the link that people make between art and commerce, even as it manifests itself in this somewhat provincial small Midwestern hamlet.) It's five in the morning, and the light was just beginning to creep over the eastern horizon as the wrecker hooks on the car

for its trip to a downtown parking lot. The lot was chosen by the City manager and lies somewhat outside of the dedicated art stroll area. Turn out was light throughout the entire event, and by mid morning I focused on observing events at the car. Several young children were working on the car with crayons, most of the images are fairly typical of very young children; mandala type figures, images of sunshine and people, many of the images were very linear and smaller than 12"X 12". Elizabeth, a studio art major, was working with the group and tried to encourage the children to fit into adult-like concepts of good and bad art, encouraging them to draw "correctly" and to render things realistically. Most of the children I observe, however, pay her little heed. They just jumped right in and worked in a developmentally appropriate manner. The older children utilized pop images in their work, often rounding out their creations with graffiti like flourish of words. "Homer School rules" was a common motif after the Homer grade school choir performs on the stage just forty feet away. As for me, I found some really powerful images in the pre-schematic and schematic drawings that tended to decorate the lower regions of the car. I noticed a family approach the car, they drive up in a beat up maroon '78 Catalina, Dad and his entourage, a large family, was disgorged from the car, and the children were encouraged to join in on the Art-Car. They characterize, in part, what the intentions of this project were, to put art students in contact with non traditional art patrons. I watched while this patron of the arts interact with the Ziggy group. Dad was a about 6'2 and 180 pounds wearing a

disheveled Hawaiian shirt, fuzzy goatee which when parted for a smile reveals two missing front teeth. His children appeared to be about five and seven, one girl and on boy both toe-headed and freshly scrubbed for the trip to town. Mom held back near the car throughout the interchange, keeping to her socially constructed gender role of submission, but dad was loud and gregarious, he encouraged his children, and gently "corrected" their artwork, eventually even joining in on the action. Here are Elizabeth's thoughts about the encounter:

Q: Let's talk about the guy and his little 'casso's,

E: Okay.

Q: Tell me about him. You talked to him for a while. Describe him.

E: Well he was a slender small man dressed in a Hawaiian type shirt. It seemed like his hair was longish and scruffy, straggly, yes scruffy. He was perky. [She laughs, and admits]. He was loud. I doubt you could take to much of him because he was obnoxious. He was very proud, of his son who went to draw some pictures [on the car]. At one point, he came up to me and began to talk to me about his son being his little 'Casso. And I didn't say anything to correct him right away but he obviously tried to encourage his son to enjoy art and take part in art which is a good thing.

His education level - I would put on the lower, education level. [She is

obviously searching for a word.]

Q: When I saw him, I have to admit that I thought "Hillbilly" .

E: Yes, I did too! [She seems relieved.]

Q: They came into town from the country and this was their big day on the town, wasn't it?

E: Yes, I agree with that! He didn't . . .[this was unintelligible.] Another child was on top of the car and she was drawing I had suggested that maybe daddy could trace her hand for her. You had said something about not trying to influence the little children, and I think that made me think a little bit because shortly after that, this man's son was drawing something. The man looked and said "I don't know what that is." [Then] the father took the crayon and drew a circle around whatever the figure was that the child had drawn. I thought," how sad" because he was trying to fix things for his kid, and I really didn't think it added to the drawing that the kid had made. It was better by itself, before the father put his mark on there. I think he wanted to do well for his son, to encourage him, but he was extremely domineering. His son may not have a chance, not realizing the father is not letting the child think for themselves.

Q: Do you think these were people who traditionally, would be a museum

or gallery audience?

E: No, I would be surprised to see anyone like that in a gallery.

Q: Are these the people that, traditionally, artists have painted for?

E: No, I know some of them have, most artists didn't paint for the poor. I think it was kind of neat that even though he got the name of the artist wrong. . .

Elizabeth is interrupted by a second student enters the conversation "Sam"

S: I was thinking that myself that some people don't even know who Picasso is. Period.

E: Right, and he knew a little bit, and he must have been wanting to appreciate more than just mimetic art, the realistic things that we see . They were very excited about the prospects of there being cultural events available to them, even if it was just a Saturday in town. There was something for them to see, and even get to participate in a little bit.

S: I grew up in Ada and we never saw anything like that, anytime, when I was brought up, they didn't have anything on main street except parades. You never had any experiences in the arts.

That's why I'm so ignorant [Sam laughs.]

Q: Think about how this experience has changed your view of art. You, the group, may have changed this mans view, but what about yours?

E: The biggest thing that changed my view was that you had made that comment about children's art, and not but a few minutes later that man came and got in there and took that crayon, [it's amazing and too bad] that we do need to let children express themselves.

S: But he may have wanted to, too. That was a way he could join in with the child. A lot of people do things with children that they wouldn't do by themselves. You go down to the park where they have the train, well there's grown-ups who won't rode the trains alone, but they will if they have a child with them. The thing I really liked about having small children was that you got to join in on all that stuff again, 'cause you have to help them, Sam has a sarcastic tone to his voice.

E: But maybe we should let them do theirs on their own.

Q: So your saying that the adults need to join in, but also need to leave the children alone. Do you think that maybe you saw the power in children's art for the first time?

E: I don't think I had seen the power of children's art until the father put that mark around the child's drawing, and then I thought he should have left it alone. It was nice by itself. I don't think I had ever thought about that. I've never thought about children's art before except for my own

children. That day I saw that they were really pretty good, I thought (October 15, 1999).

Q: Yes the mark is interesting, and now you know why some artists find it so intriguing, and try to emulate it.

E: Yes! (October 15,1999).

My additional notes on the subject are remarkably similar to Elizabeth's recollections, and in my journal of inferences I remarked, "The artwork experienced by this family encouraged them to interact in an aesthetic fashion. Granted it wasn't the rarified air of the Met or even the DMA (Dallas Museum of Art). The family saw the art's value as entertainment, but it was an authentic and direct participation in art, and the process of art played a big role with that interaction."

Mike's thoughts.

Though not directly evidenced in my observations, Mike seemed to have a lot of influence over the group. He was not too heavy handed but there and I asked him some of his thoughts about the Art Stroll experience.

Q: Tell me about Saturday. . .

M: It went slow, pretty slow. Some of us that were there started doing some drawing, just to overcome the blank canvas, to get things started. I think it was a bit of a surprise,. I kind of got the feeling that it was a bit of a surprise for people to have something like that down there [Art Stroll].

Q: Why do you think that?

M: Because they get into the "Tent Lady" attitude. You know, the ladies that display their paintings under the tent. The middle-class, hobbyist painting thing. In that regard, I think our effort was real worth it. I think that in bigger cities and the coastal cities [like New York or San Francisco] more commonly see non-traditional forms of art, but around here they are not [available].

Q: How do you think the audience's response was affected by that contrast?

M: What do you mean?

Q: How did they act toward you, perhaps?

M: Everybody was really nice but you could tell people where taken aback by it, but then they began to apparently change. And you could see that they had never thought about art in that way before.

Q: Is that good or bad?

M: Well, from my point view it was good because it told me that we had succeeded and brought an eye opening experience. It will make people think a little differently next time they look at art . I just think that it's really central to people's understanding. Another thing that was interesting

was how it affected me.

Q: Please talk about that.

M: At one point I was very concerned about the writing. Originally, I had an expectation that it be drawing, in terms of shapes and colors - stuff that we as artists are used to dealing with all the time. Then there was a lot of writing on the car, and just checking my own response. Which was, " Oh gosh, what are we going to do with that?" As time went by, I began to think and appreciate it in a different sort of way. So I think for me I had a bit of a revelation.

Q: So it changed you awareness made you realize you prejudices toward type of artistic expression.

M: Yes, I think that it was a really good thing to do and I hope that this department continues to be the driving force in the area to let people know it's not all about mimetic art. If it effects one person to say ,"Hey, I might be free to express myself" , then it was successful.

Q: Do you think your audience was a typical museum audience?

M: No. not at all. You could tell the people that had been to a museum. There were a few adults that were practicing artists, and they made there contributions, and that's great. It was the ones that weren't, however, the

teenagers, young kids, and moms with strollers. Some of those you could tell had never visited a museum. For them, you could tell it was a good experience and that was the concept we had in mind (October, 18,1999).

Ollie

Another member of the group who became less active as the process emerged was Ollie, so I asked him some questions as well. His responses seemed to match my earlier description - curt but often insightful:

Q: How many times have you participated in the CAS?

O: Three.

Q: How has your view of working with other artists (students) changed throughout that time?

O: Well I liked it less as the years have gone by..

Q: Why?

O: I think that it was not because it was a group project but because some groups were easier to work with than others.

Q: What can you tell me about your experiences in working with other students, as far as the actual project goes?

O: Well, I'd just say that the main problem is that not everybody participates, I guess that would be the only limitation. Organization like,

finding the time, is tough, because everybody is working on their own projects. It's not bad. Some groups are better to work with than other. I probably liked it better just starting out. Everybody else in the group was older and they just took care of it. It just seemed like this time not as many people did their part.

Q: Do you think people over depend on the senior members of the group?

O: Maybe so.

Q: Do you think that it is because senior people have a better idea of their capabilities and concepts?

O: I guess. By the time you do the third one you're less motivated. Usually, I have had to do a whole lot more [than most] so I did a little less this time.

Q: How about your view on the audience? Has it changed, have you had any surprises?

O: I haven't been surprised.

Q: Have you had to modify your images to meet audience expectations?

O: Well, not on this one, but on the last one we had to blend different murals together and work over the graffiti that someone left.

Q: Do you think that people look upon that as a legitimate form of artwork or as graffiti?

O: I think most people see it as artwork.

Q: Your personal work seems to come from graffiti and street art, like skateboards. Who does that sensibility relate to the group project?

O: I think the projects have lent themselves to that because it was easier for more people to work on it. Also, most people would look on it as if it were artwork. I don't know if they would say that it was good art.

Q: What do you think the role of art is?

O: What it is, or what it should be?

Q: Both

O: It's entertainment that is what it is.

Q: What should it be?

O: Life. For everyone.

Q: Have your ideas about art changed?

O: Always.

Q: Have any of your ideas changed because of the CAS?

O: I don't know.

Q: So if art is entertainment, is that an elitist position for art?

O: Somewhat, and it doesn't entertain everybody, that's for sure.

Q: Could art be more democratic, more a part of life?

O: Not in America

Q: Why not?

O: It's just too wrapped up in being busy, doing other things.

Q: Back to the group project, are students more open about their criticism toward one another's work?

O: Well some were and some weren't, but not really more than in critique. Maybe even less.

Q: Are there any weaknesses that are technical in the group projects?

O: People have different ways of doing things. You have to find some technique of doing things that everyone can do.

Q: Is that good or bad?

O: It's not bad. If your group tries to do something you can't pull off then it's bad, but that's why you have to decide as a group what you're going to do.

Q: You seemed to be less involved in this project, and you were more involved in earlier projects. You started out pretty involved in this one. What happened?

O: It was geared for presenting something for other people to work on. So I figured, you know, since there were a lot of new people in the group, [I wasn't needed].

Q: What would you have needed to happen to get you more involved?

O: If the car would have had an engine in it. . . it wasn't going to end up being presented anywhere worthwhile, and if I was going to work on it, I would want to work more on the artistic side . That's just me.

Q: are there any of these projects that you have been associated with that you thought were better, and why?

O: I thought the mural was more successful than the car thing. I thought the car thing would have if. . . if it had more participation. I thought that the car was successful enough. I just thought the mural was more successful because it was more polished, more complete.

Q: Were any of your specific audiences, like the Library Board, Mainstreet, the University Administration, easier or worse to work with?

O: We had more problems with the car from the Campus Police, finding a place to work on it where it would not get towed off. We didn't have much problem with the Library or Ada Mainstreet. (October 18,1999)

Prissy

Audience member and director of Ada Mainstreet provided this interview:

Q: What are your perceptions of your interaction with students with art stroll, and their CAS project?

P: A student contacted me and said that she had been in contact with you. She described the event, what would be involved, where they would like for it to be, and when she would like to bring the Art-Car downtown and the details that need to be discussed in that regard. The group as a whole was very responsible and informative. It took two or three phone calls back and forth. For instance we had to talk to the City Government to make sure everything was OK there because it involved a city parking lot, but I think it worked well.

Q: You would be what we might term a specific audience. Someone we had in mind as the artwork was created. As far as your view as the specific audience how did the event go?

P: I like the Art Car and the other project. It was a little far away from the

other events, but that was a necessity because it was a car. As far as visibility goes, everything else was on the main street except for the spinning wheel that was in the library. I'm not sure how much traffic it received, either. So I would have changed that if I could think of a better place, but I think that I like the idea. It was fun. It was filled with interaction; I like that.

Q: Ok, so is it possible the location impeded the project from living up to its full potential?

P: Yes.

Q: Was it art?

P: Well, I guess that's in the eye of the beholder, isn't it?

Q: Well, yes, but you are the beholder, so I'm asking.

P: Well, it was a fun type of art. It allowed for creativity, and it was true to the concept of the Art Stroll, that is part of the idea that individual community members get up close to the art and artist, and you can do something with the artist.

Q: So you would say that for you it was art?

P: I liked it for our event.

Q: Had you experienced something like this before? Was it in your frame of reference for "art?"

P: Last year, the ECU students did the mural on the east wall of the Library. They did that without the help of the public. We have also used "Pendulum Art", which wasn't here this year, but children interacted with it. I think being able to share and work with others still constitutes art. (November 22, 1999)

Sam echoes her thoughts in his journal he writes:

"What I liked best about the car was that everyone who wanted to contribute was able too. That made this artwork unique and to me, different from the ordinary."

The Ziggy group's car runs out of gas . . .

Sugar and her boyfriend towed the drawing covered car back to the art department, and covered the car with the plastic tarp. They were a little disappointed in the end result. The light turnout at the Art Stroll meant that the illustrations are sparsely distributed on the car. Most of the work was by adolescents and takes the form of graffiti-like imagery.

Six days after the event, the group got together to clear coat the car, unfortunately, one person mixed an oil based sealant with a latex based sealant. The oil based sealant caused the spray adhesive to release, and the paper buckled. The paper had already yellowed considerably because it sat in the sun too long. The sealant yellowed it even more, and now it buckled and wrinkled.

We talked about possible alternatives to correct the blisters, but I had a bad feeling about this. I wrote in my personal journal that the group at this point may not recover from this setback, particularly since they really don't know what to do next and the project was fairly far along.

Two days later, some of the group were talking in the student lounge, between bits of lunch, drags on cigarettes, and sips of cola they talk about adding more to the car. I have to admit from a visual standpoint I thought adding more to the car would be a good idea. Moreover, it demonstrated the Ziggy group was still involved which may prompt students in the Zappa group to get to work, almost a third of the semester had expired.

The Zappa group gets something going.

October the nineteenth, halfway through the semester, and the Ziggy group had reached a point where their project was nearly finished. Stephen and Aphrodite asked me to let them in the computer lab to scan and manipulate some art-deco images. They have spent the last few weeks researching in preparation for the mural and have some ideas.

The students in the Zappa group met. Some concerns were raised regarding participation by some members of the group. The question was asked, "are they delaying the progress of the group?" A recent cold snap, and the passing of the mid-terms have some students concerned that they are not going to finish on time. Stephen suggests that they sub-divide the labor and make individual members accountable to the group for different components of

the mural, and the group agrees. Options were discussed and a rough division of tasks were arrived at by the group, but they concluded to delay the decision until they return from fall break. I wrote in my journal: "I am concerned about attendance within this group. No one in either group seems to be too interested in doing the group project. Did I not spend enough time motivating the groups? Were the stakes too low to motivate the students who still tend to be more grade rather than experience driven?"

The Zappa group began using the gathered data to synthesize an actual sized drawing of the background pattern, technically known as a cartoon. Three members of the group met in an empty classroom and roll out about twenty feet of butcher paper. They plotted, divided and measured the paper into units to draw a pattern that is a mixture of geometric shapes. One part of the geometric pattern consists of two groups of three vertical lines, two of the lines are short and the third is the width of the paper, they are arranged in a stair step pattern. The second part of the design had two horizontal bands of low triangles, one large central triangle and two small triangles. The bands of triangles were located between the vertical lines along the top and bottom of the cartoon. The drawing was planned on a small sheet of scratch paper.

