ARTS-BASED RESEARCH, HEURISTIC INQUIRY AND ART EDUCATOR
SELF-STUDY: SECONDARY STUDIO MOTIVATION FOR AFRICAN
AMERICAN STUDENTS AS A GENERALIZABLE MODEL

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of The Ohio State University

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* * * * *

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ABSTRACT

Problems within the multicultural perspective in art education, such as inaccurate, trite, generalized, stereotypical inclusions of African American artists within curricula materials, is an injustice, in which I am greatly interested. As an African American artist and secondary art instructor, I have a vested interest in this problem. The richly diverse artworks produced by African American artists have contributed greatly to American culture. African American students who do not see the diverse art styles, subject matter and medium manipulations of artists within their own minority ethnic group, are in essence not seeing themselves. This is devaluing. In order to address this concern I believe student motivation is key. This research study is meant to test a theory related to personal culture motivations, in order to provide a model for curriculum development in the study of African American artists, and show how one’s personal culture can provide infinite motivation resources for studio production.

Arts-based research, heuristic inquiry and self-study methods allowed me to investigate this concern through direct-participation. Personal culture areas of motivation were tested for practicality and value. Other areas for consideration were art therapy motivations for self-discovery through art, and
artists motivations. As an artist-researcher, I took independent drawing and painting classes and documented the processes of each studio production. This empirical data documented initial motivations, media manipulation, challenges, reflections of process, instructor feedback, self-evaluation and thoughts of continuation. I also documented stages of art productions to show visual documentation of processes of production and/or changes, which occurred in the work.

The personal culture motivators were determined valuable and contributed to the production of personally meaningful studio productions. The motivations from art therapy and artists motivations overlapped some of the personal culture areas and were also found very useful.

It was determined that the personal culture theory could be enhanced by the other two areas of consideration and that a model could be developed from the self-study process. A framework in which a more diverse presentation of African American artists was developed, and an inner-directed personal culture method, was found beneficial for motivating African American students in studio production.
Dedicated to my Mom and in the memory of my Dad
ACKNOWLEDGMENTS

I thank my Lord and my God for loving me, and acknowledge the strength and perseverance He provided, in this unique stage of my life. I also wish to thank my family and friends for the encouragement, support and laughter, when I needed it most, especially, my Dad (who died before I finished this research) and my Mom. To my adviser and committee, I am grateful for the advice and personable caring manner shown throughout my research process.
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CHAPTER 1

INTRODUCTION

Painting Black

Sitting on hard wooden stools around a group of large art tables, Lynn, a young black teenager, and her all white college classmates, listen intently to the words of their painting instructor. With special permission from her high school art teacher, Lynn is taking a college painting course. She is excited to be there, but very serious about the new assignment. They are to create a still life oil painting of a potted plant in the center of the tables. During the lecture Lynn hears something troubling. “You are never to use black in your paintings....” At a very young age Lynn’s favorite color was black. Of course, by the time she was in high school she knew black wasn’t a color, but a value. It was a value her mom insisted she was too young to wear until she entered high school. Even then, permission was probably only granted because she wore her mother down! So, when Lynn heard those instructions from her painting professor about not using black, she was speechless. Lynn respected her teacher, her teacher, so she didn’t question her or insist on using black anyway. She made a mental note of the statement and never forgot it.
Approximately nine years later, Lynn was sitting in a comfortable cushioned chair in the main office of an elementary school, waiting to see the principal. The principal was expecting her, but when he came out to greet her he looked almost confused. He extended his hand, welcomed Lynn and soon called for the cooperating art teacher, who was going to work with Lynn for her student teaching experience. The art teacher seemed very friendly and walked with Lynn to the art room. After the formal introductions and a tour of the school, the teacher’s face took on a solemn expression. “Lynn, I think you should know these students have never seen a black person before.”, she informed hesitantly. Lynn couldn’t believe her ears….not even on television, she jokingly thought to herself. Hmmm…she knew her student teaching experience was going to be interesting. It took little time for the students to learn Ms. Neville’s name and they were very fond of Lynn. Halfway through Lynn’s student teaching experience she was getting beautiful drawings and creative gifts from her first and second graders.

The students were wonderful and the cooperating teacher turned out to be a very sweet, caring women. The rest of the teachers and staff in the school were not as welcoming. Whenever in the faculty lounge, Lynn always got looks with little or no conversation from the other teachers. Were the adults the ones who had never seen a black person, or did they just not like student teachers? It wasn’t something Lynn thought too much about, she knew it was their problem. Since she had a great cooperating teacher and lovely students, she
focused on the elementary experience she was there to receive. It wasn’t until
the cooperating teacher was preparing for a painting lesson one week, that Lynn
was forced to consider the “never seen a black person” statement, again.

In the new painting lesson the students were going to be introduced to
portraits. In the artist’s example strong bold painted lines of “black” paint were
used to structure the face. The students were to use this example for creating
their self-portraits. When Lynn looked at the paint her cooperating teacher
gathered for her to put on the tables, the name of the color printed on the
bottles, “flesh” stood out. The next day the students plopped their large
paintbrushes in the black paint trays, created the outlines of their faces on paper
and later filled them in with the “flesh” paint.

Lynn was thrilled to see the children painting with black, but the name of
the other paint color exemplified an arrogant white supremacy issue. What
other excuse could there be for naming a light beige color “flesh”? Had the
people who made up the large art corporation that produced the paint, never
seen a black person before, either? Since Lynn’s experience, multicultural
paints, colored pencils and colored papers and crayons have been introduced in
the art room to represent a wider variety of skin tones. It’s interesting, in 1962,
the same year Lynn was born, Crayola voluntarily changed the name of their
flesh color crayon to “peach”. This was partially due to the Civil Rights
Movement, according to their website.
Practical Background to the Problem

This body of research begins with a narrative, to help exemplify the existence of white racism in America and its ramifications on the education of the youth, whose flesh does not match “peach”. As a black female graduate student, researcher, visual artist and art educator, I have a vested interest in enhancing the multicultural perspective in art education. My overriding initial concern for injustices inherent within the multicultural perspective, such as omission, generalizations, stereotypical presentations and negative associations toward ethnic groups, prompted this study. The goal of my research is to combat these concerns and demonstrate a more realistic method of portraying the richly diverse visual art produced by African-American artists.

As a black female artist, I am a member of an ethnic group previously omitted, unrealistically or superficially represented in art education resources. Therefore, I will be an active participant in this research process by producing visual art through independent studies in painting and drawing. As an art educator my experiences with predominately black secondary students, familiarized me with generalized inclusions and lack of diversity in examples of artwork produced by African-American artists. So, my research interest also stems from a desire to motivate students whose ethnic group is often lacking in art education curricula.

The purpose of this research is to enhance the multicultural perspective in art education by demonstrating how one’s personal culture can provide
infinite resources toward motivation in studio art production. I believe one's self-concept begins a process of discovery which helps us determine who we are. Then our connections to various associations in life, from family and peer interaction to our social environment and life experiences, continue to develop us for the rest of our life. A student’s recognition of self and how they relate to these associations equip them with many motivators toward art production. It is my hope that by placing myself in the position of art student through taking independent art courses, I can test my belief in the use of personal culture as motivation. From this personal research process I wish to:

1. provide a model for curriculum development in the study of African-American artists.

2. create a reflective method of studio art instruction for the secondary art students who don’t often see themselves in curricula materials.

Racism may never cease to exist in America, but students of every color need to recognize themselves within the multicultural perspective in art education. If personal culture can ultimately be used as a method for all students to discover universal motivators in learning about themselves and others, it can impart meaningful reflective and life-long learning. Having provided the introduction and practical background to this study, I will now provide a more theoretical overview of the issues related to the need for enhancing the multicultural perspective in art education.
Theoretical Background to the Problem

Knowledge shapes dispositions and influences behavior. Multicultural education has an extensive knowledge base (Gay, 2002; Villegas & Lucas, 2002). An understanding of race and racism is one of many elements of this knowledge base. Students’ understanding of racism and how it affects diverse groups, influences policies and legislation, and impacts the experiences of individuals (Takaki, 1993) are fundamental aspects of this knowledge base. This background is necessary to challenge racism (Gay, 2002) one of the tasks of the multicultural educator. Research on students’ multicultural knowledge indicates that racism is not only thinly understood but is perceived merely as a psychological phenomenon (Aguilasar & Poham, 1996; Sleeter, 2001), neglecting its social and emotional dimensions. (Stevens & Charles, 2005).

Personal Stance

I firmly believe knowledge shapes dispositions and influences behavior. As a black female American artist, my artwork is a part of American art, whether recognized by strangers, society, school curricula, or showcased within the multicultural perspectives in art education. The path traveled from artist to secondary art teacher (for mostly African American students), influenced my desire to create a personal multicultural method for the study of African American artists, and studio exploration for my students. Secondary art courses are studio-based in the visual arts. Knowledge gained through self-study and reflection can influence students to find the motivation to create art within themselves, while America continues efforts toward diversity in curricula content. The multicultural perspective in art education would benefit from a studio-based curriculum process used to encourage personal growth and to
recognize the universal language art provides individual artists (past and present) traditionally ignored.