Stephen was concerned about the plausibility of this design to fill the space. He and Aphrodite got into a heated exchange about how it could be done. I recommended using a modular component that could meet their motif requirements and be expandable to the space available. The advantage of a

modular design was that it was expandable and shrinkable, thereby adjustable to the time required to complete the mural. This seemed to be an acceptable solution to the two and they, along with a third student, began to work on the cartoon, and by that evening the cartoon for the border of the mural was complete.

Two days later, the group began to complete the central portion of the cartoon for each component section. Aphrodite and another student drew out illustrative images in a quasi-Egyptian motif. The images are ziggurat shaped abstractions of human figures, greeting, walking, and dancing. They spent several hours plotting and drawing these central cartoons.

Molly's interview.

At this point, I thought that it would be good to talk to Molly about her thoughts on the project.

Q: Tell me about the group projects you've been involved with.

M: This is the second one actually. The first was last fall. We built scenery for a dance production at the place were I work. It was a pretty simple set, but the parents liked it. It turned out pretty well.

Q: The set production was interdisciplinary and you had an existing connection to the audience. How do you think the rest of your group reacted to doing something interdisciplinary?

M: I don't think they really cared one way or another because I think that

in some ways they were relieved we came up with an idea. I just didn't get any response from that group at all, as far as any ideas. A mural is always the first idea in anyone's mind and no one in that group was interested in doing anything like that, so they were happy just to get something started. Even though it was a set for dance, they weren't really around dancers that much, so it didn't seem connected. It was in some ways helpful in that there was one person in the group, (who used to go to school here) that was a Drama major, so she had experience with stage work so that helped.

Q: Yes, there seems to be a thrill about technical theater, some members of that group could adapt for that project. Then there is this project, which is the mural at the County Court House, how is it going so far?
M: Well, the previous experience was led by two people, myself and another person who has since graduated, and I think, because I came up with the idea and was more connected with the dancing part of it, I retained more responsibility. I'm meticulous at getting things done and sticking to a schedule, so it went better. We worked on it here too. No one had to leave the department. I brought the material to them, the other leader and I. We put the materials away [i.e. they took care of daily clean-up] , until we had to install the set. The only other part that was difficult was getting people there to help put it up. Only two other people

showed up, which was a bit of a problem. Luckily, one of them was the theater person who knew what she was doing. But with this one, it is going a lot slower because I tried to distance myself a little bit more from taking on so much responsibility. I felt like I had done so much on that previous project, and I wanted to concentrate on my own work, being a senior and trying to get my senior portfolio together. I don't mind being a part of it. I tried to distance myself from it, and I think that might be why it's going a lot slower. Not necessarily, because it was specifically me [is it slower] but having a leadership figure [or the lack of one] who was quite as strong, I guess.

I find it kind of frustrating that people want to be led. They'll set there, and you ask "Give me some ideas. Give me what you want to do," and there doesn't seem to be that much response. Then once you get things rolling, once people have their assignments, you just try to get everything organized. They don't want to be led then. It's like you either need to follow or lead. You can't do both. I just feel like the group is having a hard time figuring out how they want to approach this. Do they want to work as individuals or as a group. Therefore, it's just frozen right now. It's not really at any place.

Q: Do you think that undue pressure comes down on the more senior people in the group to take leadership rolls?

M: I think it does because they are automatically put into the leadership roll as being the immediate head of the group. Even though you might say that you're going to function as an advisor, but just being seen as the head of the group and the most senior person, you're still seen as the one to tell people what to do, putting them to work and such. I think a lot of that has to do with the fact that a lot of the seniors are art majors, and I think a lot of the people in the lower classes like Painting I are not majors. I think they give off that [non-major] vibe a lot. The higher level painters are there to get a degree. You're thinking about your style, and you've been through other classes. You've been through art history, and design and you've talked about different art theories. You've talked about the individual and the community and how they interact, and it has been discussed more than it has if, for instance, say you have never taken an art class and you just come in to painting. Many of the Painting I students don't even have any drawing skills, this is just the first thing to do, and it's fill some need. They might want to switch over to be an art major, or they want some sort of a result in the form of a product they can show everyone else. If you have a community work, you don't have the painting for your wall. I guess you can take people, and say this is what we worked on. I've seen people do that on previous projects, like the one at the library. However, I think to get the painting one people enthused about it is more difficult, just because they haven't been exposed to as

many things. That adds to the pressure of the leadership role, I think.

Q: You said that in other classes you have talked about the diverse roles between community and artist, or the differences between communal artists, you probably framed that in a Non-Western sense. What is your opinion about communal rolls for artists?

M: I think a lot depends on experience. I know for me working on my own individual stuff I am enthused. I think I have some strong ideas that are being executed well, like the way I see them beforehand [her artworks in her minds eye]. I think that if you have gone through that experience and just had more experiences to draw on, that maybe the community stuff might be something different and more promising to you. I think it is a nice idea, to get the community involved, whether they want to be or not.

Q: You have written some things about feminism and art, and your role, and we have talked a little bit about that. I know that feminist aesthetics considers a more communal approach to art making.

M: Uh-huh.

Q: Do you see a relationship there?

M: Well what do you mean?

Q: Traditionally ,Feminist Aesthetics has embraced communal ideas like quilt making, things like that, is the CAS along those lines, or is it

something different? You have written that you want to embrace the feminist image while at the same time fight a trend that pigeonholes all women into certain roles as artists. And adapt what are often thought of as masculine art types, and certainly a mural would be in that vein, because it traditionally tends to be heroic in scale and undertaking. [Here I am leading the question to Molly , asking her to put art into a judgmental category. This is based on my past history with Molly, she has written a number of papers on just this issue and I am trying to goat her into recalling those positions. Debriefer #2 .]

M: There are a lot of factors, I think those factors are different. I think if your talking about a quilt it is more of a voluntary thing, and I think that is part of the problem with the CAS. People aren't volunteering their efforts. They are still in a forced position.

Q: Do you think that since one of the stated goals of the CAS is to get people to think a little differently about art, that your ideas changed as a result of the CAS?

M: I realize I like to work alone a little more. When I look at projects that have been successful, I see that groups can work togther, though.

Q: Kind of catch-as-catch-can. . . so you are saying sometimes some are successful and some are not?

M: Yeah, it seems to go around about the same way, the whole group project, getting everything assembled. Not really, I don't think my view has changed.

Q: What is your view of the role of art in society?

M: For me, it is more of a personal and individual thing. I like the idea of community. I like the idea of getting people involved who might otherwise not be involved. We had discussed, at the beginning of the semester, some of the ideas that we could do and very few ideas are actually getting people involved in the art. They might look at it. You know, I think part of the reason our group isn't very enthusiastic is because no one is really going to see the mural. People who use the drug court are going to be able to, but no one walking down the street is going to be able to see it.

Q: So it doesn't really have an incidental audience?

M: Yes, and who says that they're [the specific audience] is going to see it.

Q: They may only be there to smoke a cigarette.

M: Yeah, and then put it out on the mural. That's fine I guess. It's just adding to the work.

Q: That relationship to audience has been a problem this semester, and how to relate it to the concept.

M: I just don't see a lot of the things interacting with people, even the one at the library, I mean I work there in the summer and I would go by it everyday. I don't think I ever saw anyone go down there and ever take a look at it. Even though, of all the projects we have done it is the most out there, it is still kind of hidden. I guess it will take a while to convince the community that these are worthwhile, and it is not just graffiti or people just slopping paint around. I think that is the one good thing about the previous one that I did do [CAS project], not the message, but rather the product.

Q: Do you think part of the problem is that people are trying to make high art rather than utilize their artistic knowledges?

M: I think that people don't know what they are trying to make. I think that's part of the problem. That's why we thought we needed to figure out an image and have an idea before hand, doing it the way that one group did where they kinda were winging it. That works on occasion but you don't want that everywhere, and that doesn't always work even if you're a strong artist.

It seems like even doing sketches because of lack of drawing skill it isn't very strong. I think that often when people approach this project

their "eyes are bigger than their stomach" so to speak. Setting their goals on something that, because of resources, they just are not going to finish.

Q: That's what I meant earlier when I asked , "Can art be something other than a mural, painting, or sculpture? Can it be painting a house well? Can it be something smaller? Could the visions be simpler?
M: I think a lot of it has to do with your intentions. What you want to do.

Q: I think that's why I thought the dance piece was successful because it was simple.
M: Yes, it was a fund-raiser for them. It was simple and they can re-use it. The thing that helped with that was I had seen the dance sets for so many years, and I even helped put them up. I knew how it was going to happen. I already knew it was going to work, and I think that helped. I was not going into unknown territory.

Q: You were talking about the obviousness of the art. How environmentally concerned have the groups been?
M: I think it depends on the individual. Whether they are able to tie things in together. I think that seems to be a problem in painting. People want to use symbolism, but they just don't quite grasp it. And it comes out mediocre and cheesy. So I don't know if a lot of people would be able to

understand that type of context, or how to tie things in together.

Q: Environmental sensitivity: it was one of the good things about the library mural. It's there, but it isn't really obvious, the Dayglo colors of the mural against the muted earth tones of the buildings are made more palatable by its location. I wonder if a large badly done mural where it is really obvious...

M: Oh yeah, people would just paint over it. Other people you would approach from other businesses would refer back to it in some way, though, I don't know if people would know what makes something successful. I look around the college at some of the things people think are really incredible, like the deformed tigers everywhere, and they find them successful. They don't have a problem with that, and I look at them and just think "My God." So who knows, something we find successful people might just eat up. How do you judge that, unless they bring it to the City Council. I guess if you constructed a large erect penis in the town square, that might do it.

Q: That brings me to the question imagery, do you find you use different imagery in your group projects?

M: Yes. You want to do something that is artistic and something *your* interested in as a group. Also, something that is interesting through your

dealing with history, but you also have to remember that you do have an audience. You're not the only audience. I think that's one of the problems with our group and that is the imagery. This fight that we are down here [the art department is isolated from the rest of the campus] and we get used to certain type of perception and way of doing things. When you get out in the public, people just aren't that liberal, like with our group's whole imagery. Some things just are not appropriate for where they are going to be put.

Q: So you need to have a concern for audience?

M: You don't want to completely make everything for your audience or set out to make everything specifically for your audience. You couldn't possibly please everyone. You do have to consider them because they are going to be looking at it, not you necessarily.

Q: You said you like to work individually more. What happens to the products when they are done?

M: I usually give them away, unless it is something, not so much that I like it visually, but it was something special to make. Most of the time, especially with pottery, I'll give it away. I just enjoy making it more than I enjoy looking at it, which fits into the CAS project, I suppose.

Q: How?

M: Just the process, the process is the important thing for the artist. There are some people around here who don't [think process is important] they seem to just want something to look at afterward, and I think that's where there are conflicts in the group. They want to take a little piece of the project with them, but I don't care. It doesn't make any difference to me.

Q: Are you making works for galleries or museums?

M: You can't base it on that. I mean what are the odds. Ultimately, you have to make it for yourself. I guess then you would have to think about other audiences, but I just make it more for myself than anyone else. After that I just don't care. If people like it that's fine. Then again it's kind of a new thing for me. I might change as I get older, need a job and things.

Q: Are artists the Avant Garde?

M: I don't see myself as a leader. There are too many people in the arts to try to lead society. I think there are other roles; there are individual roles, communal roles. I don't know. I just like burnishing my pot.

Q: Do you think there is a mediation of imagery when you work in a group.

M: I think it depends on the personalities in the group. some just don't care and others have seemed to work against the image so I guess it would be a problem if everyone had a strong opinion. A style might not emerge but even an anti style, being some sort of a style would be something . A sort of a style from everyone's ideas. I think that's part of the problem that we don't have strong ideas, but at the same time no one is really pushing for anything. They really believe in anything either, just something decorative. So it is kind of lukewarm.

Q: Is that inevitable, or is there some way around it?

M: I think if you get people really enthused about it that would help. They are more into just getting it over with than any type of function or look that it might have. If you could somehow get people into the idea, that would help. I think technical ability would help, too. Get some people in drawing so that even if you didn't have that strong a concept you could technically execute it well.

Q: Is there a lot of conflict in your group this time?

M: Apparently, I think just meeting is a conflict. People aren't showing up for class to do their own work , much less the class project. Then it goes

back to: are you going to be a leader, or are you going to follow? Are you going to listen or present ideas? Most people just sit there and say " I don't want to do that, but I don't know what I want to do." In some ways, I think we may have gotten too organized, putting people into groups and saying this is what you're going to do. This is your responsibility. We haven't gotten past the sketching phase. It just feels like now some of us are going to have to pick it up and not worry about other people. In some ways you can't trust other people, whether or not they are going to do what they commit to, and that's been a conflict.

Q: Is that the nature of working with other people?

M: You know it probably is the nature of people. I would say it depends on the situation. Here we are in school, and there is a mixture of people. But there are mostly young people who really don't know what they want to do, much less in working on this group idea. They're too interested in social things, their personal life, to consider something that is going to help the community. They might later discover something like that. It seems like it might be easier if you were a professional. Where I work, I'm not the head of the studio, but we are trying to figure out dances and costumes and getting that [ready] because parents are coming, and I'm supposed to present them ideas. I know what my ideas are, but I don't know what my boss's ideas are. In fact she doesn't know what her ideas

are, and she doesn't like my ideas. So I don't have anything to present. Here it is the big day, and I don't have any material to present, and she is the professional, and oh god, it's just a mess.

Q: Maybe that's one of the lessons of the group project. The trick is, how do you get it to work in that environment, where people are shirking their responsibility?

M: Someone has to take the ball, unfortunately. You can either teach everyone else a lesson, hold back, and treat them like kids. You know, if you're a parent and your kid is not doing what they need to do, you just can't do it for them, or they will never learn. So either do that or just say "screw it," and just jump in and do it.

Like my mom, she puts things off to the last minute and then whips everything out and gets done. Some people might be like that. Some people might surprise me, but I guess if you want it done you just have to do it yourself.

Q: How has your aesthetic understanding changed through this or through the classes you have taken?

M: I think I have learned that to be serious about school (or anything), you have to step it up, put in more hours, even with the community project.

Q: That's good, but what about philosophy?

M: I think I have a better understanding of expressive ideas, but I don't think it has changed much. I haven't really thought about it much.

Q: What about technical problems within the design of the CAS?

M: Lack of supplies and expense, lack of drawing skills, we accounted for that in the beginning, but as for the art-deco idea, it seemed so appealing. Some people bit off more than they can chew, just the execution of it is not that strong.

Q: Is there anyway to overcome that?

M: I think the selection of color might help, but I think it's a matter of simplifying what we have. I don't think people are going to like being told that [simplification of their ideas is beneficial] either, but it is just too awkward looking. The whole idea of the style, the people selected to preparing the cartoon, I just think it's not going to do much. (November 3, 1999)

The next day Molly and I met for a couple of hours and experiment with formulas for different colors of metallic paints. We made color swatches to present to the Zappa group. Molly said that she felt better about the project if the colors she and I developed were the ones that are used. The group met and felt confident they can begin the mural on the next class meeting day.

All dressed up with nowhere to go.

The Zappa group suffered a major setback. After completing all their preparation, they got a call from the courthouse. It seemed there was a lack of communication between the Court that authorized the mural and the Commission that operates the courthouse. The Commission had authorized re-roofing of the building to take place for the next several months, just as the Zappas were ready to begin painting the mural. This had rendered the surface unavailable and unpaintable for the rest of the term. All of this took place just as the group was ready to start , with all the preparative work finished. The Cartoons, color swatches, and paint have been acquired -a highly planned project without a surface to paint. An old expression came to mind, "all dressed up with nowhere to go."

Needless to say, the group was completely demoralized by the unfolding events. At the next meeting, they didn't really know what to do, and sat with their head in their hands. As a whole, they felt lost and disheartened. Overall, a collective "funk" settled over them for a couple of days.

As time progressed, the reality that they will have to do something and adapt to the reality that faces them emerged. They met in informal groups: pairs and threes to discuss possible alternatives, usually these conversations took place at easels while working on other projects or in the lounge over lunch. Through this process two leading alternatives arose. Some suggested that the group seeks approval to paint the mural inside the Courthouse. Another group

member, Meredith, reminded them that in their earlier discussions they thought about an outreach project. She had approached several homes for the elderly about the possibility of doing something with the residents and received preliminary approval from two.

The Art-Car, about to experience a wreck of its own.

The Ziggy group meets to decide what to do with the car. Patricia had sensed that the group was not completely satisfied with the impact of the car at Art Stroll. They agreed that a display on the campus mall would be a good idea, and also concluded that signage would be needed to communicate their intention to the incidental audience.

The group began to collectively formulate what the sign should say. They wrote it up, and made it into a sticker which was applied to the windows of the car. The sticker reads

> "This car was the group project of an ECU painting class. Our intent was to involve the community in a non-traditional art form. Paper was applied to the vehicle in order to prepare a drawing surface. The car was made available to the public at Art Stroll on October 9th, 1999. Ada's citizens were then invited to interact collectively, resulting in the art you see before you.
>
> We hope this project has increased the appreciation and awareness of the participants and viewers for <u>all</u> forms of art, including the unconventional"

The Ziggy group tried to display the art-car on the campus mall, they have sought permission via the "chain of command." First they asked the department chair, and then the Dean of the school in which the department resides, and on up the chain of command, securing permission along the way. Unfortunately, the exact personnel in the university administration above the Dean, who made the decision were not made privy either to the student or myself. Within two weeks, the Dean of the school called me and said that permission was granted. Elizabeth called the University maintenance department to coordinate the movement of the car to the mall. Someone will have to open the gate that allows access to the mall area by vehicles. Mike called the police to arrange an escort.

It was late October, the students prepared to move the car. As I understand it, they are going to tow it behind a pickup truck with a tow rope. This was ranch country and there was no shortage of either tow ropes or pickup trucks.

I am teaching another class, a different studio subject, when several students entered the room distraught. It seemed that a student pushed back the car, as the officer watched, and then that student pushed it to the bottom of the hill. The parking area behind the department, where the car was prepared, sat on a terrace about halfway down the sixty foot hill that bisects the campus north and south. The parking area was somewhat small, and a larger lot sits forty feet below. The student thought he could push the car to the lower lot where he would have more room to attach the tow rope. He let it roll to the farthest point

on the lot, and even though the car has no engine, the brakes and steering work well. Once there, he began to attach the tow rope to the pick-up. At that point the student who was working for the campus police department informed the painting student that it was a violation of a city ordinance to tow a car with a rope within the city limits; it wa only permittable tow a car on a dolly or be a licensed tow truck. Unfortunately, the car was at the bottom of the hill, and too heavy to push back to its location by the art department. So he asked to leave the car there and the officer agree's. The painting student returns to the department and relays this story to me.

Later I received a phone call from the chief of the campus police force. He asked me who granted permission to move the car and informs me about the city ordinance. He explained that we will have to make arrangements to have the vehicle towed. I agreed, but to our dismay, Sugar the student, who had arranged all the towing has been stricken with colitis, or worse, and was hospitalized. We also asked why the escort officer didn't stop the students before they began to move the car. He didn't know.

Later, I received another call from the chief, he relays to me that an administrator has denied the group permission to display the car on campus, and that we need to make arrangements to have the car removed from university property. Several group members, myself, and even the department chair, try to reach Sugar and her friend with the tow truck with no success.

Around ten that evening, my phone rang at home. It was the campus

police, it seemed they felt the car was now a hazard, and was illegally parked they gave me forty five minutes to move the car or it was to be towed and impounded at my expense. The problem was, I live forty miles from campus. Needless to say entries into my personal journal this day are anything but gently worded.

I called Mike, one of the older and more stable members of the group, whom I could easily reach him at home. He assured me he can get some friends together and get the car into a safe parking place until we could get the car towed. About forty-five minutes later, Mike called me and assures me the car is safe.

It was early November the group decided that the hassles the campus police were giving them (there were numerous subtle hints they were not pleased with the car, like parking the police cruiser across from the art-car) were not worth it, and they should return the car to the owner. However, Sugar's illness meant she was missing large blocks of class, and no one had seen her for several weeks. Sugar was still the only contact the group has with the owner. It took several weeks, until Thanksgiving break, but the car finally went back to the owners late one evening. Patricia stated she wished the group would have just painted a house or something, hardly a rousing endorsement of the project.

Zappas look and look again.

A couple of class days have passed since the Zappa group decided to

look into some of the alternatives they discussed. Molly called another meeting of the group. Time was short; it was already November, and the term will end in just a few weeks. The group authorized Meredith to approach the homes for the elderly that had given her preliminary approval earlier in the semester. The next class day Meredith reported that both homes were willing to work with the students, one was Ballard's Nursing Home and the other was Sterling House. The group decided they want to work with Sterling House because of its proximity to the Campus. (It is only two blocks away.)

The next day Kyle contacted the Sterling House to find out precisely who to specifically contact within the organization, what materials the residents have for making art, and the physical limitations of the patrons. The group met again and Kyle provided his report. The home had very few supplies, and three to five patrons who mostly had grip problems would participate. Then group talked about possible projects. It was the second week of November and the class ended the first week of December, with one week lost to Thanksgiving Break, there was very little time.

Needless to say, this group felt it needed to meet quickly and reach some sort of plan of action. We talked about possibilities: maybe have the patrons draw a memory and have the art student respond with their memories, an interesting compare, and contrast artwork. The pieces produced by the two groups could be developed into one large art-work ala John Baldissari or Pat Steir. They also decided to gather Masonite. A company in town was willing to

give away this material to deserving groups, the Masonite was scrap from their manufacturing process. One of the girls in the group volunteered to pick up some Masonite. They also decided to gather low friction materials that are easily washable - markers, pens, maybe even distemper (tempera paint) for the patrons to use. This process took nearly a week and a half. The Masonite arrives as a 4' X 8' sheets and must be cut down into manageable 12" X 12" dimensions. Molly and I did that. Aphrodite and Robert primed and sanded the Masonite to prepare it as a painting panel.

Several more class days went by before Meredith was able to coordinate a date with the Sterling House. With a set time and most of the preparations made, there was some anxiety about the subject the group had chosen. They decided to remain flexible, and not too committed to one idea. Others in the group collected materials, mixed dry distemper to make up several colors of paint, acquired pencils, and markers. It was very late in the semester, early December, and a degree of panic had set in. It had been an unusually warm fall semester, even now daily temperatures routinely reach the eighties. I think this had lulled some of the students to feel as if there was more time in the semester than there actually was.

We arrived at Sterling House at two thirty in the afternoon. It was a warm day, but the low track of the sun across the sky attested to the fact that it was December. By the time I got there Meredith, Molly, Robert, Sniffles and several others are meeting the home's patrons in the day-room. There were two large

tables in the pleasantly decorated, but stiflingly warm room. Three lady, two in their seventies, who were interested in art as a hobby, and a third in her nineties, who was a little more hesitant, have agreed to meet and work with us. The group passed out the materials and arranged them in an accessible pattern on the tables. Several members paired off with each patron. It was a little intimidating. There were more students than patrons, almost two to one. Later, a fourth lady joined us. She was younger in her late sixties, but even more vacillant. At first she asked if she could just watch. We all welcomed her.

The process began to change some of the students. Even before painting with these ladies Robert, who reminds me of John Brown in the Curry mural, wrote in his journal:

> " In my opinion, any of the art forms, whether they be painting, writing or music, etc., should say something or evoke emotions, or feelings; otherwise, they are not art or good art - i.e. fine art.
>
> Why bother doing it?
>
> As a result of this, I find myself turning away from mimetic photorealism because, for me, anything that it might have to say can be said as well or better with a photograph.
>
> Ooh, ah, doesn't that look real?"

The Zappas and the Ladies work together.

At first the ladies were a little resistant to the freedom of expression the group offered. It seemed they have always done craft-like exercises, and the

students were asking them to express themselves on a blank sheet of Masonite. In fact, the entire time one patron, a really endearing ninety-six year old, exclaims, " I can't see anything, where's the pattern?" The others too, didn't want to participate. Molly and Meredith, talk to them individually and encouraged them to paint whatever they wanted or felt comfortable making. Molly then begins to assist the ninety-six year old woman, who still want to know where the lines were to follow. Molly patiently sat beside her and talked to this woman about how she could control what she makes. Eventually she cajoled her into making one mark then another. Meanwhile, several other members of the group were painting along with the ladies, as a way to model what they really want. Others, Meredith in particular, worked more closely with the other ladies, following Mollies lead. Eventually all the ladies were painting: one painted a tree and flowers, one painted a summertime bouquet, one painted a rutted road, and Mollie's partner, painted an abstract of shape and color.

Later, the group returned to the department with the paintings that the ladies from Sterling house created. Four of the students decided to take one of the paintings each and paint a response to it on a similar panel. Then, they would mount the panels, the original creations by the patrons, and the response by the students, and present them to the home for display.

The number of days left in the semester were few, and I really worried if anyone would finish this project. Again, Molly led, taking the painting by the woman she worked closely with, and painted a response in similar colors and

mark quality. Molly even went so far as to hold her brush in the same manner and use her left hand so that she could empathize with the limitations this woman felt. Other responses were more typical of what students might do, using a similar theme as the piece by the Sterling Patrons, but in the style of a younger artist.

Later, Molly took it upon herself to mount and give a finish to all the artworks. She and Meredith returned to the Home with all the artworks and presented them to the patrons. Each of the ladies hung the works and the response in their room.

An end to the project, reflections.

Though students were asked to keep journals , most wrote only cursory descriptions of what happened. In addition to those descriptions each student was asked to respond in their journals to the following questions:

What is art?

Who controls art?

What is the purpose of art?

What kind of artist am I?

Most of these responses were more in-depth and thoughtful. As a teacher, I am able to track how their opinions, changed, or became more complex as the student progressed through the program and returned from

semester to semester.

Additionally, each student was asked to reflect upon the experiences through several questions on the final exam. The questions were:

"This project was an Art-Car, can you identify any other artists that have made Art-Cars or anything about the tradition of Art-Cars?

This project might be described as therapeutic art and a collaborative; can art -therapy create real art?

Is this art? How did it differ from works traditionally found in the studio?

Who outside your group did you involve? Whose problem, other than your own, did you solve?

Pragmatic aesthetics states that art must serve some purpose or function in society. How did your work function? Remember, function isn't always obvious."

Again many of the responses were cursory and brief. In my personal journal I wondered if that was in part related to this place, this university or if it was part of the characteristics of visual artists. A few of the responses are really wonderful. They assisted me in developing future projects and evaluation of the group's performance. In the Ziggys, Ollie provided some critical reflections on

working with his group.

Ollies reflections.

The group as a whole did not work worth a crap. However, there were a few who did work and worked well. I did not work much on it directly, but I was involved with the choosing and planning of the project. I, also, went to the freakin' event, which only a couple of others did. Overall not much participation but it did get done. (December 12,1999)

Similarly, but in greater depth was Mollie's analysis of the project.

Mollie's thoughts:

It's hard to answer this question since the majority of the group didn't work at all. I stated from the very beginning that my role in the group would be as an advisor, since I had lead a group the previous semester. I already had an understanding of how the project would be handled. The leader does the work; the members have excuses - *'I thought you said Monday - I have to pick my kids up - I have to work - I was in a different room and no one came to get me.'*

Guess what, I have a life, too, and I arranged my schedule around this project as did a few others. Meredith deserves a lot of credit. She bought the poster paint, wood for the frames, and arranged with the staff at Sterling House. Some people did contribute to the now defunct Court house mural but steam ran out of those people once certain deadlines began to approach. Procrastination did, however, pay off because the old

mural was tarred over by ex-convicts. They didn't ask the people in the court for permission so it could have been our mural. The whole idea about creating a mural for a few office workers sucked anyway - back to Sterling.

What should have occurred was that we should have gone with this idea in the beginning. It was just overwhelming to the ladies of the home to be in a room with eight complete strangers and told to paint. Most painting students have the same problem and they are trying to convince themselves to paint. Well, we should have only sent three or four representatives once a month, to Sterling House. from September to December. We would have had more than three paintings. We just ran out of time.

The actual act of meeting with the women was very fulfilling and interesting. It was nice to work with untrained people and watch how they selected their images and colors. It was hard to encourage them to paint without controlling the image that would have been produced. This could have been better achieved if we had not overwhelmed them with our presence, behavior, supplies and our concept. Also, if we had a larger selection of women, we may have found some who would have taken off with the painting more readily.

Now, back to the group. I don't want to hear any crap from anyone about how I ran the group. I wanted to be an advisor, like other

students have opted doing before and have them [the group] select their own leader. This didn't happen So I did start to be a leader by organizing times, concepts assigning supplies. Did members bring the supplies they were assigned? Hell no! Did all the members show up at the ultra convenient time to meet at the Sterling House? Hell no! I won't accept people's excuses because the time we met during regular class time. Double whammy! I managed to build the backing frames for the paintings the women did and my own. In my response, I wanted to capture the experience of [the woman I partnered with]. To me the experience was important because I had to guide her and talk to her and convince her to paint. Only two other people seemed even interested in talking with these women, and I think that's a real shame. They [other group members] would have known what to do with the women and the group.

The group failed, not because of poor leadership or lack of commitment, but of pure laziness Part of the problem, I hate to say it, was Stephen. The members wanted him as a leader, in a way, because they probably expected to do something funky and cool, or that he would even paint it himself. That forced me into a position where I was forced through my perfectionist tendencies, to do more than I had originally intended because the group was collectively so lazy. Take a look at the work they do for the rest of the class. I would have had more respect for

them if their lack of involvement with the group project was due to massive time and energy used in the class assignments. This was not evident! They met the basic requirements and spent very little time actually trying to conceive and produce good art. Observing this, helps me realize that this project deals in many ways with personalities, and no matter how big of a jerk I could have been, it probably would not have changed much. They failed to realize that if they all would have worked a little this project would have been successful, and it would have required very little energy from each member if all members would have done their part. People are stupid.

The semester, and the study period ended together as I spent the days after the last final thinking about the semester. As I do those chores so common to art teachers at any level: cleaning the studios, collecting and organizing equipment, I too reflected upon the projects. I am disappointed in the final products. They simply did not reach the level that they did in years past. I was also disappointed in the level of frustration many students feel about working with others. Then I thought about the processes, and the resulting changes in the way the students think. I was sure further analysis would give me a greater understanding of what happened.

ANALYSIS OF THE DATA: CHAPTER FIVE

Classic ethnographic techniques.

A thematic analysis was initially identified as the principal methodology used to add clarity to the observations I just described in the last chapter. The first step in developing a thematic analysis was immersion in a society. Typically immersion is accomplished by allowing one's mental processes dominated by the a new culture (Spradley, 1980) In this instance, I was unable to cut myself off from my traditional culture, as I was examining my traditional culture, i.e. art and art students. Conversely, I was able to immediately access the nomenclature of the culture and utilize my educator/ researcher self to create a distance that was analogous to that of an outside observer who has immersed themselves into a culture for a long period of time. As such, one tool I utilized to overcome issues of bias, and to assist in identification of themes is to employ a process of peer debriefing. The identified themes and issues are included throughout this text as bracketed phrases, with appropriate documentation.

This study has generated twenty-one cultural domains. Those domains were created by: dialogue and interview with students, observation of their conversations (field notes), and their journals. The domains were themes of the culture of art students, the culture generated by the Community as Studio Project, and were the verbalizations of experiences individual students had throughout the study period. The domains were generated by the words within the studied conversations, words the students used, but were subjectively

selected by the researcher (Agar, 1980).

These broad domains include

Who controls art?

What kind of artist am I?

What is the purpose of art?

What is art?

The car.

Art-Car.

The group.

Traditional art forms.

Mimetic traditions.

Working with the group.

Everybody participates.

Critique.

Campus cops.

Student commitment to CAS.

Conceptualization of artworks.

Self.

The Library project.

The pigs.

Conflicting concepts.

Limited ideas.

Elitist art.

Community participants.

Children's art.

Working with children.

Who worked?

Why are groups like this?

Dance production.

Who leads?

My art.

Groups as volunteers.

Art and society

Interaction, art and people.

Symbolism.

Issues of audience

The process.