**An Overview**

**Inclusion and Multiculturalism**

My concern for injustices inherent within the multicultural perspective, prompted an interest to contribute to the removal of assumptions drawn about individual members of an ethnic group, in the initial stages of my research. With the increased diversity in classrooms came a challenge for teachers to present a more inclusive curriculum without promoting or encouraging false beliefs toward people of color. The inclusion of contributions from ethnic groups, previously ignored, created generalizations and stereotypical views of these groups. (Grigsby Jr., 1976 and 1977; Hart, 1991; Molner, 1993)

There was also preoccupation with formal design, limited aesthetic concerns, superficial treatment of artists and their works, a lack of attention to social and cultural context, and an absence of difficult subject matter, present in school resource materials. These concerns lead to artwork which lacked personal incentives for constructing personally meaningful art. (Delacruz, 1995) The reality of prejudice, unrecognized or outright teacher racism, white racism, and “white racial bonding” in the field of education (Pate, 1995, Sleeter, 1994, Ladson-Billings, 1994, Vali, 1995) also surfaced. These issues of concern were relevant to multicultural inclusion, since it enhanced the promotion and reinforcement of negative stereotypes about minority or ethnic group members.
The problems within the multicultural perspective, and issues of teacher prejudice/racism towards ethnic groups lead to assumptions drawn about individuals of ethnic cultures. I was concerned with how individual ethnic artists were viewed and/or presented in art education. The insensitive, negative superficial inclusion stemming from generalized lessons did not recognize the individual contributions of artists within an ethnic or racial group. It also didn’t allow students to find relationships between an artist’s personal culture motivations and their own in the process of creating art. Methods of including artists who were previously omitted, encouraged the study of generalized styles of art produced by a sampling of artists.

As a member of an ethnic/racial group previously omitted and tritely presented (through usual presentation of the same black artists) in various texts, I found these attempts problematic in their attempts to reform the art curricula. As an artist who did not produce art like the black artists presented in the textbooks, I knew the information was not only generalized but also incomplete. Based on my self-concept and experiences in art, these problems did not matter much, until I became an art instructor. My students didn’t have fair, diverse examples of black artists included in their textbooks to help motivate them. Another annoyance was the omission of African-American artists in American art books, in general. I recently looked in an American Art book in a bookstore, to satisfy my curiosity, and found no African-American artists in the index. Sure, there are plenty of new African-American art books, but their existence speaks
to separation and inequality in my opinion. However, I also recognize and understand when ethnic/racial groups have to fulfill a void themselves by producing their own materials. The following narrative touches on the importance of inclusion and the impact it has on individuals, as mentioned in the opening quote of this section.

The Disturbance

The lights were flipped off and the professor began showing yet another set of slides in the Survey of Art History course. Lynn was taking a required art course and enjoyed the stories about the artists, but by the third week she noticed something was missing. These so-called masterpieces she and her classmates were forced to place in their memory files (if they wanted to do well in the class) were disturbing to her, for some reason. The slides continued to flash on the screen. Though nap time for a group of students in the room, others stayed alert and took notes like Lynn and the rest stared blankly at the screen. Lynn liked her professor, liked knowing the history of the artwork, but the personal stories about the artists interested her most. She didn’t ponder her disturbance too much. She successfully completed the art course, and moved on.

Four art history classes later, Lynn not only hated art history, but she was no longer interested in placing any more of the required masterpiece info into her memory file, only to recall it for an exam. What was wrong with this picture! Lynn contemplated what disturbed her in the initial art survey course, and her
experiences with other art history courses. Her thoughts revealed resentment. What disturbed her was the lack of African American artists and/or minimal presentation of female artists. Lynn knew these artists existed, if for no other reason than the fact that she considered herself an artist, was black and female. No, she wasn’t an historical master artist, but she knew they existed and were obviously ignored in her texts and art history slide presentations.

Looking at the images of Elizabeth Catlett’s prints on the screen in her art class brought a smile to Lynn’s face. She was now the instructor and she was introducing her class to printmaking. Kathe Kollwitz was also used as motivation for the printmaking assignment. The students asked questions, took notes and listened to a few historical stories about the artist. “Elizabeth Catlett created strong, personally meaningful prints. Can anyone tell me if they see any similarities between this work and the artwork by the artist we focused on yesterday?” By the end of the printmaking introduction, Ms. Neville’s students had seen more images by two amazing female artists, than she had ever seen in all of her art history courses! The bell rang, she flipped back on the lights, dismissed her class and thought of the many artists who had been dismissed from her college art education curricula.

Stevens & Charles (2005) state, within the multicultural perspective the analysis of textbook and curriculum materials for diverse content continues. “Text content is of concern because standard commercial textbooks are the
primary source of students’ content learning for 12 years of schooling.” (Gay, 2000,2002; Grant & Sleeter, 2003; Sleeter, 2001; Sleeeter & Grant, 1991).

Multiculturalism Today

Now, after more than a decade of multicultural art education, it is time to take a careful look at what multicultural art education has become. The first thing to note is that it is still far from clear what “multicultural art education” means; a review of recent literature reveals many quite different objectives under this one umbrella. As Elizabeth Manley Delacruz writes (1996), “Multiculturalism, by definition, refuses to be just one thing.”(p.92) (Blocker, 2005)

More recent investigation into the multicultural perspective in art education, shows evidence of various methods of the inclusion of those historically left out or tritely included in American school curricula. Those who recognize the need for multi-voices and the sharing of multiple perspectives, continue to provide various methods for this inclusion with various points of view. These diverse multicultural discussions range from attending to personal bias, to more social, community or global views. Some examples include analyzing white racism by self-reflection and narrative (Diangelo, 2006), or using life-based literary narratives (Phillion & Fang He, 2004) as a transformative process in teacher education. The personal and social engagement of community-based art is a focus for Daniel, (2001) and Bailey & Desai (2005). Ballengee-Morris & Stuhr (2001) stress the value of political involvement and social reconstruction in student learning. Globalizing multicultural art practice is also encouraged for student engagement. (Duncum, 2000; Tavin & Hausman,
Though multiculturalism may refuse to be one thing, I believe each viewpoint can incorporate the visual arts as a platform for the inclusion of cultures, minority groups, and individuals, who have traditionally been left out. “The visual arts, like multicultural education, play a vital role in our understanding of diverse human experiences…art practices speak to issues of history and culture as a site of investigation and method of investigation in pedagogical practices.” (Bailey & Desai, 2005)

Review and Rationale for This Research

The reality and existence of white racism in America and its ramifications on the education of young people whose color is not “peach”, humanizes the need for the multicultural perspective in art education. Although I recognize the efforts and achievements in the field, I am concerned with the injustices inherent within these changes. The issues of concern are:

- assumptions drawn about individual members of an ethnic group (generalized styles of art productions and sampling of artists)
- superficial or lack of attention to cultural contexts (individual contributions within ethnic groups not shown)
- the reality of prejudice, unrecognized or outright teacher racism (reinforcement of racial attitudes in multicultural inclusion)

On the other hand, benefits of multicultural contributions I find most encouraging are those which acknowledge the existence of racism among teachers, and those which emphasize social, community and/or global
inclusions of the diverse contributions through art education. If the visual arts can play a vital role in our understanding of diverse human experiences as Balley and Desai(2005) suggest, the multicultural perspective in art education should provide practical examples to demonstrate this role to art educators.

My research is an attempt to exemplify the role studio art can play to enrich the multicultural perspective in art education. The goal is to demonstrate:

- a more realistic method of portraying the richly diverse visual art produced by African American artists.
- how one's personal culture can provide infinite resources toward motivation in studio art production.

I believe one's personal culture is the enrichment needed for multicultural education. It can show art educators a method that can expose infinite resources toward motivation in studio art production. One's self-concept can begin a process of personal culture discovery, which can then be channeled into creative art expression.

**Personal Culture and PORTRAYAL**

Visual art expression is a large part of this research process. Through artist-researcher participation, I plan to test my personal culture theory, Drew’s Model of PORTRAYAL to determine it’s usefulness in addressing the goal of the study. To define what I describe as "personal culture", I start with self-concept, one’s most intimate source for artistic motivation. Then, I move outward to create a total of six components to represent areas of one’s unique culture. I
define one’s personal culture as one’s interaction/association with six key components, which include:

- self-concept
- family structure
- peer interaction
- social environment
- traditions/values/beliefs
- life experiences

PORTRAYAL is an acronym which stands for Personal Outlooks Represented Through Relating Art to Your Associations in Life. The narrative below may help one recognize the importance of this personal research journey.

**Face It**

“Eyes are halfway between the top of the head and the bottom of chin…” Lynn repeated, as she drew a horizontal line across the oval shape. The white paper beneath her little hands was about to become a “work of art”! She sat at the kitchen table eager to complete her first face picture or as her father referred to it, portrait. Lynn looked at her daddy’s example and continued to follow the steps he provided. “Daddy, don’t tell me…I know what to do next!” Lynn was very independent little girl and liked to do things by herself, she didn’t need any help. Lynn’s father smiled as he observed his little girl complete the eyes, add ears, nose and all of the features needed to complete her first portrait.
Twenty years later, as Lynn finishes drawing the horizontal line across the oval face on the blackboard, she writes eyes beside the line, then draws the eyes in the proper place. Soon, the normal response to the alien looking image is expresses by several students. “Ms. Neville, this can’t be right, the eyes are too low!” Lynn’s Art One student’s are starting to wonder if their new art teacher knows what she is doing. “Just wait until we finish, it will all make sense in the end.” The students continue to follow the teacher example evolving in front of them. Lynn knows that the basic guideline for drawing the ideal portrait is worth the critical eyes of her class. She is introducing a self-portrait unit and this is just the beginning of the challenge. After Ms. Neville goes over this initial exercise, her students are going to prop mirrors up on their art desks and see if their faces and features match the guidelines for the ideal face. These students will also be advised to view their faces more carefully in the mirror, when they are getting ready for school each morning (not a difficult assignment for young people at the high school level). The basic guidelines for drawing facial features on an oval shaped face, was an exciting challenge for Lynn, the little girl who proudly exclaimed, “I did it on my own!” Teaching these guidelines to her high school art students though, presented new challenges. Ms. Neville’s students were in a period in their lives when they were very self-conscious about their appearance. Would the faces of her students match the guidelines of the ideal face and would they like what they saw in the mirror? Self-portraits are more than likenesses of a person, they provide as much or as little as we are
willing to reveal and are capable of reflecting not only ourselves, but others, who connect with the image portrayed. Portraits tell stories.