Limited technical abilities.

Expression/expressionism.

Excuses.

Changing plans.

Working with the ladies.

How are things different for the mimetic artist?

Do you work with others elsewhere?

[Additional domains identified in the peer review were: Constructing group identity and issues of control, N. Hawke (personal communication, February 29,2000).]

To compare domains in a componential analysis, I first sub-divided the broad domains above into three categories. These categories are based upon who the domain involves. The categories are: self, the group, the audience. The following is the domain worksheet, includes some compression of the broad domains, when few very similar utterences were made:

Self	Group	Audience
What kind of artist am I?	The car	Who controls art?
What is the purpose of art?	The group	What is art?
Conceptualization.	Everybody participates.	Traditional artforms.
Self.	Critique.	Campus cops
Do you work with others elsewhere.	The Library project.	Elitist art.
My art.	The pigs.	Memetic traditions.
The process.	Conflicting concepts.	Community participants.
Expression/ Expressionism	Children's art.	Art & Society
	Working with children.	
	Who worked?	
	Why are groups like this?	

Self	Group	Audience
	The Dance production.	
	Who leads?	
	Groups as volunteers.	
	Symbolism.	
	Limited technical ability.	
	Working with others.	
	Excuses.	
	Changing plans.	
	Limitations of ideas.	
	Working with the ladies.	

This generalized structure of catagories and domains allowed for juxtaposition of terminologies, using componential analysis worksheets. Two

domains from one category were chosen and a third from an unrelated category. Field notes of dialogue, interviews, and informal conversations with students were then examined for phrases from each domain and listed, which are detailed in the table below.

Componential Analysis Worksheet #1
1. The Library : mural, environmentally sensitive, made palatable by location, worked in shifts - while others critiqued, adapted to abilities, an easy project, graffiti-like, psychedelic, involved with respected city officials, graffiti, blend ideas, viewed as legitimate art, everyone worked hard on this, good working concept
2. The Pigs: Ceramic, changed plans found support in an unlikely place, good group project, popular - most heads were stolen, everyone did their part, conceptually strong, not as underground as we thought
3. Conceptualization : strong on pigs, strong working concept on the library, no ideas, disorganized, too many suggestions, lacks passion, no thought, concepts lacking in personal work, lacks focus, no concepts, no ideas about their own work, no passion, crap

Each worksheet, in turn, generated a different worksheet based upon the connections created. The "Library" and "Pigs" were considered to be strong concepts, they in turn generated a connection to conflicting concepts on worksheet two.

Componential Analysis Worksheet #2
1. Conflicting concepts : petty ideas, super ego, lack of communication, eye rolling, unorganized, disorganized, disjointed, uncertain, no planned conclusion, wanted to work in nature, wanted to work on a mural, wanted to work with people, wanted to make something themelves, no distinct ideas
2. Changing Plans : no mural, no place to put car, risking a ticket, risking impounding the car, the law, willing to accept work, enthusiastic audience, hesitant audience
3. Excuses: overlapping classes, gotta go to work, gotta pick-up my kids, need to work on my stuff, to busy to be bothered, no leader, don't want to lead, been sick - flu, been sick - colitis, been sick - cold, I was in a different room and no one came to get me, I thought you said Monday - not Friday

Worksheet two included a juxtaposition of "Excuses" which brings forth group concerns.

Componential Analysis Worksheet #3
1. The group : not cohesive, not focused, disorganized, lacked commitment, lacked participation, no communication, laid back attitudes, too many lazy people, half good - most lacked activity, some worked - some didn't, some worked well, some didn't adapt to change, everyone worked, lack of leadership, pleasant to work with, everyone was great, uncertainty, distant, aloof, lazy, soapbox for issues, good experience, fine, non-participation, new people, low performing students, functioned well, great
2. Student commitment : my projects, committed to their own projects, students lack commitment because the community at large does, not possible to commit to art in America, commitment equals concept - lack of concepts means a lack of commitment, the process, lack of commitment to ideas even their own, lackadaisical attitude, too laid back, commitment becomes art
3. What kind of artist am I? Not - I'm just creative, an existentialist, expressionist, I don't worry about money -or critics -, but instead my being, not a serious artist, a manifestation of my personal view of my surroundings, expressive - but retaining mimetic traditions, my life is art, living, a naturalist - realist, life, i don't know - but I like to draw people, self -expression, I embrace deconstruction and anti-rationalism, but I am still building, I don't want to make anyone else think or wonder - I guess it's just for me, joy for myself and to record things that are important to me, I am an expressionist, I see myself as an artist

Which elicited other relationships were student work in and relate to groups.

Componential Analysis Worksheet #4
1. Do you work with others elsewhere ? Yes -not unlike this, yes - I guess it's the nature of people, of course, not often, I have in the past, I didn't like my experiences at [store], yes
2. Working with others(attitudes) : Fine, lazy lackadaisical, passive aggressive, difficult hard to do, sometimes you get stuck with people you did't want to work with, someone always drops the ball, aggravating, complex, new people in the groups
3. Issues of audience: The ladies- what they needed, don't treat them like children, may not be the idea we wanted, community service - for the children, memory driven, entertainment, activity, creative activity, changing and evolving ideas about art, therapeutic, imagery, iconography, acceptance, always a surprise

Group work implies a process which relates to worksheet number five.

Componential Analysis Worksheet #5
1. The process: People did't care, needed to work through without concern for product, limits of working with others, reduced expectations, as a means to get back at society, self communication, for adults a way to experience play particularly with their children, more than colors - shapes -and line, realized prejudices about art, creative, non-individualized, charming, utilized unusual methods, not limited or structured, personalization, transformation of an existing object, a challenge, more than what it was, transformation of people, overcoming shyness
2. Working with children : Smaller than expected turnout, worked best when left alone, not coach-able, works with a repeated idea, not our art, new realizations about art, a method for those that don't participate in art (high culture) to participate, allowed them to do their own
3. Children's art : Making faces, powerful, self communicating, process oriented, intriguing, similar, all different, words, graffiti-like

The category of "Children's Art" gives rise to concerns about the nature of art, examined in worksheet six.

Componential Analysis Worksheet #6
1. Traditional artforms : Mimetic, expressionism, mimetic tradition, Tent-Ladies, hobbyist, painters, museum art, masculine art, murals, Realist, Bob Ross, expression of emotions, expression of feelings, a fad
2. Art and Community : Taken aback by non-traditional forms, not about mimetic tradition, non-western, collaborative, participatory, street art, graffiti, quilts, in-your-face, acceptance of bad mimetic art, revenge factor, get back at society, conflict between student-artist and community a microcosm of school-community relationship, connected to community
3. Campus Cops : Hard to work with, always see it as a car, hassle, Okay, safety concerns, where to put it (the car), going to impound the car, denied movement, denied display

This methodological approach of juxtaposed domains is elucidating, but limited in its examination of the lifeworld and the web of it's existence. It is instead a foci, a thread without the complexity of the experiences I shared with these students.

Hermeneutic themes- holistic reading.

Upon reflection, and by turning in on the experiences I have had with the students involved with the CAS project, and using the Componential Analysis worksheet to assist me in developing themes, I have a found need for more information. Since these themes are isolated, utilizated of the holistic reading approach in which whole conversations were analyzed for the sententious

phrases that are the essence of each dialogue with the students (van Manen, 1990). These analyzed concepts are in bold italics in the following text.

My conversation with Stephen was one of the first. He was a natural leader for the class and a participant in the most CAS projects. He had an acerbic personality, and was frequently in conflict with some members of the group. In fact he and Aphrodite had a heated forty minute argument over an unrelated issue in mid October. Stephen has over the years come to bond with me in a good way; a level of mutual respect between us exists. He tends to dominate many conversations with his fellow students, but a common theme runs through these conversations.

Throughout these conversations the phrase that best expressed his fundamental meaning is: ***His role in art and the relationship between art, artist and community, Stephen wants to be an elitist, but he embraces pluralism.***

My conversations and dialogue with Mike were different. More my age, but newer to the process, Mike was respected by his peers. In fact, they elected him Art Club President. Mike is a photographer whose experiments with photograms were beginning to generate some interest, but, like Stephen, Mike can be domineering. Several students identified his dominance of the group as one of the reasons they lost enthusiasm for the project.

Throughout the text, the expression of Mike's conversations are best attested to in the phrase: ***The process changed his awareness of audience,***

art and revealed his own artistic prejudices.

Ollie took a semester off after the end of this project. I could sense that he was disillusioned about his progress. His work and academic development had been progressing well. He had won several awards including regional recognition, yet it was obvious how out of sorts he felt. I could see it in his eyes. In our conversations Ollie was principally concerned with: ***Getting the group to work, so many people want to drop out, you need to modify the project so everyone can make their own image, yet have it blend with everyone else's art.***

Elizabeth is a new student, transferring in from a local junior college. She is what some would call a non-traditional student, but these students seem to me as much a part of the tradition of this place as the fresh-out -of-high-school variety. She is somewhat conservative, worries a little about the interpersonal relationship of people within and without of the group. Once during the semester she came to my office to express her concern about swearing in the department, I have to admit that quite a bit of that happens. (Stephen will frequently express his approval, or dis-approval, with a swear word.) Her dialogues are most surprising to me. When I look for a phrase that best expresses the fundamental meaning of our conversation, it would be: ***I am surprised at the power of children's art and other expressive art forms.***

I also spoke with and recorded my interactions with Sam. Sam is much older, in his mid-sixties. Some would call him a primitive who has, in spite of

training retained a degree of naivety. The root phrase that best characterizes what was said is: ***I don't know much, but I know what to do. Sometimes parents join in so that they too can have fun, without giving up their adult mask.***

My interactions with Molly are too lengthy to put their essence into only one phrase. She is an articulate and insightful observer. This power of observation has served her well as a student and artist, but it also has benefits to this investigation. In our first conversation several themes emerge, they are: ***The qualities of leadership within a group of student artists, the relationship of art to its maker, the importance the making process, and ownership of an object is; lastly, the technical capabilities of most undergraduate artists at this institution, i.e. they are lacking skills to undertake a project of this scale.***

Our second conversation was an analysis of the project from her point of view. An additional two themes emerged for this interaction: ***Her total disgust with the fact that some group members simply did not pull their weight, and the richness of her interaction with the ninety-six year old lady at the nursing home.***

Hermeneutic themes - a detailed reading.

It is apparent that many of the verbalizations I have received are from just a few people. van Manen confirms that when dealing with people some are more helpful, dialogue better, or are more thoughtful in their descriptions of

experience (van Manen, 1990). Mollie's descriptions are some of the most complex, yet poignant. Therefore, I have elected to utilize a detailed reading approach to glean more information from my conversations with her. In this approach each idea is examined and interpreted immediately by the researcher, this interpretive sentence is juxtaposed to the original idea. We begin after the first two questions when the issues really began to emerge. My analysis is in bold italics, thoughts of the peer debriefers are in brackets.

Q: Do you think that undue pressure comes down on the more senior people in the group to take leadership rolls?

M: I think it does because they are automatically put into the leadership roll as being the immediate head of the group. Even though you might say that you're going to function as an advisor, but just being seen as the head of the group and the most senior person, you're still seen as the one to tell people what to do, putting them to work and such. ***How leadership rolls emerge.*** I think a lot of that has to do with the fact that a lot of the seniors are art majors, and I think a lot of the people in the lower classes like Painting I are not majors. ***Focus of study creates the situation where seniors lead.*** I think they give off that [non-major] vibe a lot. The higher level painters are there to get a degree. You're thinking about your style, and you've been through other classes. You've been through art history, and design and you've talked about different art theories. ***You***

have to accumulate knowledge. You've talked about the individual and the community and how they interact, and it has been discussed more than it has if, for instance, say you have never taken an art class and you just come in to painting. Many of the Painting I students don't even have any drawing skills, this is just the first thing to do, and it's fills some need. ***Non-majors take art for different reasons than majors do.*** They might want to switch over to be an art major, or they want some sort of a result in the form of a product they can show everyone else. If you have a community work, you don't have the painting for your wall. I guess you can take people, and say this is what we worked on. ***Non-majors want products to show for their work.*** I've seen people do that on previous projects, like the one at the library. However, I think to get the painting one people enthused about it is more difficult, just because they haven't been exposed to as many things. ***A reluctance and conservative viewpoint of art dominates the Painting I class.*** That adds to the pressure of the leadership role, I think.

Q: You said that in other classes you have talked about the diverse roles between community and artist, or the differences between communal artists, you probably framed that in a Non-Western sense. What is your opinion about communal rolls for artists?

M: I think a lot depends on experience. I know for me working on my own

individual stuff I am enthused. I think I have some strong ideas that are being executed well, like the way I see them beforehand [her artworks in her minds eye]. ***I can control the process to extract the product I want and that is rewarding to me.*** I think that if you have gone through that experience and just had more experiences to draw on, that maybe the community stuff might be something different and more promising to you. ***The inability to control process means that for early painters the CAS can be frustrating.*** I think it is a nice idea, to get the community involved, whether they want to be or not.

Q: You have written some things about feminism and art, and your role, and we have talked a little bit about that. I know that feminist aesthetics considers a more communal approach to art making.

M: Uh-huh.

Q: Do you see a relationship there?

M: Well what do you mean?

Q: Traditionally ,Feminist Aesthetics has embraced communal ideas like quilt making, things like that, is the CAS along those lines, or is it something different? You have written that you want to embrace the feminist image while at the same time fight a trend that pigeonholes all women into certain roles as artists. And adapt what are often thought of as masculine art types, and certainly a mural would be in that vein,

because it traditionally tends to be heroic in scale and undertaking. [Here I am leading the question to Molly , asking her to put art into a judgmental category. This is based on my past history with Molly, she has written a number of papers on just this issue and I am trying to goat her into recalling those positions. Debriefer #2.]

M: There are a lot of factors, I think those factors are different. I think if your talking about a quilt it is more of a voluntary thing, and I think that is part of the problem with the CAS. People aren't volunteering their efforts. They are still in a forced position. ***Truly effective collaborations are voluntary.***

Q: Do you think that since one of the stated goals of the CAS is to get people to think a little differently about art, that your ideas changed as a result of the CAS?

M: I realize I like to work alone a little more. When I look at projects that have been successful, I see that groups can work togther, though. ***Collaborations and audience are now possibilities, but I prefer to work alone.***

Q: Kind of catch-as-catch-can. . . so you are saying sometimes some are successful and some are not?

M: Yeah, it seems to go around about the same way, the whole group

project, getting everything assembled. Not really, I don't think my view has changed.

Q: What is your view of the role of art in society?

M: For me, it is more of a personal and individual thing. I like the idea of community. I like the idea of getting people involved who might otherwise not be involved. We had discussed, at the beginning of the semester, some of the ideas that we could do and very few ideas are actually getting people involved in the art. ***Art can be active, and I now consider that.*** ["Like the students, the community participants had to be active and voluntary." Debreifer #1] They might look at it. You know, I think part of the reason our group isn't very enthusiastic is because no one is really going to see the mural. People who use the drug court are going to be able to, but no one walking down the street is going to be able to see it. ***A limited audience can dampen enthusiasm.***

Q: So it doesn't really have an incidental audience?

M: Yes, and who says that they're [the specific audience] is going to see it.

Q: They may only be there to smoke a cigarette.

M: Yeah, and then put it out on the mural. That's fine I guess. It's just

adding to the work.

Q: That relationship to audience has been a problem this semester, and how to relate it to the concept.

M: I just don't see a lot of the things interacting with people, even the one at the library, I mean I work there in the summer and I would go by it everyday. I don't think I ever saw anyone go down there and ever take a look at it. Even though, of all the projects we have done it is the most out there, it is still kind of hidden. ***The best , most radical work is one of the most difficult to see.*** ["They lack active and voluntary action." Debriefer #1.] I guess it will take a while to convince the community that these are worthwhile, and it is not just graffiti or people just slopping paint around. ***Community reluctance is perceived by students as a factor in determining what they will do.*** I think that is the one good thing about the previous one that I did do [CAS project], not the message, but rather the product. ***Good products will build the student's confidence and reduce the perception of community reluctance.*** ["The community needs to feel its input is important and valued to give acceptance." Debriefer #1.]