**The Role of Storytelling**

Storytelling is a part of our everyday lives, but it is also recognized as an effective tool in research methodologies. For example, heuristic research is principally concerned with self-examination, is inner directed and encourages personal storytelling. (McNiff, 1998) Storytelling is also a method used in arts-based research. By combining these research methods, I hope to engage the reader in my self-study exploration for the enrichment of the multicultural perspective in art education. Eisner and Barone (1997), proponents of arts-based research in art education, suggest the main character’s dilemma speaks to the research problem and or interest, which should draw the reader into the plot. I hope this introduction has been successful in that endeavor. They describe the middle phase as one which expresses the occurrence of complication with the character. Finally, the resolution is made when the events in the story have lead to growth/change in the character. I believe the middle phase begins with the injustices and concerns I have specified and believe the research process will also determine other complications in the research process. Hopefully, personal growth and change from my involvement in this research, will encourage a model for multicultural enhancement in art education for myself and you, the reader, as you join me in this journey of discovery.
Closing Thoughts

By the end of a story- or other kind of arts-based educational inquiry text- its format and contents will serve to create a new vision of certain educational phenomena. When readers re-create that vision, they may find that new meanings are constructed, and old values and outlooks are challenged, even negated. When this occurs, the purposes of art have been served. (Jaeger, 1997, p. 78)

The following chapter will address a wider scope of literature found relevant to this research story. Since personal culture is the frame which supports my studio involvement, I wish to highlight two theories, which support and make this personal involvement meaningful to my research process. Goodenough’s Propriospect Theory was proposed and defined by Ward Goodenough as the totality of private, subjective view of the world, and its contents that each human develops out of personal experience, pointing to unique versions of culture(s) each of us creates out of individual experience. (Wolcott, 1991) I believe Propriospect Theory supports my belief in personal culture and encourages the use of a universal process, which potentially allows one to experience unique and personal motivation for studio art. Toeppen’s Self-Education Theory (1993) proposes all education should be viewed as self-education, which emphasizes the significance of self-exploration in education. He believes one’s learning process incorporates six basic elements: two areas of input, (direct learning and indirect learning), available learning material, personal selection and two areas of output (personal knowledge and personal
skills). I believe Toeppen’s theory helps to describe my self-study. The two areas of input which are self-generated and acquired from others, are considered motivations for learning. For my study, these two areas include my studio production and my independent studio instruction. The available learning material, for example; books, pictures and other objects useful in the process of my studio exploration, are considered the central mechanism. Personal knowledge and personal skills, the final areas, include my personal background in art and the personal artistic ability/learning shown in my studio work.

“An understanding of inner-directed heuristic research is essential to art-based research where there is a comparable emphasis on direct and personal participation.” (McNiff, 1998, p.54) My research begins with self-examination. I hope the reflections of my past and the presentations of my present research processes, offer new applications for multiculturalism in art education.
CHAPTER 2

REVIEW OF LITERATURE

Brown, Racism and Self-Esteem

Blocker (2005) in a review of multicultural art education contributions over the past decade presents the diverse agendas under the general heading of multicultural education. He believes a good summary of these beliefs can still be stated under goals from Collins & Sandell (1992), which are:

“attack multiculturalism” in which the dominant culture is criticized for its neocolonial hegemony; “escape multiculturalism” in which the malevolent dominate culture is simply ignored in favor or more friendly cultures; “transformative multiculturalism”, which selects the best parts of different cultures and tries to blend them together into a kinder and more gentler culture, and “repair multiculturalism”, which seeks to improve the self-image of minority students damaged by the dominant culture.

Repair multiculturalism may serve as a good platform for my belief in the need for minority students (African-American in my study) to be aware of their history and African-American contributions to American culture. Banks (2004) speaks of the type of damage caused to minorities by the dominant culture. In a discussion of the historic Brown vs. Board of Education in 1954, Banks
acknowledges the racial progress in America always involved struggle. “It took struggle to end slavery and lynching. It was a struggle that Blacks obtained access to public schools. Through the historic struggles to improve race relations in America, both Blacks and Whites have been changed, and we have come closer to the dream of attaining a nation with liberty and justice for all.” (p. 8)

Although the history of racism in America is evident, multicultural education is not just for victimized minorities, opposed to Western culture, bent on divisiveness or a passing fad (Banks, 1993), these are misconceptions. Brown vs. Board of Education overturned the doctrine of “separate but equal” in terms of public accommodation which included education, which gave rise to the Civil Rights Movement for Blacks and other people of color. (Grant, 2004)

Remember, in 1962, the “flesh” color crayon was changed to peach, so change is possible, but I know, as stated, it will take a struggle for all positive change to occur.

Changes which have occurred in recent American history and injustices found evident within the multicultural perspective in public education, encourage the recognition of repair multiculturalism. The goal of my research is meant to exemplify the role studio art can play in:

- a more realistic method of portraying the richly diverse visual art produced by African American artists.
- how one’s personal culture can provide infinite resources toward motivation in studio art production.
In Rock My Soul, Black People and Self Esteem, hooks (2004), states without self-esteem one loses a sense of meaning, purpose and power. She believes there is a crisis amongst African-Americans who are unable to openly and honestly address how a sense of self affects how they are perceived by themselves and others. I believe students through personal culture motivations can begin a process of self-discovery through art. Art production can encourage a sense of self and ultimately increase one’s self esteem. I think one grows through challenges in art creation and one learns more about self in the process. W.E.B Du Bois(1904), quoted in hooks(2004) is an appropriate transition between the history of change in America, from the Brown decision of 1954, to the changes in American education resulting in multiculturalism.

I believe in pride of race and lineage and self…I believe in Liberty for all men, the space to stretch their arms and their souls, the right to breathe and the right to vote, the freedom to choose their friends, enjoy the sunshine and ride on the railroads, uncursed by color; thinking, dreaming, working as they will in a kingdom of God and Love. I believe in the training of children, black even as white; the leading out of souls into green pastures and beside the still waters, not for self, or peace, but for Life lit by some large vision of beauty and goodness and truth. (p.3)

My Initial Concerns: Injustices Within Multiculturalism

Generalizations and Stereotypes

Attempts in education to include the contributions of ethnic groups, who were purposely, and too long omitted, resulted in negative presentations of ethnic group members. These consequences included, generalizations,
stereotypes, low value, negative characteristic associations and racism towards ethnic groups. (Grigsby Jr., 1976 and 1977, Molner, 1993, Sleeter, 1998, Blocker, 2005) The damage of stereotyping and generalizations, which were attached to ethnic group members became a great concern for the educator, because the material used in the classroom, as Ladson-Billings (1994) suggested only developed, maintained and strengthened stereotypes if the ethnic groups were not realistically portrayed. The interpretation of African American artists, through historical, anthropological and rhetorical categories in art education textbooks was studied by Claxton (1997) He was concerned with how African American artists were labeled and represented.

Problems of Prejudice

The multicultural perspective also revealed a need to address issues of prejudice and racism. Ethnic generalizations and stereotypes contribute towards low value and negative characteristics placed on ethnic group members, and these unrealistic presentations encouraged racism and racial prejudice. Racial prejudice refers to “an organized predisposition to respond in an unfavorable manner toward people from ethnic groups because of their ethnic affiliation.” (Aboud, 1988,p. 4) With the increase of racial, ethnic, culturally diverse American school populations O’Neil (1993) recognized the uncomfortable position it placed on some students and school staff. However, he saw the opportunity for educators to help students learn about the strengths and contributions of ethnic group members and their cultures. Pate offered
(1995) four defenses against prejudice produced through the inclusion of multiculturalism. The first defense was to develop a positive sense of self. He suggested one’s negative thoughts of self contribute to one’s desire to find fault in others, but a positive image helped block prejudiced messages. The second defense involved critical thinking to avoid overgeneralizations about people. This concern was based on one’s ability to reason and avoid jumping to conclusions about individual members who are not within one’s own racial or ethnic group. The third defense attacked stereotypical information by holding a positive view of people. “Students who generally held negative views of people were vulnerable to prejudiced messages given to them and will be quick to believe.” (Pate, 1995, p. 56) The final defense promoted a sense of fair play, which incorporated one’s attitude and one’s awareness of democratic principles and basic civil rights. Pate’s last defense encouraged schools to take an active role in extending the knowledge of democratic principles and rights.

Diversity and Racism

With classroom populations becoming more diverse came the challenge for teachers to present educational material, which didn’t promote low value, stress negative characteristics, or encourage racism toward people of color. Molner (1993) and Oneil (1993), considered the role of the educator as helping students to learn about the strengths and contributions of ethnic group members and their cultures as a necessity. Curriculum content also needed strengthening, to stress the importance of realistic, naturally integrated images.
of ethnic and racial groups contributions. A growing number of textbooks included diversity, but the information was often superficial and incorrect. (Banks, 1993 and Ladson-Billings, 1994, Swartz, 1992)

In 1994 PTA Today focused on the celebration of diversity. The third article featured entitled, “What to tell your child about prejudice and discrimination”, offered seven suggestions to help parents deal with the reality of racial prejudice. Although written for parents, the suggestions seemed appropriate to multicultural inclusion in the classroom. The beginning of the article established the importance of each child feeling valued, suggested parents recognize the unique qualities of each child. Secondly, parents were asked to share books with their children that exposed them to diverse points of view from other people. Thirdly, making children aware that being prejudiced was unfair and fourthly, teaching children to respect and appreciate others by playing and interacting with people of diverse groups was important. Fifthly, parents were challenged to help children to learn/recognize racism and then respond correctly by using critical thinking skills (as one of the best antidotes to prejudice). The sixth suggestion prompted parents to talk to their children about ways of dealing with prejudice or racism when confronted with it, by helping them feel comfortable with pointing it out when someone or they were being called unfair names. The last suggestion asked parents to practice what they preached about unfairness of prejudice, holding themselves accountable for
setting forth a good example. (National PTA and Anti-Defamation League of B’nai B’rith, 1994)

I believe the suggestions to parents offered in the PTA article, contained ways for adults to be sensitive to their own racial and prejudicial views. I don’t need research to prove racism is usually passed down from parents, who are prejudiced or racist. Even if it’s never proclaimed, parental actions or reactions towards minority and/or ethnic groups, speak loud and clear. With the increase of more racially diverse students in classrooms where white students were the majority, I’m sure some parents and teachers had to recognize, question or accept their own prejudice or racism. “Sometimes, unrecognized or outright racism causes teachers to hold negative beliefs about students of color.” (Ladson-Billings, 1994) A recent dissertation written by Robin J. DiAngelo, supports this philosophy, her research focused on White student teachers’ reproduction of racism through interracial dialogues. She found general patterns of internalized dominance shared among Whites. (2006)

White Racism

DiAngelo (2006) grew up White and poor, but found out early how her race still made her better. She speaks of a defining moment in her life below.

I was acutely aware that I was poor, that I was dirty, that I was not normal, and that there was something “wrong” with me. But I also knew that I was not Black. We were at the lower rungs of society, but there was always someone on the periphery, just below us. I knew that “colored” people existed and that they should be avoided….on one occasion when I reached for candy or uneaten food laying on the street
and was admonished by my grandmother not to touch it because a “colored person” may have touched it. The message was clear; if a colored person touched something it became dirty...a racial Other was formed in my consciousness, and Other through whom I became clean. Race was the one identity that aligned me with the other girls in my school. (p. 53)

The patterns DiAngelo(2006) determined from her research are labeled under ten headings. In *Multicultural Perspectives*, she shared her findings and I have highlighted some of her descriptors under each heading.

1. **We Live Segregated Lives** – Living primarily in White-dominated societies, there is little or no authentic information about racism. Growing up in segregated environments, such as schools, workplaces, neighborhoods, etc., and we have teachers, people in books, role models that look like us.

2. **We Are Taught in Our Culture to See Our Experience as Objective and Representative of Reality** – Believing that White people are the norm for humanity and construct human objectivity only to ourselves and leave people of color in the margins.

3. **We Are Raised to Value the Individual and See Ourselves as individuals Rather Than a Part of a Socialized Group** – Seeing ourselves as individuals erases our history and getting irate if accused of racism, because we are different from other White people.

4. **In Our Dominant Positions We Are Almost Always Racially Comfortable and Expect to Remain So** – Feeling entitled to racial
comfort, if racism is brought up and we become uncomfortable we
blame the person who triggered it, and never really engage in
authentic dialogue with others about it. Whites express concern of
their safety when merely talking about racism.

5. **We Feel That We Should Be Judged by Our Intentions Rather Than the
   Effects of Our Behavior** – Commonly White reasoning allows actions
   which perpetuate racism as nonexistent if it was not intended,
   discounting or invalidating racist behavior felt by people of color as
   unimportant.

6. **We Believe That if We Can’t Feel Our Social Power, Then We Don’t
   Have Any** – Confusing a lower class location as a lack of privilege, but
   White social power is too normalized for this to be true, the power is
   taken for granted.

7. **We Think It Is Important Not to Notice Race** – Pretending we don’t
   notice race makes it impossible for us to notice racism. It needs to be
   realized that White people and people of color do not have the same
   racial experiences, ignoring it won’t help understanding.

8. **We Confuse Not Understanding With Not Agreeing** – Trivializing
   others’ intelligence and expertise by dismissing their informed
   perspectives, Whites won’t humbly acknowledge their lack of
   understanding of racism. They are racially arrogant.

9. **We Will Be the Judge of Whether or not Racism Has Occurred** –
Constructing racism as specific acts between individuals and acts we can determine as racist or not. Not acknowledging racism as infused in every part of our society, our beings, and our perspectives, which is reinforced everyday in subliminal ways.

10. **Racism Has Been Constructed as Belonging to Extremist and Being Very Bad** – The dominate culture sees racism as primarily in the past. Though some white people believe racism is a bad thing their understanding is superficial. The desire is to distance ourselves from being “bad” just deal with it in our heads, and decide we have not been affected by racism.

These ten headings related to white racism have some common issues discussed by others interested in multicultural engagement.

As a professor in the field of multicultural education, Sleeter (1994) addressed concerns of white racism and what she termed “white racial bonding” in the field of multicultural education. She believed white educators needed to seriously contribute to the dialogue of their racial attitudes because she was concerned about the overt and subtle white racism in the field of education. White racism was an issue Sleeter considered vital toward constructive change within the multicultural perspective, but she insisted white people tackle racism instead of remaining silent. To help eliminate white bonding racism, Sleeter suggested multicultural advocates form personal bonds with white anti-racists, and people of color. (p. 36) Vali (1995), also attributed
personal experiences, which negated racist beliefs as most powerful in teacher training. He addressed concerns of racism among white student teachers, who were exposed to predominately black or culturally diverse classroom environments. Valli (1995) and Cross (1994) believed teacher education programs which attempted to incorporate more cultural diversity within the curriculum could also do more harm than good. “Students often do not know what to do pedagogically with the knowledge that sometimes increases stereotypic attitudes about ethnic groups…” (Valli, 1995, p. 120) Cross wondered if the white student teachers were becoming less racially tolerant as a result of discussing issues of race relations in her pre-service teaching course, but believed in ongoing professional development to focus on racist beliefs and race relations. (p. 64-65). Breault (1995) also believed the comparison of the racial population in the United States to that of the white teachers, white racism was most relevant. Phillion & Fang He (2004) note since The National Council for the Accreditation of Teacher Education (NCATE) mandates the integration of issues of diversity in teacher training many education programs offer multicultural education, but there continues to be much debate about how to teach it. They agree with many other researchers who find it is necessary to prepare teachers that are multiculturally competent (Gay, 2000; Wallace, 2000) to meet the needs of increasingly diverse student populations to achieve social justice (Darling-Hammond, French & Garcia-Lopez, 2002; Ladson-Billings, 2001; Sleeter, 1996 p. 3) It is hoped that multicultural education will broaden and
deepen understanding and enable student teachers to be effective with diverse populations. (Aguilar & Pohan, 1996; Gay, 2002; Villegas & Lucas, 2002) From a broad perspective to the need for effective multicultural instruction, I now turn to a more specific presentation of multicultural education in art education.

**Purposes Within the Multicultural Perspective in Art Education**

Previous research, which determined underlying conceptions in the multicultural perspective in art education was done by Tomhave (1992). In his research he reviewed fifty-four books, journal articles, speeches, and interviews related to art education and multiculturalism, then determined specific approaches for art education. Blocker (2005) also found varieties of multicultural art education in an attempt to clarify the many purposes within it’s umbrella over the past decade.

**Acculturaton/Assimilation**, was the first method used to introduce multicultural education in the United States, targeted toward immigrants by mainstream educators, according to Gibson (1976). This approach related to the melting pot theory, promoting equal access to education and the job market. Originally, this approach was intended for European white males, now it is meant for all races, ethnicities and cultures.

**Bi-Cultural Education/Cross-Cultural Research**, stemmed from two cultures vying for power. This resulted from a non-English speaking culture having conflict with mainstream society. (Gibson, 1976) When the mainstream society was no longer in the majority, minority and ethnic
groups wanted to have positive representations of themselves in the curriculum. Researchers began to do cross-cultural research in art education to improve our understanding of human development as it relates to art education.

Cultural Separatism was defined as a rejection of assimilation and a promotion of learning about one’s own culture. Curriculum is related to one culture in regards to their ethnic customs, traditions, language etc., described as an approach opposite of the first one because the establishment of separate schools could be established.

Social Reconstruction, found curriculums were scrutinized to expose hidden agendas, and reconstructionist theories resulted.

“In the reconstructionist viewpoint, it is clear that education in art becomes part of or a subordinate to the goal of social change.” (Tomhave, 1992)

Cultural Understanding- was directed toward comparison of other cultures with one’s own culture and consisted of four tiers. Each tier was towards the goal of improving knowledge, respect, acceptance, and appreciation of others. The tiers of Multicultural Curriculum Considerations for Art Education begin with Tier 1, with national state mandates of African, Asian, European, Hispanic and Native Americans. Tier 2 consists of local population considerations, in which students need to see themselves positively reflected in the curriculum in order to develop positive self-esteem. Tier 3 addresses cross-influences of cultures, where students learn how Western culture has been positively influenced by other cultures and how other cultures have been
positively influenced by Western culture. Tier 4 covers the range of human experience. In this tier students learn to respect, accept and appreciate artistic expressions and reasons for art making that are most different from their own as complements to their own human experience.

Blocker (2005) found several multicultural headings in art education.

**Multiculturalism as Diversity, Equality and Inclusive of New Aesthetics**

There is a consideration for non-European art - Asian, African, Arabic/Islamic and Native, which may either exclude Western artworks or include more non-European artwork to acknowledge increasingly diverse population. There is also a commitment to diverse cultures having equal aesthetic worth through embracing notions of artistic excellence. (p.28-29)

**Multiculturalism as Anti-Western**

This is seen as a kind of self-hatred focused on European cultures. There is a contrast made between European and other cultures. The emphasis on other cultures and their art forms results in artworks taken out of cultural context and tends to oversimplify or merely inject ethnic heroes into the curriculum. (Grant and Sleeter, 1998 in Blocker 2005)

**Multiculturalism as Western Hegemony**

Minority cultures presentations are done in such a way as not to a revitalized segment of international diversity “to be taken up by art students as a playful Disneyland-type construction program” (p.32)
Multiculturalism as Cultural Separation or Integration

There is emphasis on Black or Hispanic art and culture in schools of predominately minority students as a way of restoring the damage of self-esteem of these students by the dominant culture. (p.32)

Curriculum Concerns Within the Multicultural Perspective

The historical monovocal curriculum in American education showed educators valued students selectively. Prompted by advocacy for curriculum reform, multicultural inclusion increased and problems with curriculum content followed. Knight (2000) found a large number of teachers were not prepared to teach the increasingly diverse student populations. In a case study, which examined data from The Ohio State University art teacher program, evidence for the need to improve teacher training to enable teachers to effectively teach within a multicultural context was of great concern. Past research related more to curriculum content helped prompt this study because there was no consensus on the interpretation of multicultural education. Swartz (1992) found many examples of superficial and incorrect information in the increasing number of textbooks, which included more diversity. To fight against the travesty of omission, misrepresentation and superficial representation of ethnic groups, Swartz (1992) advised the inclusion of a multi-voiced diversity, to provide equal valuing of all students, their cultures and genders. Generalizations, favored in art history texts, multiplied but they were also found to avoid confusing detail. This method of inclusion increased the amount of superficial data and provided great
quantities of information about a large number of artists. However, the vast amount of information discouraged student retention. Congdon (1989) believed some students really wanted to engage more deeply and personally in the study of artist in history.