Q: Do you think part of the problem is that people are trying to make high art rather than utilize their artistic knowledges?

M: I think that people don't know what they are trying to make. I think that's part of the problem. ***Most early students don't know how to make art, much less what art to make.*** That's why we thought we needed to figure out an image and have an idea before hand, doing it the way that one group did where they kinda were winging it. That works on occasion but you don't want that everywhere, and that doesn't always work even if you're a strong artist. ***Process can't correct technical deficience.***

It seems like even doing sketches because of lack of drawing skill it isn't very strong. I think that often when people approach this project their "eyes are bigger than their stomach" so to speak. Setting their goals on something that, because of resources, they just are not going to finish. ***Setting reasonable goals are essential for good group projects.***

Q: That's what I meant earlier when I asked , "Can art be something other than a mural, painting, or sculpture? Can it be painting a house well? Can it be something smaller? Could the visions be simpler?

M: I think a lot of it has to do with your intentions. What you want to do. ***Art is a thing well done.***

Q: I think that's why I thought the dance piece was successful because it was simple.

M: Yes, it was a fund-raiser for them. It was simple and they can re-use it. The thing that helped with that was I had seen the dance sets for so many years, and I even helped put them up. I knew how it was going to happen. I already knew it was going to work, and I think that helped. I was not going into unknown territory. ***Known territory is safer and less risky for CAS projects.*** [". . . Due to communication/history of rapport with the community group and the fact that the needs of the community group have been assessed and filled." N. Hawke (personal communication).]

Q: You were talking about the obviousness of the art. How environmentally concerned have the groups been?

M: I think it depends on the individual. Whether they are able to tie things in together. I think that seems to be a problem in painting. People want to use symbolism, but they just don't quite grasp it. And it comes out mediocre and cheesy. ***Poor symbology can ruin a well made project.*** So I don't know if a lot of people would be able to understand that type of context, or how to tie things in together. ***Contextualism is important for a successful CAS.***

Q: Environmental sensitivity: it was one of the good things about the library mural. It's there, but it isn't really obvious, the Dayglo colors of the

mural against the muted earth tones of the buildings are made more palatable by its location. I wonder if a large badly done mural where it is really obvious...

M: Oh yeah, people would just paint over it. Other people you would approach from other businesses would refer back to it in some way, though, I don't know if people would know what makes something successful. ***Poorly made projects can have a negative impact on the arts.*** I look around the college at some of the things people think are really incredible, like the deformed tigers everywhere, and they find them successful. They don't have a problem with that, and I look at them and just think "My God." ***Some objects in the public realm are not artistically effective.*** So who knows, something we find successful people might just eat up. How do you judge that, unless they bring it to the City Council. I guess if you constructed a large erect penis in the town square, that might do it. ***I never really know how effective my artwork is in the public eye, until after it is made.*** [" the student decided public art without community interaction is difficult to assess." Debriefer #1]

Q: That brings me to the question imagery, do you find you use different imagery in your group projects?

M: Yes. You want to do something that is artistic and something your

interested in as a group. Also, something that is interesting through your dealing with history, but you also have to remember that you do have an audience. ***Your art will communicate with other art throughout history.*** You're not the only audience. I think that's one of the problems with our group and that is the imagery. This fight that we are down here [the art department is isolated from the rest of the campus] and we get used to certain type of perception and way of doing things. When you get out in the public, people just aren't that liberal, like with our group's whole imagery. ***What the public perceives as good and what we want to do is not always the same.*** Some things just are not appropriate for where they are going to be put.

Q: So you need to have a concern for audience?

M: You don't want to completely make everything for your audience or set out to make everything specifically for your audience. You couldn't possibly please everyone. ***Art students desire artistic integrity.*** You do have to consider them because they are going to be looking at it, not you necessarily. ***Artist must remember to have integrity with the audience.***

Q: You said you like to work individually more. What happens to the products when they are done?

M: I usually give them away, unless it is something, not so much that I like it visually, but it was something special to make. Most of the time, especially with pottery, I'll give it away. I just enjoy making it more than I enjoy looking at it, which fits into the CAS project, I suppose. ***I am still process oriented.*** ["Is the community more process or product oriented." Debreifer #1.]

Q: How?

M: Just the process, the process is the important thing for the artist. There are some people around here who don't [think process is important] they seem to just want something to look at afterward, and I think that's where there are conflicts in the group. They want to take a little piece of the project with them, but I don't care. It doesn't make any difference to me. ***There is a conflict between process oriented people who want to make a good product, and art students who just want something to take home.*** ["Community art is difficult in the issue of ownership - the art student relinquishes ownership of the artwork from the beginning." Debriefer #1]

Q: Are you making works for galleries or museums?

M: You can't base it on that. I mean what are the odds. Ultimately, you have to make it for yourself. I guess then you would have to think about

other audiences, but I just make it more for myself than anyone else. After that I just don't care. If people like it that's fine. ***At this point in my life, I am most concerned with the personal audience.*** Then again it's kind of a new thing for me. I might change as I get older, need a job and things. ***My concerns may change.***

Q: Are artists the Avant Garde?

M: I don't see myself as a leader. There are too many people in the arts to try to lead society. I think there are other roles; there are individual roles, communal roles. I don't know. I just like burnishing my pot. ***The role of the artist as social leader is dead.*** ["Maybe that being a social leader still exists but as a leader of small groups." Debriefer#1.]

Q: Do you think there is a mediation of imagery when you work in a group.

M: I think it depends on the personalities in the group. some just don't care and others have seemed to work against the image so I guess it would be a problem if everyone had a strong opinion. A style might not emerge but even an anti style, being some sort of a style would be something . A sort of a style from everyone's ideas. ***Lack of knowing is creating conflict by aggravating the highly diverse understanding of***

art within the group. I think that's part of the problem that we don't have strong ideas, but at the same time no one is really pushing for anything. They really believe in anything either, just something decorative. So it is kind of lukewarm. ***The mediocre is the enemy of art.***

Q: Is that inevitable, or is there some way around it?

M: I think if you get people really enthused about it that would help. They are more into just getting it over with than any type of function or look that it might have. ***Having aesthetic ideas allows students to go beyond banking education.*** If you could somehow get people into the idea, that would help. I think technical ability would help, too. Get some people in drawing so that even if you didn't have that strong a concept you could technically execute it well. ***Fundamental skills are needed.***

Q: Is there a lot of conflict in your group this time?

M: Apparently, I think just meeting is a conflict. People aren't showing up for class to do their own work , much less the class project. Then it goes back to: are you going to be a leader, or are you going to follow? Are you going to listen or present ideas? Most people just sit there and say " I don't want to do that, but I don't know what I want to do." ***Conflicts arise from too much diversity of ability within the group.*** In some ways, I think we may have gotten too organized, putting people into groups and

saying this is what you're going to do. This is your responsibility. We haven't gotten past the sketching phase. ***You can over-plan.*** It just feels like now some of us are going to have to pick it up and not worry about other people. In some ways you can't trust other people, whether or not they are going to do what they commit to, and that's been a conflict. ***People were unwilling to fulfill their commitments, which causes conflict within the group.***

Q: Is that the nature of working with other people?

M: You know it probably is the nature of people. I would say it depends on the situation. Here we are in school, and there is a mixture of people. But there are mostly young people who really don't know what they want to do, much less in working on this group idea. ***All groups have people who are unwilling to pull their share, particularly young people.*** They're too interested in social things, their personal life, to consider something that is going to help the community. ***The young students are still too self centered.*** They might later discover something like that. It seems like it might be easier if you were a professional. Where I work, I'm not the head of the studio, but we are trying to figure out dances and costumes and getting that [ready] because parents are coming, and I'm supposed to present them ideas. I know what my ideas are, but I don't know what my boss's ideas are. In fact she doesn't know what her ideas

are, and she doesn't like my ideas. So I don't have anything to present. Here it is the big day, and I don't have any material to present, and she is the professional, and oh god, it's just a mess. ***This is not unique to this project, but it is typical of her experience. The dismay over the involvement of others simply bothers her more.***

Q: Maybe that's one of the lessons of the group project. The trick is, how do you get it to work in that environment, where people are shirking their responsibility?

M: Someone has to take the ball, unfortunately. You can either teach everyone else a lesson, hold back, and treat them like kids. You know, if you're a parent and your kid is not doing what they need to do, you just can't do it for them, or they will never learn. So either do that or just say "screw it," and just jump in and do it. ***The desire to do the project well overwhelms her willingness to let others fail and, thereby learn a lesson.*** ["Since the work is for the community, you have an obligation as an artist to do well." Debreifer #1.]

Like my mom, she puts things off to the last minute and then whips everything out and gets done. Some people might be like that. Some people might surprise me, but I guess if you want it done you just have to do it yourself.

Q: How has your aesthetic understanding changed through this or through the classes you have taken?

M: I think I have learned that to be serious about school (or anything), you have to step it up, put in more hours, even with the community project.

Q: That's good, but what about philosophy?

M: I think I have a better understanding of expressive ideas, but I don't think it has changed much. I haven't really thought about it much.

Q: What about technical problems within the design of the CAS?

M: Lack of supplies and expense, lack of drawing skills, we accounted for that in the beginning, but as for the art-deco idea, it seemed so appealing. Some people bit off more than they can chew, just the execution of it is not that strong. ***She will become more focused and giving.***

Q: Is there anyway to overcome that?

M: I think the selection of color might help, but I think it's a matter of simplifying what we have. I don't think people are going to like being told that [simplification of their ideas is beneficial] either, but it is just too awkward looking. The whole idea of the style, the people selected to preparing the cartoon, I just think it's not going to do much. (November 3, 1999)

Hermeneutic reflection.

Both van Manen and Dewey recognize the role of reflection in understanding and creating knowledge(Dewey, 1934; van Manen, 1990). The hermeneutic reflection methodology, as described by van Manen, has a long history in textual analysis. Yet within the context of contemporary scientism it is still considered new (van Manen, 1990). Throughout this section I will rewrite, in abbreviate form, my experience with the CAS. I have been involved with this reflective process since finishing the actual project. It began the day after classes ended, as I cleaned the studio and continued throughout this writing. This is simply a formalized version and one part of that process.

It was interesting the split that seemed to dominate the perception of the students during the CAS, began on the very first day. Some students stayed late and arranged their work spaces, others completed a few simple tasks, and some left , to get supplies. As the meetings began attendance was high. The newer students really didn't know what to expect, and the older students were aware that this takes time. The weather (an extended heat-wave into the fall), group -size (The groups were too large. I know they need people to accomplish big projects and distribute costs, but these groups were just too large), and the real marked split in abilities in the groups (Some are very high functioning graduate-school bound seniors while others are hobbyists and neophytes with limited abilities and goals, who really just desire a degree) created a schism in the groups that I thought would resolve itself. I am also hopeful because the

groups that are meeting seemed to be expressing a concern for audience and a willingness to develop interactive experiences with people. They are using appropriate terminology and were expressing aesthetic concepts within the classic framework I outlined in chapter three. As the meetings progressed the groups dwindled in size. The Ziggy group, because it chose a short time period, prepared a car for the community to work on October ninth at Art Stroll. This gave them only five weeks to acquire and prepare a car. The car, too, presented a problem. The fact that it was engine-less meant it presented towing problems. It could not engage an incidental audience on the same scale as a car that could move, and the campus police really didn't want a derelict car left on campus. I was also personally concerned. The car wouldn't have the power to interact with others on the scale of a true-art car, and the disconnect between making and having others make the art may not sit well with everyone.

These factors also contributed to acerbate the existing differences within the Ziggy group, creating a situation where a few students did more work and escalated the passivity of others. ["Missing accountability of group members to one another." Debriefer #1.] When the plan for the car emerged and the group actually began to attach paper to the surface of the car there was a palpable change in attitude. More students showed up, and work on the car, for some, this day would be the only day they actually worked on the project.

At about the same time, this increase in activity by the Ziggy group seemed to motivate the Zappa group to get started on their project. Like the

Ziggy group, initial attendance at the meeting was good. The discussions about the projects were framed with aesthetic and audience concerns, and, to be honest, every idea I heard would have made a good project. Once, it was decided to work on a mural, and Stephen began to divide the group into work parties, assigning members tasks, the limited cohesiveness of the group began to dissolve. [" Stephen may have over-directed because of past experiences, but this over-direction implies to the group members that their participation would be involuntary." Debreifer #1.] The extended time it took to prepare to actually work on the mural actually turned out to be a curse and a blessing simultaneously. The location for the mural was destroyed by workers re-roofing the courthouse, something the court that granted the group permission to create the mural was unaware would happen. However, I thought that there were tensions outside of class that aggravated the split in the group. Aphrodite and Stephen have always had a degree of tension, which early in October exploded into a heated argument. The argument took place outside of class and in another studio. The disagreement was over slides that Aphrodite was to develop for an upcoming competitive exhibit. She failed to get the slides developed, and Stephen , Molly and some other students were then unable to enter the exhibition. This brabble was about more than slides, however, it was personal, artistic, and downright mean both member exchanged barbs. Even though it took place in an empty classroom, the open walls that separate the studios allowed everyone in the department to hear what was going on. I

thought it was good that they aired their differences as long as it stayed verbal. It could actually resolve some of the underlying tension within the group, but the argument so upset Elizabeth, that I had to intervene and ask them to cool off or take it outside. After an hour they were both quiet, smoking cigarettes together. As for the deeper cause of the tension between these two, I'm not sure. Stephen claimed it is because Aphrodite is a manipulative game player who doesn't live up to her potential as an artist because she is so involved with her games. Aphrodite thought that there was unresolved sexual tension between the two (as Stephen describes it, she does bear a resemblance to his first wife). I think it may be a combination of factors, including a cultural conflict. Aphrodite has lived the first fourteen years of her life in the Ukraine and moved to this country with her mother, who was estranged from her father during the early years of Glastnost.

Anyhow, the argument did little to improve working conditions within the Zappa group. Members now focused on their particular tasks and communicated between the group even more sparingly.

It was also at about this time when I began to formally record some of the conversations I was having with students. Most of the conversations were enlightening to me Stephen seemed to paraphrase aspects of successful CAS projects and grew beyond seeing art as a means to exercise his personal rage at society. Mike came to realize that art was more than formal elements of shapes,

lines and colors. Elizabeth saw the power of children's art. Sam understood the role of play for adults. Ollie saw art as life so for Ollie the Cartesian split between life and art, mind and body has been utterly destroyed. Molly really deeply analyzed the role of work and art, as well as the relationships between artist and audience, product and process. She really saw that for her, there was a balance between the growth and personal catharsis afforded the process and the rewards of a well made product. She wasn't making art for sale or placement in a museum. However, she was aware that for her personal growth as an artist, she must be her primary audience. [Community art is perceived as limiting artists personal growth and therefore art students are less interested in it. Debriefer #1.] She also realized that continued growth will be dependent on her giving and sharing what she has learned with others. But I am getting ahead of the chronology.

Auto wrangling, roping and rounding up automobiles, in this country of ranchers seemed to come naturally to the Ziggys. The group got the car covered with paper and covered it with a tarp. They arranged for a tow truck to move the car downtown for Art Stroll. The location approved by the City Manager, and the MainStreet Organization was a little off the main thoroughfare and away from a lot of the pedestrian traffic as well. The group tried to counter the poor location by placing signs on light-poles directing potential patrons toward the car. This worked about as well as could be expected, but overall light turnout meant that the Art Car's artwork was underdeveloped.

While in this process of reflection, I am reminded that I had a personal experience like this myself. I once was working as an elementary art teacher and was approached by the local arts council and artist Stan Herd to assist in the creation of one of his drawings for the sky. This drawing was known as the Ottawa Beanfield Cola War. It was a drawing of two smashed cola cans and covered three acres of bean field. The beans, lime and earth created the color in the image, but Stan wanted to use people to create a pointillist effect and give the drawing brighter color. We did a test using students and found that about 1,500 people would be needed to create the effect desired. Despite massive publicity, poor weather held the crowd to only 700, and the effect was less than desired. Needless to say, I can understand what the Ziggy group went through.