Similar concerns, and discrepancies in theory and practice were highlighted by Delacruz (1996) from a review of art curriculum materials. These discrepancies included “the preoccupation with formal design, limited aesthetic concerns, superficial treatment of artist and their works, a lack of attention to social and cultural context, and an absence of difficult subject matter.” (p.89) Delacruz stated the message implied by these practices suggested children were only capable of imitating and lacked personal incentives for constructing their own meaning through art. Delacruz didn’t approve of studio motivation used to encourage studio production replicas in art classes.

Major curriculum concerns within the multicultural perspective supported the need to provide an alternative presentation of art produced by ethnic artists in art education. The following issues were determined problems within the multicultural curriculum:

- A need for a multi-voiced diversity of knowledge to combat generalizations and stereotypes, misrepresentation, omissions etc.
- A recognition of superficial information about artist/art results in less student retention about the more meaningful information.
• Information is most likely retained when students can find a personal connection.

• Production of replicas does not allow for personal meaning in artwork.

These issues strengthened my interest in creating a new emphasis in art education curricula aimed at more realistic presentations of ethnic artists. In order to contribute to the removal of assumptions drawn about individual members of an ethnic group, I was interested in an intimate study of individual artists, their artwork and their personal cultures influences.

Original Purpose of Proposal

My original proposal in 1996 was meant to help fill the voids within the multicultural perspective in art education. The purpose of my study was three-fold. First, I wanted to address four major problems within the multicultural art education curricula as highlighted by Swarz(1992), Condon(1995) and Delacruz(1996). Second, I wanted to test my theory, Drew’s Model of PORTRAYAL to determine it’s usefulness in demonstrating differences within universal cultural concepts in artwork, by interviewing artists of the same ethnic affiliation. PORTRAYAL was an acronym I formed based on personal culture influences in art production. It stands for Personal Outlooks Represented Through Relating Art to Your Associations in Life. Further understanding of this theory can be seen in the diagram to follow. Third, this theory started with my belief in personal culture and I wanted to show how it could offer unlimited resources for personal motivation in student visual art production.
Personal Culture

In an attempt to define what I describe as "personal culture", I started with self-concept, one’s most intimate source for artistic motivation. Then, I moved outward to create a total of six components to represent areas of one’s unique culture. I defined one’s personal culture as one’s interaction/association with six key components, which include:

- self-concept
- family structure
- peer interaction
- social environment
- traditions/values/beliefs
- life experiences

Please see figure 2.1 for Drew’s Model of PORTRAYAL.

Transition and New Research Focus

Between the time of my original personal culture research and now, I have continued to be a visual artist, have continued teaching secondary art and have had many more life experiences. As an artist, I grew and was greatly influenced by the wonderful artists I met in Columbus. Like most artists, when around creative people you can’t help but be motivated to produce your own work. The social environment I was around while in school and the life experiences I had influenced my work, when I returned home. So, my personal cultural influences came into play. Some examples include my continued need
Figure 2.1: Drew’s Model of PORTRAYAL

- Personal
- Outlooks
- The Individual

- Represented
- Through
- Relating
- Art to
- The Visual Arts

- Your
- Associations in
- Life
- Personal Culture

- drawing
- painting
- printmaking
- sculpture
- ceramics
- computer design
- photography

- self-concept
- family relations
- peer interaction
- social environment
- values/beliefs/traditions
- life experiences
to challenge myself to paint portraits. Portraiture before taking independent classes with Pheoris West, was something I did for fun and professionally, creating pen and ink stipplings or graphite drawings. Pheroris sparked an interest in me then to do more, by using paint! I continued to challenge myself to become a painter. Another example included the work by an artist and friend I met while in Columbus, Queen Brooks. I was attracted to her wonderful wood burnings, and as someone who loved wood, was anxious to produce my own when I got back home. I still remember the first wood panel I bought to produce my first wood burned piece. It was actually a portrait piece as well, showing the transition of a young boy to man of old age in four stages. In the classroom, I was able to teach my students how to paint portraits and offered students who were interested, the opportunity to work with my wood burning tools independently. As I grew as an artist, I had more to offer my students, and it was always a successful experience.

I was also able to introduce my idea of personal culture components in the second year I taught. I started with a list of questions that I had the students answer in their art notebooks. The list of questions and their responses began the journey to explore how personal culture influences could motivate them to produce studio work. Some questions were easy and some required more thought, but all were optional, and each student knew I was the only one who would read their answers. Some examples of self-concept questions included: Are you a leader or a follower? When you look in the mirror what do you see?
Do you have a nickname – if so, what is it and why are you called that name?

From these personal culture prompts students had a choice of picking a concept they wished to explore in the next studio assignment. I would also include other criteria related to their prior art learning and provide compositional requirements.

One example of a student drawing, which resulted from this process, was from a student who chose to focus on her fear of death, her nickname (a form of a snack) and the distance she felt from her mother. The composition was a vertical rectangle. It was divided in the center by a three-dimensional cross. In the center of the cross was the snack (which represented her), on the right side of the cross was a moon representing her mother and a realistic representation of her eye was on the left side. She created the icons and arranged her composition in a way suited for the message she wanted to convey. It was unlike anything she had ever done in class before. As she worked on her piece, I also noticed she talked to other girls in the class about her composition.

I remember during one class session another student who admired this student’s work, commented on her own relationship with her mother. Then they started sharing stories with each other. There was an immediate connection. This student found out her personal drawing was more universal than she imagined and yet it was still her unique portrayal.

When I returned to school to complete my research, I came with a renewed interest and belief in personal culture as motivation for studio
production, but with a narrower focus. Having read about arts-based research and seeing how it can be combined with heuristic inquiry, I now have the opportunity to use the process of my visual art discovery as a method of testing a theory I believe in. I hope to show PORTRAYAL relevant in enhancing the multicultural perspective in art education, with personally meaningful studio production.

If I use repair multiculturalism as my platform (which seeks to improve the self-image of minority students damaged by the dominant culture), I am acknowledging the reality of a racist society in America and the struggle of African-Americans and other minority cultures to be treated equally. I am also recognizing the fact that minority groups need to be represented fairly and realistically as contributors to American culture, when presented in school curricula materials. My narrower goals are for a more realistic method of portraying the diverse art by African American artists, and demonstrating how one’s personal culture can provide infinite resources for motivation in studio art.

Amelia K. Amaki (2004), show much about the individuals who create this art. These books display the diversity in art produced by African Americans, their contributions to American society, the universal symbolism presented in their work, the affects of racial stereotypes in American art and discuss how these artists overcame issues of racism. Books like these demonstrate realistic presentations of individual African American artists. Often, they also offer a historical presentation of how they were motivated by their personal and social worlds.

The omissions of African American artists in curricula materials, later presented as stereotypical, generalized and negative inclusions, reflect the society these artists lived in and are presently living in. “African American psychologist like Na’im Akbar and the late Bobby Wright have written and spoken about the psychological implications of negative imagery on self-perception.” (Harris, M.D. and Okediji, M.C.,(2003). If inclusion is limited, in my view it is negative, because it doesn’t give a true picture. These African American art books are fulfilling a need for more accurate presentations. I hope the multicultural perspective in art education will find ways to address this issue for our youth. My research is targeted on providing a model to help in this process and it is arts-based.

**Arts-Based Research**

In the field of education an exploration of artistic research discovery through arts-based research has grown. Research studies in art education
(Keys, 2003 and Suominen, 2004) exemplify an interest in this new research method. Art-based research was used to explore community–based priorities for the visual arts by Keys(2003) and cultural identity and self-perception by Suominen (2004). As research methods broaden, Eisner(1997) claims what qualifies as research also becomes an issue in alternative forms of data collection. Arts-based research is defined by Eisner and Barone (1997) believe arts-based research should contain the presence of certain aesthetic qualities or design elements that become an integral part of the writing. Seven features of arts-based inquiry presented by Eisner and Barone(1997) are what they considered most significant in literary forms of art, the most popular means of art-based inquiry. Although these seven features are described and exemplified, they clarify “it should not be assumed that all arts-based inquiry will exhibit every one of these features. Generally speaking, the more a text exhibits these elements, the more artistic it is in character.” (Jaeger, 1997, p. 78-79) The seven features of arts-based inquiry include:

- The Creation of a Virtual Reality
- The Presence of Ambiguity
- The Use of Expressive Language
- The Use of Contextualized and Vernacular Language
- The Promotion of Empathy
- Personal Signature of the Researcher/Writer
- The Presence of Aesthetic Form
Brief description for each feature will be expressed for clarification and purpose.

The Creation of Virtual Reality

Eisner and Barone (1997) suggest, “readers of a good story may sense that they are moving away from everyday, “real” world and temporarily leaving it to enter one with which they are less familiar. But they may find that the apparition of the storied world itself becomes a kind of heuristic device that speaks directly to familiar, nearby concerns as it raises questions about them. (Jaeger, 1997, p. 74)

I associate virtual reality with computer-generated environments. However, other forms of virtual reality are offered by Eisner and Barone (1997) to provide meaning to this feature of arts-based inquiry. More inclusive examples of virtual reality are offered by Langer (1957), who believes the artist is able to create another world through the art object (reality is replaced by the work created by the artist) and in literature verisimilitude (the appearance of truth or reality) is believable because the reader recognizes a part of themselves in the story, (Bruner, 1987). These examples help demonstrate how a storied world is capable of promoting heuristic discovery. If McNiff’s (1998) definition of heuristic inquiry states new knowledge is discovered through personal experience/personal stories, then it appears virtual reality is capable of encouraging this process.

The Presence of Ambiguity

The presence of ambiguity in arts-based literature is constructed using several methods, which allow the reader to contribute their own meaning to
what is read from personal experience. Eisner and Barone (1997) offer the inclusion of blanks and gaps for reader personal connection (Iser, 1974), indeterminacy to encourage reader contribution through imagination (Maitre, 1983) and novelness (Bakhtin, 1981) a term meant to describe the inspiration of reader dialogue with the writing, which provides more than one interpretation. These literary techniques exemplify ways to create the presence of ambiguity, because they are intended to invite the reader into the storied world. “Iser (1974) has noted that good writers of literature invite their readers into the reconstruction of the virtual world of the text by carefully positioned blanks or gaps in the text.” (Jaeger, 1997, p. 74-75) If a final word is stated instead of providing room for personal interpretation from readers it is considered an epic text, which is also used in educational storytelling, (Berliner, 1992). The purpose of arts-based educational inquiry is different from epic writing which is closed and declarative (Belsey, 1980). The literary techniques which Eisner and Barone (1997) use to exemplify the presence of ambiguity provide an inclusive quality lacking in epic storytelling. I am sure both types of writing are needed in educational research. I compare these two methods of storytelling to closed and open ended art lessons. My personal experiences as an artist and student, influenced my decision to provide a combination of closed and open lesson plans to my students, because both are beneficial for student growth and achievement. I consider the opportunity for the reader to participate
in arts-based inquiry through the presence of ambiguity as a clever way to include and promote personal discovery.

The Use of Expressive Language

In Art as Experience, Dewey (1934) states, “Whereas scientists aim to state meaning, artists aim to express meaning.” The use of expressive language in literature is a feature designed to enhance meaning, encourage the imagination of the reader and is metaphoric, enabling the reader to experience what is expressed. (Eisner, 1991) In order to describe the use of metaphoric language, Eisner and Barone (1997) use an example from Barone’s (1983) case study. Details of an Appalachian environment including the landscape, surroundings and way of life of a given population are presented before the teacher is introduced in the story. From the setting, the reader may transfer what is expressed in the teacher’s surroundings to the teacher’s style of teaching and his effect on the students.

The Use of Contextual and Vernacular Language

Arts-based research also uses contextualized language in literature, which is thickly descriptive. These writings portray intricate, complex unique description to the settings, people or things by the storyteller, so proper context is rendered. Examples of those who employ this contextual language are novelists, biographers and art critics. (Eisner and Barone, 1997) Vernacular language is another arts-based tool in which researchers depend on normal, every-day language to communicate. The abstract speech of the theoretical
seems too abstract and arts-based inquirers are interested in a language less
technical and down to earth. This type of writing will include “…everyday,
vernacular forms of speech that are more directly associated with lived
experiences. (Jaeger, 1997, p. 76)

Language in arts-based research, unlike traditional research provides
alternative forms of data presentation through expressive language, thick
description and everyday language. The use of these literary tools might
stimulate more unique, personal and interesting research, which is easily
understood by a larger audience.

The promotion of Empathy

The features of language presented by Eisner and Barone (1997),
promote empathetic understanding in arts-based research, because they
believe expressive, contextualized and vernacular language have a unique
qualification to supply vivid depictions to readers. This promotion described is
two-fold. The use of expressive, contextual, vernacular language motivates the
reader to relate to a given character in the story and the use of this language
also helps the researcher promote this connection to the reader. Eisner and
Barone, recognize the ability arts-based language bestows readers to
vicariously experience and empathize with storied lives. The personal
connection or engagement enhanced through language, is similar to virtual
reality. Both features create the opportunity for the reader to better understand
and empathize with a character. If a reader empathizes with a character, he or
she may through the storied life gain a new or different perspective and I’m sure it would leave a lasting impression.

Personal Signature of the Researcher/Writer

The creation of arts-based literature is personal and specific to the research study of the writer. Characters, stories and the inclusion or exclusion of elements are choices the researcher makes, and this gives the text the unique stamp of the writer. (Eisner and Barone, 1997) This feature seems obvious, but I believe it is included to illustrate the creative flexibility arts-based inquiry can provide. This personal flexibility is further enhanced in the next feature, aesthetic form.

The Presence of Aesthetic Form

To begin the description of Eisner and Barone’s (1997) final example of features included in arts-based literature, I wish to start with the end, because it provides the ultimate goal of the inquiry. If this feature is kept mindful by researcher throughout the inquiry, I think it will serve as a useful guide and focus.

By the end of a story- or other kind of arts-based educational inquiry text- its format and contents will serve to create a new vision of certain educational phenomena. When readers re-create that vision, they may find that new meanings are constructed, and old values and outlooks are challenged, even negated. When this occurs, the purposes of art have been served. (Jaeger, 1997, p. 78)

With the end in mind, three phases of storytelling are suggested to achieve this goal, they include three phases: the dilemma, the middle phase and resolution.
Although, arts-based research is not standardized, these phases are often found in the story format of arts-based research writing. Eisner and Barone (1997) suggest the main character’s dilemma speaks to the research problem and or interest, which should draw the reader into the plot. The middle phase is when complications occur with the character, and the resolution is made when the events in the story have lead to growth/change in the character.

This format is unlike traditional research methods which include the standard format; statement and background to the problem, definitions of relevant terminology, literature review, methodology and design, data presentation and analysis, summary, discussion of findings and implications for future research. If the aesthetic form found common in arts-based research includes other features significant to literary form, such as the presence of ambiguity and the areas of language prescribed, I think it will provide a more creative research discovery for the reader and the researcher.

**Examining Storytelling as Research**

Eisner and Barone, (1997) express the desire for the inclusion of storytelling as research in recent years, within the field of education. Personal stories, narrative inquiry, lives of teachers, biography, life history, fictional accounts and educational novels exemplify the variety of storytelling methods used as research. Clandinin and Connelly (1997, 1998 and 1990) are considered most prominent in pursuing educational storytelling and narrative research, and
their stories include several of the seven features of arts-based inquiry through literature.

The desire to tell one’s own story or to use narrative in arts-based research has created a variety of meaningful engagements in the research process within the same field. Drama is an example. In a paper entitled *Reflections in a maze of Mirrors: Exploring our Emerging Identities as Art Educators* (presented at an Annual Meeting of the American Educational Research Association), two education instructors explore a transformation from musician to music educator, and study the performance process through a popular theatre approach. In *Your Story/My story/Our Story: Performing Interpretation in Participatory Theatre*, Butterwick (2002) shows how interpretations of popular theatre by interviewers and performers allows for a collaboration of voices and interpretation to be recognized. (Linds and Lee, 2000) Another example includes a study done with inner-city high school students by Conrad (2002). Drama was used as a useful writing tool for teaching script writing and it also incorporated data collection and interpretation in the process of script production.

Other disciplines, such as anthropology and art therapy have also recently explored uses of narratives to present research. Fordon (2000) cites examples of literal forms, which exhibit uses of personal experience and auto ethnographies (Ellis and Bochner, 1995; Jipson and Paley, 1997; Neumann and Peterson, 1997). Art-based research in art therapy allows the researcher to
combine art practice and the storytelling of personal discovery encountered through the studio production process. McNiff (1998) believes storytelling in art therapy can be produced through various means of autobiographical inquiry. This is apparent in Pat Allen’s book, *Art is a Way of Knowing*, with her use of autobiographical stories to enhance self-discovery through art making.

**Strengths and Weakness of This Method**

Though narrative storytelling in arts-based research in art education and other academic fields continues to advance there are still skeptics who question going against the cannon of a more formal approach to research. Eisner and Barone still believe there is room for literary writing. They provide support in the stories of educators who are personally involved in curriculum change and professional growth. The reconceptionalist movement in the field of curriculum development, especially narrative storytelling, provided personal accounts of teachers/students, which encouraged the reconceptuilaization of the educational process. Research stemming from teacher knowledge looks at teaching from the inside, appreciates teacher thinking, the culture of thinking and personal, practical knowledge of teachers (Grumet, 1987, 1990, Pinar, 1975, 1980, Pinar & Grumet 1976, Willis, 1978, Elbaz, 1991, Clark & Peterson, 1986, Feiman-Nemser and Floden, 1986, Connelly and Clandinin, 1985: Elbaz, 1983).
Teacher Knowledge: Two Examples

Cars and Trucks

Junior pulled his favorite book from the bookcase and jumped in his grandfather’s lap! They were seated in their favorite recliner in the family room. Junior got in a comfortable position and opened the book, anxious to hear the story read to him again. Lynn, Junior’s aunt, observed the familiar scene from the adjoining room. The little yellow book was entitled “Cars and Trucks”. Everyone in the family practically knew the story by heart, because it was read so often to Junior! As Lynn’s dad began to read the story the little boy began to grin and tried to read along. It was amazing how Junior’s grandfather always read to him as if it was the first time the book was opened. He enhanced the reading with various facial expressions, sounds, and interactive dialogue with Junior, pointing out various images in the illustrations that made Junior laugh.

Lynn refocused on the art unit she was working on. Then, an idea hit her like a brick! She decided cars and trucks would offer further motivation for her two-point perspective drawing lesson. She thought it was just the motivation needed for the male majority in the class. They were creating two point perspective street scene drawings. So, Lynn went upstairs to look for Junior’s case of miniature toy cars and trucks and with her nephews approval, she prepared to carry them to school the next day.