The group brought the car back to the department that evening and covered the works and car with a plastic tarp. Several days passed before anyone even began to talk about what to do next. Should they take it to schools and ask kids there to draw on it? Transporting the car from point to point has been a problem. Should they clear coat it as planned to protect the existing drawings? If they do, adding more drawing becomes technically difficult. Should they draw on the car themselves, even though it would violate the integrity of the original plan? Each solution and suggestion opened up a less than enthusiastic response. This was heightened by the fact that a car really isn't a car unless it is auto-mobile, i.e., it can move on its own. This lack of an end to the project meant that the car covered in newsprint was left outside, and although under a

tarp, the newsprint was beginning to decay. After a couple of weeks of discussion, the group finally decided to, at least, put clear coat over the paper to protect it. Unfortunately they chose to use oil based poly-urethane, as opposed to the latex urethane I suggested. Over time the oil attacked the adhesive holding the paper onto the car, furthering the Ziggy group's problems. My opinion is the lack of a clear mission for the group, beyond the process, contributed to the problems this group faced with the car after Art Stroll.

The Zappa group was not without problems of its own. As I said, the group sub-divided into smaller units to prepare the mural. When it was discovered that the sight for the mural was no longer available. With the cartoons and paint formulas ready, they were now unable to see this project through to fruition.

The resulting funk: I can't think of a better phrase to describe the pall that fell over the group fragments them further. They didn't even talk about the group project for about a week. Fortunately, the heat-wave that had gripped the region since August finally waned, and, with the onset of more seasonal temperatures, the group finally realized that they were going to have to alter their plans. I was really worried that they were not going to be flexible enough to recover from the setback. The now short time frame meant that for any project this group would undertake it would need full participation and hard work. The suggestion to return to one of the earlier ideas, a collaborative work with one of the Senior Citizen homes was decided upon, but little time existed to scout the needs of the

potential audience. Consequently, the project was developed in a manner that will eventually overwhelm the potential audience with demanding art students. I wonder if through hints and subtleties, I over encouraged them to pursue this route? Was the rapid turn-around so quick that students who were absent on key days got left behind? I think these were both possibilities.

Like the Ziggy group, the Zappa group was now utilizing their artistic abilities to enable others to have experience creating art. Like the Ziggy group, too few people showed up to realize the potential of the plan, and like the Ziggy group, the Zappas now lacked a plan for what to do with the completed artworks.

The Zappa group worked with Sterling House, in the day-room, as an activity with one group of four women. The group tries to encourage the ladies to create an image that revealed a memory but with little success. The students that really engaged the ladies found a rich and rewarding experience about living, growing old, and, to a degree, about growing dependent. A good counterpoint to the rising independence of undergraduate students. In the end, the four paintings the ladies completed were returned to the department and four responses were painted, these responses were fairly predictable, sans one. The works were mounted. Their frames painted and they are returned to the ladies. By now, only Molly was really working hard to complete the project.

The Ziggy group too experienced their end problems with the campus police who were making it obvious the car was no longer appreciated on

campus, and how to rid themselves of the car, which was like an albatross around their necks. In the end, Mollie's observations about the relationship between product and process seem to be true for these two groups. When they became overly dependent upon the process, and disconnected themselves from the product too much, it no longer held much interest for them - particularly when faced with the product resulting from this process.

Throughout their own assessment of the process, the group members seemed to reflect the split in activity and connection with their evaluations. About half of each group thought the groups worked well and accomplished their goal. The other half of each group, was aghast at the lack of involvement by some members. They found that the fact that some group members would not be totally involved appalling, even though they have experienced the same phenomenon elsewhere in their lives.

Other thoughts of the peer debriefer.

The peer debriefing process involves people in similar positions who examine the text to look for missed themes and bias. Peer Debriefer #1 is an Art Education professor at a slightly larger school in the same region as East Central. She is familiar with the culture of art education. In reviewing this text finds these concepts, and adds them to the themes:

> 'Limited ideas' [is a] limited conception of what community would consider art. I easily picked these [themes] out from your writing that this was about the students. However, I added the community as part of

the interaction, even though I know that was not your focus in the study. I added these because I think they would be interesting areas to explore in the future. [Study of the community interaction alone.] Both the art groups seemed to me to convey (by what I mentioned above) that the community has a limited view of art, and because of that, the community's ideas and voluntary participation is not generally regarded. It is as if the art groups are going to teach them about art, positing the art students in a more elitist position. My stance is that in the art world, we make assumptions about what the community thinks about art, based occasionally on a few negative experiences when our art 'sensitivities' have been challenged by those outside the art world, but for the most part we don't really know the complexities of what non-art people think about art. They are left out of the discussion."

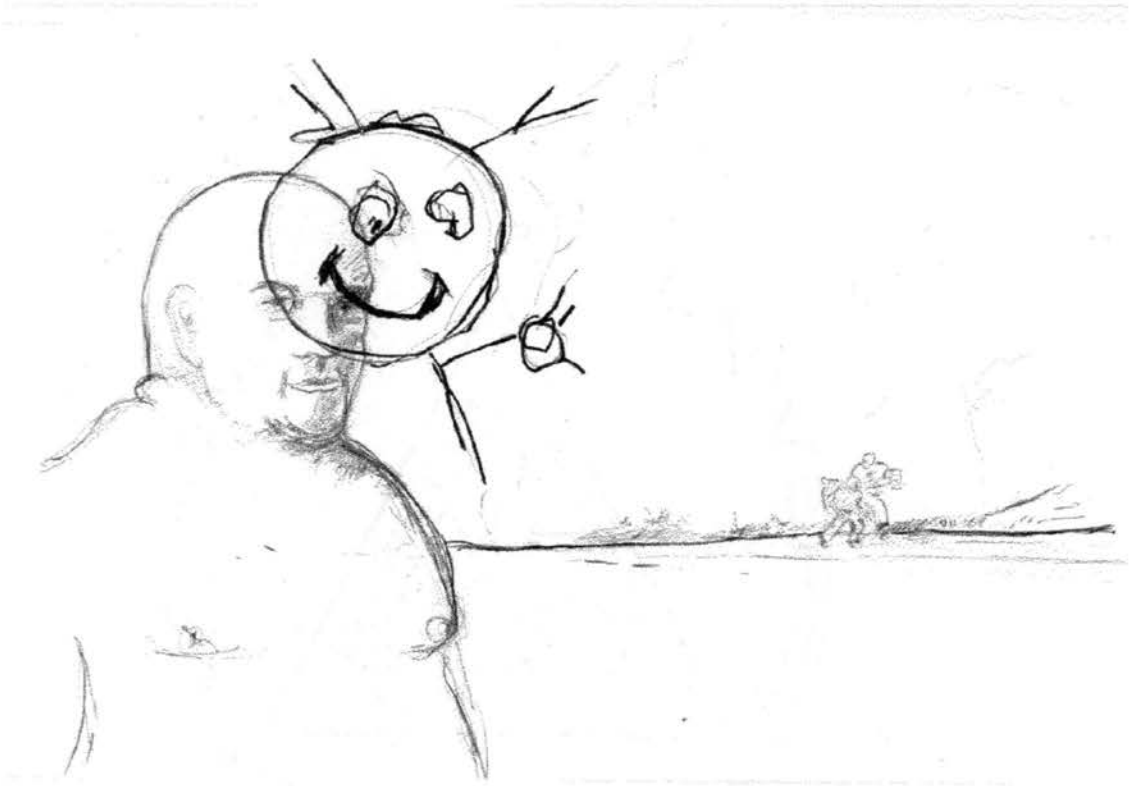
Peer debriefer #2 is on the faculty at East Central and is familiar with the local culture. He notices that the groups of art students operate in a manner similar to family units, within the social group all members are vying for control. He points out that whereas in family units the control is usually over the process, within this group control is centered around product control. To which he adds that would be reasonable because artists attach a high degree of emotional value to products.

Hermeneutic drawing.

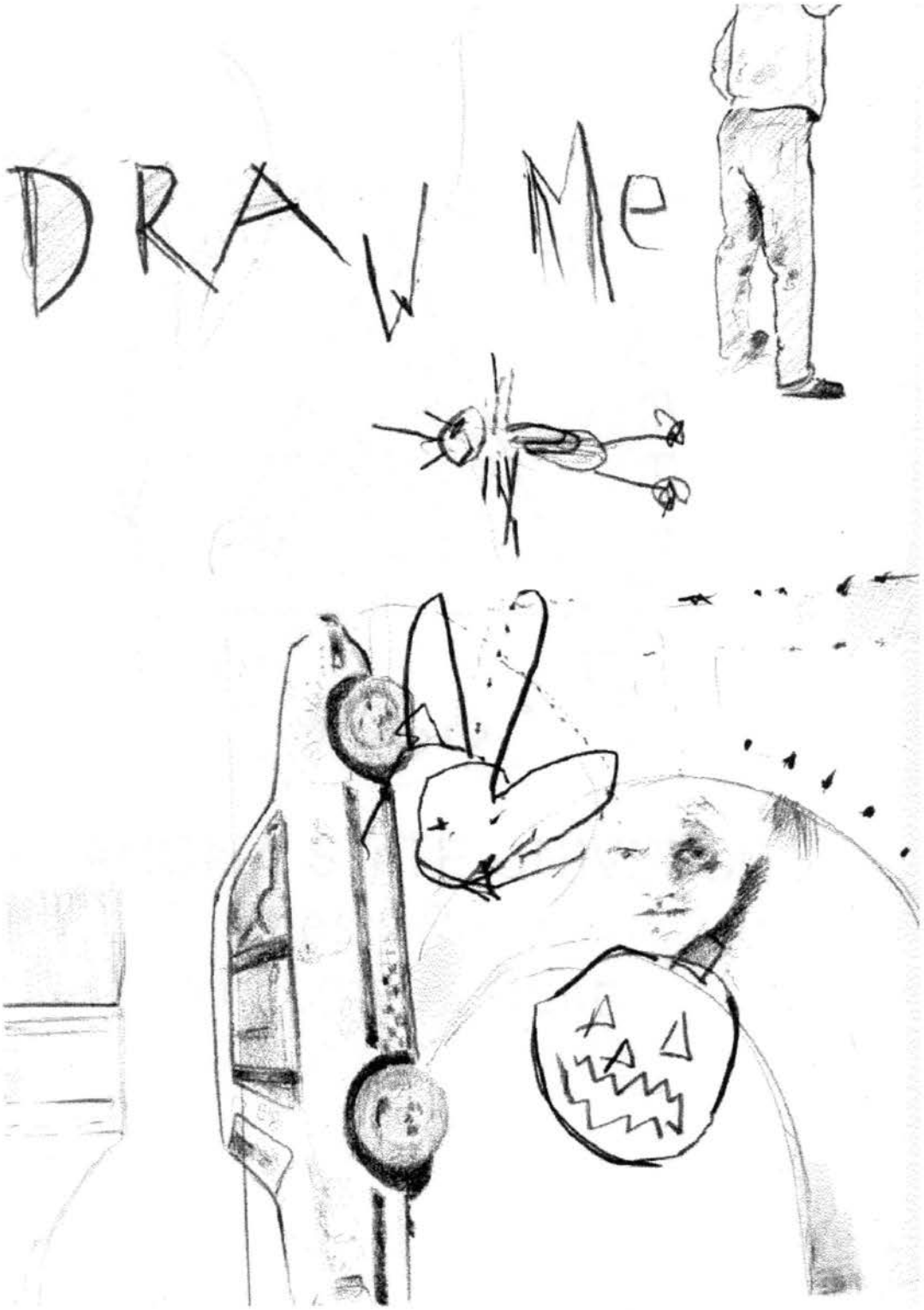
van Manen recognizes artworks as a source for hermeneutic writing (van

Manen ,1990). All the characteristics of knowledge discovery he associates with reflective writing can also be said about the act of drawing or creating a work of art. As such, I have included these illustrations of my perceptions of the understanding generated by my observations. The drawing "Summer" (Figure 3) is made up of layers of visual memories generated by the textual description of the time before the CAS projects began, varied intensity of mark let some symbols rise ahead of others, as is the case throughout all the drawings. Similarly the images in "The Car" (Figure 4) and "The Courthouse" are made up of visual images from my memory of the lived experience and the text. In these images various symbols such as the car, children's drawings and their faces dominate the composition. In Figure 4 the images of the mural cartoon tar and the drugs fill the drawing. "Sterling" (Figure 5) includes some of the ladies who participated in the project, and their paintings. Figure six is entitled "End Drawing" and contains reflective symbols of the project and my personal feelings as a whole.

Summer, charcoal on paper, 8.5" X 11"

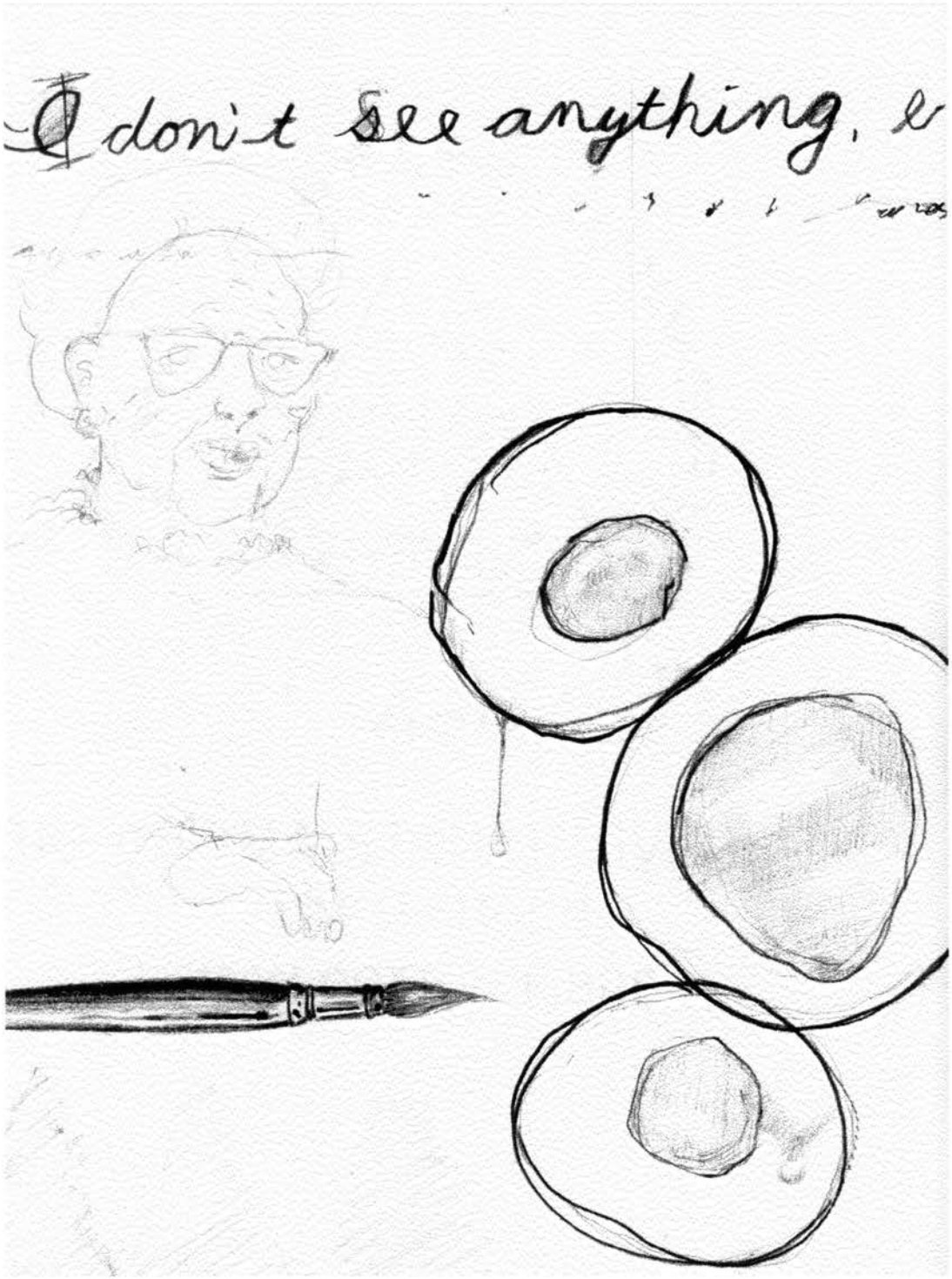


The Car, charcoal on paper, 8.5" X 11"