As Lynn drove to work the next day with Junior’s carcase filled with a variety of toy cars, she wondered why she hadn’t come up with the idea earlier.
One of the top three things her male students talked about was cars, of course. Girls and sports were the other two things. Many of them were new drivers or were taking the driver’s education class at school. So, when Lynn’s students walked in and saw the car case on her desk almost all of the boys lost their “cool” persona, just for a minute, especially when they were instructed to pick out the car or truck they wanted. They used them as references for car illustrations to enhance their street scene compositions. Ms. Neville thought she saw a little bit of her nephew, Junior, in each of them as they gazed at every detail of the toy cars they each chose. There was a new challenge to the assignment now, and they seemed to love every minute of it. She just had to make sure she got all the cars and trucks back, knowing Junior was familiar with each one!

**Personal Creative Space**

Lynn woke up one morning and surveyed the blank walls in her room. She was almost a teenager and it was time for something new. The room was filled with things she loved. Some of her favorite items were the fluorescent colored paintings she created, which hung on the walls close to her bed. By the door, a large poster was taped above her mirror. It was a souvenir poster of her mom in Underground Atlanta. A sewing machine (which helped her express another side of her creativity) was positioned in front of one of the windows. When she looked up, her eyes focused on the light fixture in the middle of her ceiling. As she gazed at the round fixture she envisioned the center of a flower.
in her mind. Lynn asked her dad and mom if she could create the flower she visualized on her bedroom ceiling. The answer was, “Yes”. Later, upon approval, Lynn also did and illustration of a giraffe on the wall facing her bed. Lynn’s bedroom had become her art studio and she loved her space.

Ms. Neville wanted her high school students to feel as though the art room belonged to them. Student artwork was always displayed in their room, “A” work lists were made and posted for each completed assignment and students had their own art storage area to hold art journals and supplies. The art room was not only a classroom, but it was a personal space where students often met outside of class (during lunch, free periods, before or after school was in session). Creativity flourished, students kept the art room clean and strove to do well. Although the art room was a shared space, it was also a personal studio for each student. There’s nothing like one’s own space, a place where comfort, inspiration and time alone or time with those we want to share our space is welcomed. If some of this can exist in an art room, why not let it happen?

Questions of Validity and Going Against Research Cannons

Fordon (2000) argues arts-based research presented by Eisner and Barone, which uses literal form in the areas of arts-based inquiry (such as expressive language, empathy, aesthetic form) are superficial. She insists one going through these proposed stages does not guarantee an artistic outcome nor will researchers experience creative engagement in the same way. She also
believes research embedded in personal experience may simply be a display of emotion and lack validity. Fox, G. T. & Geichman, J. (2001) consider arts educational research as primarily incorporating a decorative feature to research to inquiry instead of something meaningful.

Eisner and Barone, make it very clear this research method is not widely accepted. One major reason cited is it goes against traditional viewpoints and canons, such as the standard quantitative research outline (background to the problem, relevant terminology, review of literature etc.) However, they argue...“It is a human characteristic to question approaches that seem to violate the canons with which one has become comfortable.” (Barone, T. E. & Eisner, E. W. 1997)

Art as research is also problematic for graduate students in art therapy. McNiff states the conventional approaches want the accepted, tried and true methods of research to remain as they are. However, he provides a legitimate complaint revealing the common problem with the conventional methods of research, they “... often appear more concerned with teaching particular scientific method than with the creation of new knowledge. The less imaginative researcher can produce an accepted project by following procedures that do not demand a depth of creative resources. As a teacher and researcher…when I read completed studies, they tend to look the same and they bear little resemblance to the experience investigated.” (McNiff, 2005, p. 38) The advantage of art-based research in art therapy is its provision for first hand
knowledge and experience. It encourages understanding in the “…healing properties of the creative experience. It allows future therapists to become familiar with the blocks, struggles and pains that often accompany artistic expression. “ (Mcniff, 2005, p. 29)

As an art educator I can transfer this statement to my discipline easily with some substitutions. In other words, first-hand knowledge and experience can offer ideas for art motivation in the studio experience and art-based research makes future art educators familiar with the blocks, struggles and pains that often accompany creative artistic production.

Fordon (2000) offers validity in arts-based research in two ways; an ethnographic study of artists and the artworks they create and through analysis of artists’ writings of their personal creative processes. A valid approach to arts-based research would include data collection relevant to the research explained to justify inclusion, and stages of progression would be analyzed. She also suggests the research have a self-study component and include another individual to offer challenges and questions in the analysis process. A final presentation might be presented in some artistic form instead of a written report to allow the art to be experienced in it’s own form.

Since, my arts-based research will consist of a self-discovery process of creating and documenting personal experiences as I travel through my artistic journey, I will be directly involved in most of the areas she suggests are valid. My data collection will consist of visual documentation, reflection of the
processes of each studio production, independent study instruction and feedback. This data will be categorized in some way and analyzed. The other individual in my study, who will offer the challenges and questions will be my independent drawing and painting instructor, Pheoris West. The final presentation that allows the art to be experienced in it’s own form is a component I hope will also happen.

I understand the hesitation to accept personal investigation, storytelling, art creation and documentation that does not follow traditional research guidelines and questions of validity. I consider the hesitation and questions of validity as a welcome challenge.
CHAPTER 3

METHODOLOGY

Introduction

This arts-based research study is an opportunity to examine the process of studio production using personal culture motivations. My participation in the process of creative inquiry and art production is an integral piece of this personal investigation, and my studio processes will provide much empirical data. Research methods which support the concept of self-study and consider personal participation in research a meaningful process of discovering new knowledge, will offer guidance in structuring the data which helps explain my arts-based research process, in a non traditional manner, emphasized in chapter two. Inner-directed heuristic inquiry, among other things enhances arts-based research, with the attention to mental and physical motivations. Self-discovery through creative exploration is highlighted as a way of knowing by art therapist, Pat Allen (1995). Storytelling, exemplified in chapter one and two, reflections and documentation of the creative process will generate the empirical data needed for this investigation. In fact, I hope this entire document
tells a story that invites the reader into my personal journey for change.

**Why and How I Wish to Participate in This Study**

The visual arts, like multicultural education, play a vital role in our understanding of diverse human experiences...art practices speak to issues of history and culture as a site of investigation and method of investigation in pedagogical practices. (Bailey & Desai, 2005)

In order to increase artistic motivation for secondary students in visual art, I wish to use Drew’s Model of Portrayal to:

- determine if my six components of personal culture are useful in providing personal motivation for studio art production
- model the significance of personal culture through direct participation or self-study in the production of my own studio artwork

Through direct participation in studio activity I hope to evaluate the usefulness of personal culture, investigate its value, need for revision or enhancement.

Through heuristic inquiry (a method in which new knowledge is discovered through personal experience and personal stories) Mcniff (1998) describes the artist-researcher as one who initiates artistic expression and art production for personal introspection, a process which generates empirical data for review. He believes art-based research expands heuristic inquiry, because materials of artistic expression are an integral part of the research process.

Heuristic research is principally concerned with self-examination, is inner directed and encourages personal storytelling. (McNiff, 1998) Storytelling is also
a method used in arts-based research. Eisner and Barone (1997) suggest the main character’s dilemma speaks to the research problem and or interest, which should draw the reader into the plot. The middle phase is when complication occur with the character, and the resolution is made when the events in the story have lead to growth/change in the character. My research process will include narratives, journal documentation of my creative/motivational processes reflections, artistic intent and outcomes. The studio art produced through my research should also tell a story.

Goodenough’s Propriospect Theory was proposed and defined by Ward Goodenough as the totality of private, subjective view of the world and its contents that each human develops out of personal experience, pointing to unique versions of culture(s) each of us creates out of individual experience. (Wolcott, 1991) I believe Propriospect Theory supports my belief in personal culture and encourages my study to model a universal process, which potentially allows one to experience unique and personal motivation for studio art.

Toeppen’s Self-Education Theory (1993) proposes all education should be viewed as self-education. He believes one’s learning process incorporates six basic elements: two areas of input, (direct learning and indirect learning), available learning material, personal selection and two areas of output (personal knowledge and personal skills).
I believe Toeppen’s theory helps to describe my self-study. Two areas of input include: direct learning (self generated) and indirect learning (acquired from others) are considered motivations for learning. For my study, these two areas include my studio production and my independent studio instruction. The available learning material, for example; books, pictures and other objects, that I may use in the process of my studio exploration, are considered the central mechanism. Finally, personal knowledge and personal skills will include my personal background in art and the personal artistic ability/learning shown in my studio work.

A Closer Look at Relevant Research Methodologies

Heuristic Inquiry

Heuristic, is an adjective defined in Encarta World English Dictionary as a method of teaching that encourages learners to discover solutions for themselves. In Shaun McNiff’s text, Art-Based Research (2005) he provides the Greek meaning of heuriskein as a means to discover and find. He further describes heuristic inquiry as a method in which new knowledge is discovered through personal experience and personal stories. As an artist-researcher, personal involvement in my research will include studio art production as a key component to uniquely inform my discovery. The use of personal stories will also provide past and present commentary of the discovery process. McNiff describes the artist-researcher as one who initiates artistic expression and art production for personal introspection, a process which generates empirical data.
for review. He believes art-based research expands heuristic inquiry, because materials of artistic expression are an integral part of the research process. “As I research the act of painting, I will no doubt realize that personal ideas, memories, themes…continue to emerge on the canvas. Art-based research involves reflection on the interplay between mental motivations and physical ones that appear through contact with the medium.” (McNiff, 1998, p.56).

Since, heuristic inquiry, recognizes the value of personal experience, my studio art participation can be a vital resource in this process. As an active participant, I position myself in the place of the population for which the research is being conducted, secondary visual art students.

**Key Points of Heuristic Research**

New knowledge gained through personal experience and personal stories may include various methods of discovery. McNiff (1998) presents several factors to consider in the use of heuristic inquiry while conducting art-based research.

- It is principally focused on self-examination and is inner-directed
- A primary feature of this inquiry encourages personal storytelling.
- It creates a better understanding of how the personal bias of the researcher may affect practice.
- It increases the validity about the art production process through direct experience with the process investigated.
In order to show how heuristic inquiry is relevant to my research I will exemplify how each of these key points is an integral part of my study.