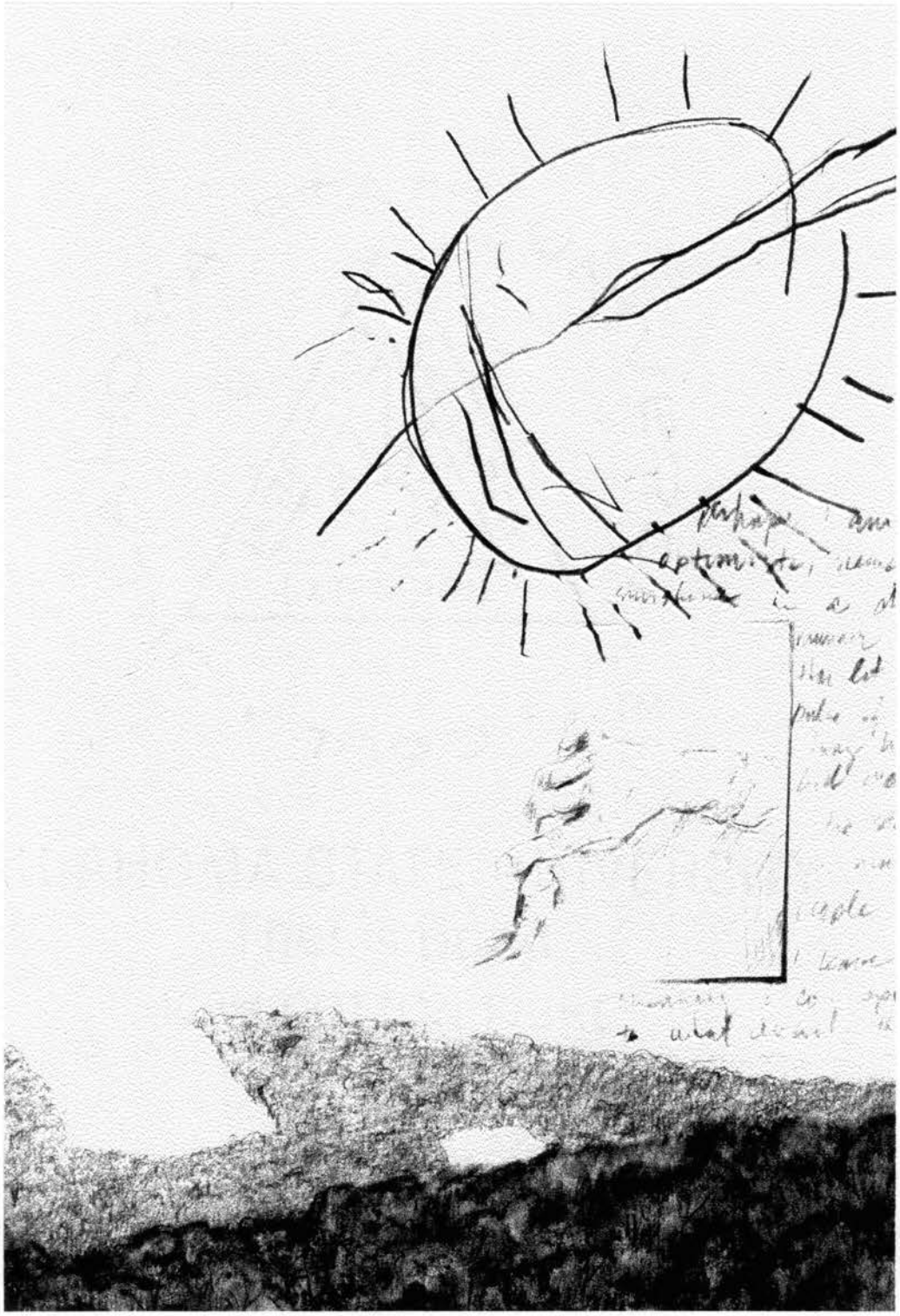


The Courthouse Mural, charcoal on paper, 8.5" X 11"

Sterling, charcoal on paper, 8.5" X 11"



End Drawing, charcoal on paper, 8.5" X 11"



CONCLUSION: CHAPTER SIX

What the students said.

As I mentioned earlier, the traditional ethnographic methodology of componential analysis juxtaposes three domains. These domains were created by utterances that have commonalities. Two domains that appear to share commonalities were juxtaposed against a third to create new insights. These conclusions were drawn from those insights.

The first worksheet juxtaposes three domains: "The Library" and "The Pigs" (both of which are previous projects) against "Conceptualization". The juxtaposition of these terms elicits awareness that the projects were perceived as successful by students when the group projects have strong concepts behind them. These concepts, however, were not the first thing the students recalled. The experience of working together, along with the final product ,which was related to the concept, was the dominant consideration by the students who participated in these projects and was thought to be the most significant thing about the CAS, as elicited by the componential analysis.

Worksheet number two, compared the terms from the domains I entitled "Conflicting Concepts" and "Changing Plans", against "Excuses". The very fact that excuses weighed heavily on the minds of these students was interesting to me, I doubt they would remember classmates excuses in other courses, but, with regard to the CAS, the excuses seemed to haunt these students. The comparison also generates an apparent relationship between group discord and

increased excuses. A narrowing of involvement that bothered some members of the group, which was intensified by the fact that both groups projects had to be modified (one project dramatically) during the projects.

Worksheet three, was for me an epiphany, comparing the domains of "The Group", "Student Commitment", and "What Kind of Artist am I". When I compared these three domains it became readily apparent to me that the modernist paradigm, that envisions the artist as an erudite, aloof hero was still firmly ensconced within these students. Half of the students perceived the group as working well. Looking back on attendance records, these were the students that missed the most class and had the lowest level of participation in the group project, i.e these were the slackers, to use the vernacular of the students. They probably wrote that they thought the group worked well because they were uninformed about the group; they were never there to see the dysfunction.

Another portion of the students saw the groups as lazy, and ineffective as a work organization, again reflection upon attendance shows that these were the students who carried the bulk of the load with regard to the project. This same group of frequently attending students viewed students who were customarily absent as lacking commitment and unwilling to put forth ideas. While their point of view may be valid, it has been pointed out by peer redebriefing that some students may have actually driven students into a passive position of inactivity with the group because they felt alienated by the demands and heavy-handed leaders that did emerge.

However, the most illuminating aspect about the group project was how they view themselves as artists. They see themselves as searching for their true, existential self, expressing personal ideas, or working for only a personal audience (i.e. themselves). The reality was when I look over the phrases uttered about their art the word ***"I"*** dominates the conversation. Their primary concerns are expressive, existential, or mimetic; all are renaissance or modernist ideas. They were unable to sublimate their personal needs, to encounter people outside of themselves, even if the results of including others would be personal growth.

Worksheet four contrasts the domains of "Do you Work Elsewhere", "Working with Others" (attitudes) and" Issues of Audience". When compared to worksheet number four, aspects of these domains hold deep meaning. Most of the students that participated in the study work or have worked with others outside of the classroom. In those outside of class relationships, they accept the fact that some people will carry an undue burden, while others will stray, which will force someone else to do the work. The students are also aware that in work situations, they may be asked to work with people they don't like or get along with, but for the tangible reward of money, they tolerate the person they don't like. They will, in those same outside situations, follow the leadership of others or the will of the group, even if they don't completely agree, giving only tacit approval. When juxtaposed to the domain of "Issues of Audience", the students as a group responded to audience with a responsible attitude. In fact, they

seemed to be forthrightly concerned with what the audience felt. They wanted and desired community feedback on the work, and the students wanted the community to be included in both the process and the product that resulted from their action.

Worksheet Number Five examined domains of "The Process", "Working With Children", and "Children's Art". Strong parallels exist between young children's need for process and the adults' view of process. For the children, art is self-communication, deeply immersed in the product, unique and willing to intermix words and symbols to adequatly capture the concept. The experiences of the students echo the findings of Viktor Lowenfeld nearly fifty years ago. Lowenfeld found that for adults the need for experiencing the process and the end product are balanced (Lowenfeld, 1947). The adult needed to work without overt concern about final product, and for these adults, both within the class and in the community at large, art is a way to exorcise the demons placed there by society, while simultaneously engaging society. The result of this process is art that has a meaning for the artist, and art that has a unique, creative quality.

Componential analysis worksheet six contrasted the domains of "Traditional Artforms", "Art and Community", and the "Campus Cops". "Traditional Artforms" in the view of the students are mimetic, and they related that concept to the works of the hobbyists painters that they saw in the tents at the Art-Stroll. The students saw this work as easily accepted by the public, but they were aware that it was easily discounted, too. Conversely, they saw

community oriented art as somewhat diluted by group action and the involvement of the community, but community oriented work has the opportunity for deeper meaning, for both the artist and the audience. This form of art may function as a way to establish productive conflict that results in communication. The conflict generated between the students and the "Campus Cops" (who are part of the community) was indicative of that communicative process. Some students saw them as a hindrance to their expression. Others saw their concerns as reasonable, relating to the general safety of the campus community.

Deeper understanding in Molly's text.

Molly's interviews provided a venue for deeper understanding of precisely what occurred. I was using van Manen's methodology of deep reading, in which the reader/researcher records the interpretive voice that occurs in the readers mind after each sentence, allowed for a deeper analysis and more textural understanding of her words.

I selected Molly's text because she provided a detailed description to issues that many of the students only gave cursory notice to. Because of her thoughtful discourse, the following conclusions can be made:

Artists are both reluctant to accept leadership and yet desirous of it. They really want the degree of control that comes with leadership positions, while at the same time, they wish to embrace the aloof social character that typifies the erudite artist. The artists recognize, too, that leadership is often thrust upon the senior members of the group. These more senior members have greater

cumulative knowledge that can manifest itself in what the art students would consider to be a successful group project. That greater communicative knowledge was, in part, aesthetic, in part, a recognition of the role of audience. The senior students had a greater understanding of the needs of the community group (because they were members of the area community as artists for a longer period of time). This greater knowledge helped to generate a workable concept. Moreover, the senior students have transcended beyond the desire of taking class solely to produce a product, a beautiful painting to put over the couch, for instance (in fact, by the time they are seniors storage for all the projects they have made is becoming problematic). These students, however, have the freedom to engage in a more communal project, if for no other reason than just because they do not have to find a place to store the products of their experience. Additionally, the seniors tend to lead because they have technical painting skills the lower level students lack. Ultimately, there was some level of conflict between the process oriented people, who wanted to make a good product with a degree of artistic integrity and those who have enrolled in the class to make a product to take home.

The art students are also torn between controlling the process to extract a product, experiencing the process as a cathartic activity, and creating a product. When the role of the community was added to the mix, the issue was even more complex. The community may want to experience some aspects of control over the product, actually experience the making of the product themselves.

Moreover, ambivalence toward product and process was intensified because the students often lack technical mastery of the process, so seniors try to develop working processes that avoid the technical limitations of the early students and attempt to set reasonable goals. The Painting III and IV students also try to develop working procedures that will exemplify the strengths of the group. Sometimes they learn, however, that process can't always overcome technical deficiencies. Additionally, some of the students are disenchanted with the forms of leadership the seniors employ. The seniors might over-direct and railroad the group or divide the workload into disparate parts that have little relationship to the whole. The students were aware that more good community pieces (artwork that is a good product or a process that involves the community for praxis) will result in greater community acceptance of their group project. Perceived community reluctance, whether it was actually there or not, was also a factor in what the group decides to do. They are aware that a poorly made project could have a negative impact on the arts within the community. This was tempered by the awareness of the students that what the public perceives as good, may not be perceived the same way by the students. A degree of what the students call artistic integrity, and an awareness of the audience, was coupled with an awareness that the students don't have to please absolutely everyone or even a majority. The group must, however, have come to respect the context of the work and the audience's input. Within the group, a lack of knowledge about artistic processes, coupled with the conflicting view of the role of process in art

was escalated by highly diverse abilities and self-centered view of art. This conflict manifested itself as group members who were unwilling to fulfill their responsibilities to the group. The action of these group members further exacerbated the conflicts within the student groups.

All the student groups had people unwilling to pull their fare share. This was not atypical, as discovered in the componential analysis and shared in Molly's text. All the students have jobs where this type of group behavior was common, and yet, when it comes to art that behavior troubles the students. The students are struggling to meld their desire to do the project well, and to maintain their commitment to the community, which prevents the active students from dropping out and pushes them to complete the project. Often, as these students began to work others join in, but that was not Molly's experience.

To Molly, the erudite roll of the artist as social leader is dead in her eyes. In its place, there was an emerging sense of the artist who functions as a leader of small groups. There was a willingness to engage groups like the Sterling House ladies or engaged whoever happens along down the street. Not as an audience alone, although the students realized these people do function as a type of audience, but rather as co-creators. I do think there was some evidence within Molly's text for growth. She understands that she needs to become more serious and focused, even with regard to the group project. Further, growth for these artists was possible through focus and through giving, as opposed to dictating.

What the teacher did.

By reflecting on the experience of myself and the students, I have several discoveries. First, the groups broke up into two principle camps, those that worked and those that didn't. Really, to me, that wasn't a surprise. Throughout most of my experience when I worked with groups of people, some of them worked and some of them didn't. For these groups, however, the problem seemed to be exacerbated by my actions as a teacher. Because as the group projects have developed, I found that many of the projects the students engaged in required considerable resources (gallons of paint, hundreds of hours of labor), and this factored into my decision about how large the groups should be. During the first few projects, I used smaller groups of five, which became a financial and workload burden to the group members; however participation was high. In this project, though the groups had nine members each. These groups were too large, and their size encouraged members to be passive.

Reflection also allowed me to examine my role in the choices students make for projects. I believe that I had a desire to see the students undertake an art-car, and I telegraphed through the discussions and planning of the project, that desire. It was probably subtle, but I think it was there. This pressure, and a willingness to comply with the teacher's wishes, may have directed the Ziggy group to stick with the art-car, even when it was apparent that it was not going to actually be a true auto-mobile.

While the Zappa group started strong, conditions beyond their control

redirected their project. I think that the group may have depended upon Stephen too much, but again, I am not all together inseparable from this aspect of the group project either. Stephen was a strong-willed person and an excellent artist; to a degree we share certain sensibilities about art. I transmitted my tacit approval of Stephen to the group, and they let him lead, perhaps to his (and the group's detriment). I think that both groups would have benefitted from the creation of a mission statement or some other form of written goal.

I think there were also some successes. Stephen has grown to see art as more than a means to vent his personal rage at society. Mike, who was very much a formalist, realizes that art is more than formal elements of shapes, lines and colors melded by skill. Elizabeth, who was driven by a need to embrace the mimetic tradition and who has reviled the crudeness of Stephen's work in critique, saw the power of children's art. Sam has discussed and shared with others the role of play for adults. Ollie had destroyed the Cartesian split by embracing art as life. Molly had begun to capably analyze the relationship between artist and audience, product and process, and the role of work in art. She really saw that for her, there was a balance between the growth and personal catharsis afforded the process, and the rewards of a well made product. For Molly, continued growth will be dependent on her giving and sharing what she has learned with others. This group's awareness of aesthetics was put into practice. They now talk about issues of audience, mimetic tradition, expressionism, existentialism, deconstuctivism and embracing pragmatism.

Other students too, pepper their conversations with concepts of audience, and aesthetic theory. Just yesterday I overheard Robert and Meredith talking about issues of audience with regard to their works to be entered in the student show - a full semester after the CAS was complete. Whether that would have happened through some other means is unknown, but I did hope for that result. But for others like, Patricia, Sniffles, Aphrodite and Daisy, the emerging process is more vague. They wrote and discussed so little about their experience. As for Kyle and Sugar, I'm not sure they got anything from the process at all, because they almost seemed to avoid contact, dicussion or participation through their journals.

In summation.

What was the nature of the phenomenon that occurs as these students undertook the group projects in the community setting and how did they describe their emerging perceptions of art, community and aesthetics? It may be best to look at the three groups involved.

The individuals in the class/study were changing. They engaged in discussions of concepts and are willing to accept ideas about art that prior to the course they seemed reluctant to see as art. They discussed art in terms of aesthetic theory, and frequently talk about issues of audience. The Community as Studio project was not the only factor that had an impact on these students, but it was part of what constitutes their understanding. Some talk about their art in terms discussed within this study, referring to existentialism, mimetics, and pragmatism.

The groups also changed, while I am greatly responsible for the discord in the group, because of the size, the groups did make some significant accomplishments. They managed to overcome changes in the project that were put in place by forces outside of their control. They were able to engage other groups outside of the traditional classroom, like the Mainstreet office, the city council, the courts system, and the home-bound elderly. Their conflicts as working groups were disturbing, and preventable, and there absence would have helped make for a more successful project.

The community also seems to be changing, groups like Mainstreet have come to expect and encourage the students to participate as members of the community. There seems to be a growing acceptance of the works the students produce, and a willingness to join in, actually becoming producers of art themselves. The community still seems to view this participation factor in terms of entertainment, rather than as an instrument of praxis. The view of the community may change as time goes on. The short temporal experiences of these community activities will probably have to be cumulative, and will take a long time to evolve, which will give rise to further study.

I as the teacher also changed, I found that some of my methods were detrimental to the group. As I have mentioned, the groups were too large. I was projecting tacit approval of projects I had interest in, and I sent similar approval to certain leadership techniques employed by some students that served to alienate other students.

I have also begun to put aspects of community involvement and group projects in all my classes. The Watercolor class works collaboratively on an Exquisite Corpse (each artist produces a part of the total artwork, while unaware of what the other collaborators are doing), Art education offers outreach courses through what we call project SOAP (Student Outreach Art Program) and the local arts center, and printmakers work together in teams.

This experience is not over; this is, in fact, only part of the research cycle, and I fully intend to continue to review and revise my experience, improve my methods, and examine how different groups of students' experiences emerge through this ongoing process. Although, these results are not generalizable, the depth of the students' experiences and the immersion of the researcher in the process has produced a rich document that may be relevant to similar programs or encourage others to explore the nature of their own educational contexts.

Bibliography

Agar, M. (1980). The professional stranger, an informal introduction to ethnography. New York: Academic.

Aristotle (1951). Theory of poetry and fine art. (Butcher S. H., Trans.) New York: Dover.

Arnheim, R. (190). Thoughts on art education. San Francisco: Getty Center for Arts Education.

Becker, C. (1989) Private fantasies shape public events: and public events invade and shape our dreams. In Raven, A. (Eds.) Art in the public interest. (Pp.231-254) New York: Da Capo.

Becker, C. (1994), The education of young artists and the issues of audience. In Giroux, P., & Mclaren P. (Eds.), Between borders (pp. 101 - 112) New York: Routledge.

Becker, H. (1982). Art Worlds. San Francisco: University of California Press.

Butcher, S. H. (1951). Translators forward. In Aristotle, Theory and poetry in fine art. (pp. v-lxxi) New York: Dover.

Cooper J. (1997). Using peer debreifing in the final stage of evaluation with implications for qualitative research; three impressionist tales. Paper presented at the annual meeting of the American research association. Chicago: Il. (ERIC document reproduction service.)

Danto, A. (1981). Transfiguration of the commonplace. Cambridge: Harvard University Press.

Derrida, J. (1989). Fifty-two aphorisms for a forward. In Papadakis, A., Cooke, C., & Benjamin, A. (Eds.) Deconstruction, omnibus volume. New York: Rizzoli.

Deluze, C. (1993). The fiold; Leibniz and the baroque. (Conely, T. Trans.) Minneapolis: University of Minnesota Press.

Dewey, J. (1934). Art as experience. NewYork: Milton Balach and Company.

Dissanayake, E. (1995). Homo aestheticus; where art comes from and why. Seattle: University of Washington.

Doll W. (1993). A post-modern perspective on curriculum; advances in contemporary educational thought. New York: Teacher College.

Day, M. (1988). Art history and studio art in the junior high program. In Dobbs, S. (Eds.). Research readings for discipline-based-art-education, a journey beyond creating. Reston: National Art Education Association.

Duckworth, E. (1996). The having of wonderful ideas, and other essays on teaching and learning. New York: Teachers College.

Effland A. (1990). A history of art education; intellectual and social currents in teaching the visual arts. New York: Teachers College.

Eisner, E. (1972). Educating artistic vision. New York: Macmillian.

Emery, L. (1996). Heuristic inquiry: Intensifying subjectivity in art

education research. Australian Art Education 19(3), 23-30.

French, M. (1990). Is there a feminist aesthetic? In Hein, H., & Kostmweyer, C. (Eds.). Aesthetics in the feminist perspective. Indianapolis: Indiana University Press.

Gablik, S. (1977). Progress in art. New York: Rizzoli.

Gardner, H. (1975). Art through the ages. (Sixth Edition). New York: Harcourt, Brace, & Jovanovich.

Getty Center for Education in the Arts (1990). From Snowbird I to Snowbird II, final report on the Getty preservice education project. Los Angeles: Author.

Gottsegen, M. (1987). A manual of painting materials and techniques. New York: Harper and Row.

Hawke, D. (1996). Autobiography as an approach to research artistic practice. Australian Art Education 19(3), 31-36.

Hamblen, K. (1993). The emergence of neo- D.B.A.E. Paper presented at the annual meeting of the American Educational Research Association. (ERIC document reproduction service No. 364-459).

Hegel (1885). Aesthetics. (Morris G. S. Trans.). Chicago: Griggs.

Hickey, D. (1997). Air guitar; essays on art and democracy. Los Angeles: Art Issues.

Hobbs, J. (1993). In defense of a theory of art education. Studies in art education 34, 107-113.

Hurwitz, A. & Day, M. (1991). Children and their art. (Fifth Edition). New York: Harcourt, Brace and Jovanovich.

Hwu, W.S. (1998) Curriculum, transcendence and Zen/Toaism: critical ontology of the self. In Pinar, W. (Eds.) Curriculum, toward new identities. New York: Garland.

Institution (1998). Factbook [0nline]. ---, OK: Author. Available: http//www.-----.edu/admdept/assess/toc.html [1999, February 17]. (Details deleted to protect confidentiality of subjects.)

Lauter, E. (1990). Feminist interventions. In Hein, H., & Kostmweyer, C. (Eds.) Aesthetics in the feminist perspective. Indianapolis: Indiana University Press.

Lippard, L. (1993). Moving targets/ moving out. In Raven A. (Eds.) Art in the public interest. New York: Da Cappo.

Lowenfeld, V. (1947). Creative and mental growth. New York: The Macmillan Company.

Jeffers, C. (1993). Research as art and art as research; a living relationship. Art Education 46(5) 12-17.

MacGregor, R. (1992). Post modernism in art and art education. (Eric digest No. 348328.)

Mead, G. H. (1938). Philosophy of the act. Chicago: University of Chicago.

Mesa-Bains, A. (1997). The experiment at CSU-Monterey Bay. Artweek

28(3), 12.

Miller, D. (1980). George Herbert Mead; self, language and the world. Chicago: University of Chicago.

Mortensen, P. (1997). Art in the social order; the making of the modern conception of art. Albany: State University of New York.

National Association of Schools of Art and Design (1997). Handbook. Reston: Author.

Nietzsche, F. (1956). The birth of tragedy and the genealogy of morals. New York: Doubleday.

Pinar, W. (1992). Autobiography, politics and sexuality; essays in curriculum theory. New York, Lang.

Phelan, A. (1981). The Bahaus and studio art education. Art Education 34(5) 6-13.

Sarte, J.P. (1949). What is literature? (Fretchman, B. Trans). New York: Philosophical Library.

Schusterman, R. (1992). Pragmatist aesthetics, living beauty, rethinking art. Cambridge: Blackwell.

Smith, R. (1995). Excellence II, the continuing quest in art education. Reston: National Art Education Association.

Websters II new riverside dictionary. (1984). New York: Berkley Books.

Van Laar, T & Diepeveen, L. (1998). Active sights; art as social interaction. Mountain View, CA.: Mayfield.

van Manen, M. (1990). Researching lived experience; human science for an action sensitive pedagogy. London, Ontario: The State University of New York.

van Manen, M. (1991). The tact of teaching; the meaning of pedagogical thoughtfullness. Albany: State University of New York

Appendix A - Previous Projects

There were five previous Community as Studio Projects. What follows is an abbreviated account included for contextuality.

The Corner Grill Mural, involved a local tavern that has long been a part of the campus community. When new owners took over they wanted to build on the tradition, while creating a unique identity. The students that semester took their challenge and developed a mural that incorporated a figure from the previous sign, symbols they invented, and a cartoon version of the earlier figure reversed.

Each student participated by designing their symbol, and three students undertook the task of painting the background and the cartoon figure. The students were encouraged by the fact that they were able to accomplish something unique in a relatively short period of time. The tavern owner was pleased because the mural exactly accomplished his goal. It created a new identity while retaining the tradition.

Act II is a local theater company that performs in the city owned performing arts center. The second major CAS project involved a group of four students who were approached by the theater group with a conundrum: the

group needed a backdrop for the upcoming performance of the play "The Lonesome Pine." The theater company had committed to performance dates and prepared the principal parts of the set but the backdrop was beyond their expertise, particularly given the short period of time allotted to prepare. The students painted the project in a little more than a week. The backdrop actually received mention in the shows review. Needless to say, these students reported that they liked the opportunity to work across artistic disciplines and actually solve a problem.

The props for the a local Dance Company were a similar project with regard to undertaking and results. Here, too, the students liked the prospects of working with another art's discipline. These props were, however, painted on foam panels and were designed by the students to serve as a stage-set for an immediate performance, but could be rearranged for use in future performances.

As the Community as Studio project aged, community members began to hear about a group of students who would help with your community art projects. The Library mentioned in the article in Appendix 1 is such as case but so, too, is the City Recycling Center Mural. The recycling center was just getting started and the director, who is a faculty member on our campus called the groups with a proposal. They needed an identifying mural to help distinguish the two old Quonset huts that were donated to the city to serve as a recycling

center. The city repainted the fronts of the buildings and paved drop off points for the waste. The students planned and executed an abstract mural of hills and valleys similar to those found in the area. The students involved saw an opportunity to act in a manner, that, while it qualified as an advertisement (i.e. a billboard), it did work to encourage people to do something positive. They each drew up a design , picked what they thought to be the best three, and submitted them to the recycling board who made the final decision on the mural.

The Library was a similar project. Here, too, the students were approached by members of the library staff to work on an unattractive ramp that served as the loading dock for the library. It looked like a gash in the parking lot about 20 feet wide and 60 feet long, and, as you can see by the images in Appendix 1, it was a dark triangular shape. Here the students developed an interesting working method. They broke into groups; each group would work for a period of time, while the others would observed and critiqued. The groups would then switch positions. Those that had been painting observed and the observers painted. This mural was well received by the community as the article in Appendix 1 attests.

The project prior to this study has been labeled the Pig Heads. Archetypal pig heads sculptures were created and a simple press mold was designed. Ceramic clay was pressed into the molds, fixed with a backing and left to dry.

The pig heads were not fired, rather they were coated with an acrylic finish so that they would decay in the weather. The group planned for the pig heads to be placed on fenceposts south of town. As the installation day approached to install the pig heads the students thought that placing the pig heads along fences might be dangerous. They drove around looking for a suitable place and stopped at a gas station in Union Valley. Here they found a kindred spirit, an ex-art major whose gas station was an installation piece. The owner told them to nail the heads to the outside of his station, which they did. Within the week the group arrived to photograph the installation, so they would have a record of the project, and the pig heads were gone. Well, all but two, that the owner of the station moved inside for protection. It seemed all the others were stolen by locals during the night. The students obviously struck a positive chord with the people in the area, who took the pig heads.

Appendix B - IRB Approval

OKLAHOMA STATE UNIVERSITY
INSTITUTIONAL REVIEW BOARD

Date:	August 18, 1999	IRB #:	ED-99-137
Proposal Title:	"THE COMMUNITY AS STUDIO: A PRAGMATIC AESTHETIC APPROACH"		
Principal Investigator(s):	Sally Carter F. Bradley Jessop		
Reviewed and Processed as:	Expedited		

Approval Status Recommended by Reviewer(s): Approved

Signature:

Carol Olson, Director of University Research Compliance — August 18, 1999 (Date)

Approvals are valid for one calendar year, after which time a request for continuation must be submitted. Any modification to the research project approved by the IRB must be submitted for approval. Approved projects are subject to monitoring by the IRB. Expedited and exempt projects may be reviewed by the full Institutional Review Board.

The Human Subjects Review for the second institution has been removed to protect the confidentiality of the subjects. It is on file at Oklahoma State University.

Appendix C - Consent Forms

Community as Studio: A Pragmatic Aesthetic Approach

Consent Form

I,_____, hereby authorize or direct F. Bradley Jessop to perform the following treatment or procedure.

The gathering of phenomenographic information which will entail the keeping of a journal, reflective papers, interviews, photographs and tape recorded discussions of my activities in class. This information will focus on the nature of my experiences and emerging understanding of the fine arts. The duration of my participation in this study will be from 1 p.m. till 5 p.m. between August 30, 1999 and December 15, 1999. However, I understand these are maximum parameters and my contributions may not last throughout this allotted time.

The information gathered will be kept in the upmost confidentiality. To protect my identity all records will be kept in a locked case. Further, photographs will not be identified by name, photocopied journal entries and reflective papers will have my name and identifying marks cropped or edited out with a black mask, taped conversations will only deal with information pertinent to the study

and pseudonyms will be used to protect the identity of myself and my classmates. Upon transcription all tapes will be destroyed and upon analysis of data all transcripts, journals and reflective papers will be destroyed. Transcripts of conversations and interviews will be made available for my review to insure accuracy of statements.

I also understand that sometimes artist deal with issues that by some may be considered offensive and that my interaction with possibly offensive material is in part one of the issues that this study may be interested in investigating. I knowingly enter this study with this possibility in mind.

The benefits to myself maybe a greater awareness of the relationship between artist and society, and an enhanced aesthetic understanding through examining the interactions between myself, the class, and the community at large. Additionally, the knowledge that may result could not only broaden the existing knowledge of aesthetic teaching in higher education art programs and have implications to pedagogic and curricular change.

This is done as part of an investigation entitled " The Community as Studio: a Pragmatic Aesthetic Approach". The purpose of this procedure is to investigate the nature of the lived experience that occurs within the Community as Studio program.

By my signature I certify that I am at least eighteen years of age. I understand that my participation is voluntary, that there is no penalty for

refusal to participate, and that I am free to withdraw my consent and participation in this project at any time without penalty after notifying the project director. I may contact Dr. Sally Carter, 257 Willard Hall, Oklahoma State University, Stillwater, OK 74078. Telephone number,405-744-7125 or Gay Clarkson IRB Executive Sectetary, 203 Whitehurst, Oklahoma State University, Stillwater, OK 74078, telephone number, 405-744-5700.

Signed: _____ Date: _____ Time: _____ (a.m./p.m.)

I certify that I have personally explained all elements of this form to the subject before requesting the subject to sign it.

Signed: _____
Principal Investigator

2

VITA

Frank Bradley Jessop

Candidate for the Degree of

Doctor of Education

Dissertation: THE ADVENTURES OF ZIGGY AND ZAPPA: THE COMMUNITY AS STUDIO, A PRAGMATIC AESTHETIC APPROACH

Major Field: Curriculum and Instruction - Art Education

Biographical:

Education: B. F. A. Printmaking, Emporia State University, Emporia, Kansas, 1981.
M.A. Painting, Emporia State University, Emporia, Kansas, 1983.
Post-Graduate Certification, Ottawa University, Ottawa, Kansas, 1989.
Completed requirements for the Doctor of Education, Curriculum and Instruction - Art Education, Oklahoma State University, Stillwater, Oklahoma. May, 2000

Experience:
Assistant Professor of Art, East Central University, Ada, Oklahoma, 1998 - Present.
Instructor of Art, East Central University, Ada, Oklahoma, 1990-1998.
Adjunct Art Instructor, Ottawa University, Ottawa, Kansas, 1989-1990.
Artist in Residence/ Art Teacher U. S. D. 290, Ottawa, Kansas, 1984-1990.
Artist in Residence, Independence Unified Schools, Independence, Kansas, 1983-1984.
Graduate Gallery Assistant, Emporia State University, Emporia, Kansas, 1982-1983.