**How is my research focused on self-examination and inner-directed?**

“An understanding of inner-directed heuristic research is essential to art-based research where there is a comparable emphasis on direct and personal participation.” (McNiff, 1998, p.54) My research began with self-examination. Experiences as a secondary art instructor and visual artist prompted my interest and pursuit of meaningful motivation for studio art production for secondary art students. I was interested in something personal and universal.

Art instructor, was my professional title, but I was also an artist, who wanted to continue to grow and be motivated to produce my own art. This internal motivation stemmed from a strong desire to maintain my identity as (what I have always considered myself to be) an artist. To remain an active artist, it required I be artistically challenged. In the beginning years of teaching, I challenged my artistic development by tackling every studio assignment I gave my students, but on a bigger scale or more personal level. For example, when my students were using pen and ink techniques in a portrait study, I decided to create a triptych of my favorite actress, Bette Davis. Soon, I found my active participation with the class had a positive impact on class participation and student interest. Working with them provided the opportunity for me to have direct experiences with whatever I was asking of them, from the tools or
medium used to the lessons plan structure or problems/strengths of each artistic endeavor. I always gleaned fresh perspectives for future curriculum development and at times immediate modifications.

In a chapter entitled Practitioner Research, McNiff (1998) applauds the use of practitioner-research or teacher-researchers as a means of authentic discovery. He believes “teachers are beginning to view the classroom as a ‘research community’ and they are presenting themselves as ‘teacher researchers’.” (p.63) This method of inquiry, a familiar one in the field of education is often referred to as action research, and is defined by May (1997), as a method employed to study and enhance one’s own practice. In the area of creative arts therapy, Landy (1996) also considers research activity in the classroom beneficial. He thinks it makes teaching more effective and vice-versa, viewing the practice as that of a ‘double life’, a concept which combines personal growth with theory and practice. (McNiff, 1998, p.63, 29) I agree, participating with my art students in class productions created challenges and growth for the students and their teacher.

Although participation proved quite helpful, maintaining motivation for every student in class was always an issue of concern for me, as the school year progressed. Creating and finding new ways to produce my own art came naturally for me, because I loved art and I was able to give myself artistic challenges in order to grow. I taught Art I, II, III and IV and they were all studio-based classes. Over the years, I began to recognize three main types of
students enrolled in my class: a. highly talented students or those who liked art and wanted to be there, b. students who primarily wanted credit for the class, and c. students who were enrolled for the sole purpose of creating havoc! The latter group usually didn’t exist in my classes long. So, the rest were interested in being in art class, because they had talent or they didn’t mind being enrolled in the class, but didn’t think they were good in art. The students who were gifted in art were the minority. Both types of students were a challenge to keep motivated for different reasons. For example, the artistically talented group cared about their work and were thirsty for new knowledge, but often wanted to stick with styles, mediums, issues and or techniques most familiar to them. The other group of students often needed too much help discovering unique solutions to artistic problems. I tried to incorporate personal components in my art lessons for I knew it was usually a successful aspect, but I wanted a method of personal motivation, which worked for every student. As an artist, I began to examine my own motivations to produce art more fully.

How can I use personal storytelling as a primary feature in my research?

The subjective perspective, once considered inimical to research, becomes a primary feature of heuristic inquiry which encourages the telling of personal stories. Moustakas (1990, p.14) describes how this approach to investigation actually requires ‘autobiographical connections’ through which ‘the heuristic researcher has undergone the experience in a vital, intense, and full way. (McNiff, 1998, p.53) Encouraged by the importance and acceptance of personal stories in
heuristic inquiry, I will incorporate personal storytelling through personal experiences, narratives, and journal documentation. These three means of personal exploration will convey autobiographical data and contribute a unique portrayal of my personal connection to the study. The inner-directed, self-examination (introduced in the previous section) helps exemplify how I will include relevant background information through storytelling. Through autobiographical stories, I hope to provide the reader with background information related to my childhood fascination with art making and my inner-drive to create and be challenged artistically. To further convey my personal experiences in the field of art education as a young art student and as an art major, I plan to include fictional narratives based on my real-life experiences. As an artist and secondary art instructor, storytelling will be used to provide realistic accounts of issues, which helped shape the foundation of my research interest.

As an active participant in my research, I also want to include narratives or journal documentation of my creative/motivational processes in studio art productions. Reflections will also help explore the story of artistic intent, artistic discovery along the way, and new knowledge gained in the process of artistic production. Finally, the studio art produced through my research will tell their own story. Allen(1995) exemplifies this possibility as she describes the process of contemplating a painting.
…recall the situation you began with and hold it in mind while you look but without coming to conclusions. What is the painting showing you? What does it mirror back? Have your feelings shifted or become clearer? Take in what you can...sometimes a painting speaks with undeniable clarity right away; more often, the message gets absorbed slowly over time. (p.31)

How does my research process create a better understanding of how my personal bias may affect my practice?

Mcniff (1998) exclaims the best way to address personal bias in research discovery is to acknowledge and include the bias of the researcher as a part of the study. The personal bias then, becomes a condition in the research and leads to better understanding of how it affects the researcher’s practice. As an artist-researcher, interested in studio art motivation, I will provide enough personal background information to acknowledge my personal bias through factual and various storytelling methods mentioned in the previous section. Considering the self-examination and personal motivation to participate in my research process, the reader will be informed of researcher bias throughout my art-based process.

Through heuristic inquiry (a process which is inner-directed and emphasizes direct, personal participation) McNiff, insists personal viewpoints are needed to show personal perspective and bias toward a given topic. Since heuristic research is so personal, it can easily lead to a one-sided research, which primarily benefits the researcher. To avoid this one-sided discovery, art-based research expands the research process by including materials of creative
expression as objects and full participants in the research discovery. Through documentation of observation and experimentation, empirical data leads to an interplay between self – examination of the researcher and the co-participants in the discovery, meaning all other aspects which became an integral part of the process.

Citing Derrida, (1994) McNiff, describes how objects (painting, drawing, stories) become co-participants in research that elicit new responses from researchers. “While art-based research makes good use of heuristic ‘self-dialogue’, it also includes the study of external phenomena and dialogue with the object.”(p.55) I wish to provide this dialogue with external things in my writing. To exemplify what this process may consist of, McNiff cites examples such as; recurring motives and new sensations linked to the art experience, the emergence of thoughts while in the act of creating, compositional problems in a work, accidental occurrences, reflection of when a work is considered complete and physical interaction with materials used.

How does my research increase the validity of my art production process through direct experience with the process investigated?

Considering the empirical study of the process of art production the most important frontier for art-based research, McNiff, encourages experimentation in the study of art motivation. “The simple act of showing and contemplating what is made and experienced, so basic to the visual arts, can be viewed as a fundamental element of art-based research” (McNiff, 1998, p. 92) By
participating in visual art production in my research discovery, I become an active participant in the experimentation and the discovery of my reactions, impressions, and judgments are considered essential ingredients in the artist-research method, according to McNiff. As an artist, I want to engage in the process of studio exploration in order to experiment with various ideas I believe are relevant to personal motivations. What motivates and influences my art production will allow me to experience the unexpected. It will also allow me to experiment with my theory of motivation and examine it through practice.

Direct experience in my research discovery, including my response to various motivations, mediums, challenges etcetera will enhance credibility. I will engage in the process of finding out what works and what does not work, in my creation of artwork through independent studio instruction. The process of creating and responding to my own studio processes, productions, and motivations will help guide my research discovery and provide opportunities for reflection as I test my theory by taking on the role of the student. McNiff believes “graduate school is an ideal place in which to instill values which stress the interplay between intellectual inquiry and skillful practice as contrasted to the current tendency to separate the two.” (p.63)

Art As A Way of Knowing

In Art As A Way of Knowing, the reader is welcomed into the author’s world, as she journeys through personal life experiences and processes of creating studio art. As an artist and registered art therapist, Pat Allen
demonstrates creative arts therapy with narratives and journaling as she discovers ways of knowing one’s self through art making. Her introduction includes the following:

What I have done in my life and written about here is my direct participation in art making guided by the idea that art is a means to know the self…The process of using materials struggling with their inherent qualities and limitations, has been and continues to be a wonderful arena in which to work things out. (Allen, 1995, p.xv)

Allen’s self-discovery through the process of making art is outlined in five chapters of her book. This outline includes; Beginnings, Basic Steps, Personal Content, Deeper Waters and Continuing. An overview of the first four areas will help exemplify the author’s personal discovery and her inspiration towards art production.

Beginnings

Knowing Imagination, memory and how to begin are included in the first stage. Imagination is discussed first, since the author believes, “...imagination is the deepest voice of the soul and can be heard clearly only through cultivation and careful attention.” (p.3) Through life experiences one is thought to have developed over time, embedded patterns and habits. These habits or patterns contribute to what we believe and speak to our resistance to change. By using one’s imagination to explore things embedded within us, we can begin to explore other possibilities and become more flexible with our beliefs. An
inventory towards change is prescribed for this focus achieved by becoming more aware of your surroundings, such as focusing on an object like a tree and noticing what makes it unique.

Knowing memory is the second component of beginnings. The author believes we live multiple storied lives, but are often fixed on one view of who we are, such as our professional title, wife or athlete. If our memory takes us to one specific place in our childhood, it doesn’t mean our entire life story is based on that one element of truth. “Taking on one image of self as the sum of who we are is an unnecessary sacrifice. We give up flexibility, spontaneity, and creativity…there are things we do or don’t do based on the story of ourselves that we operate from.” (p.11) Since no one has a completely positive or negative life story, recalling childhood memories can begin a process of visualizing images based on childhood memories.

In order to participate in art making after exploring imagination and memory, Allen (1995) offers guidance in seven areas:

- **Space** - A good place to work and display artwork.
- **Music** - Used to enhance the containment of your space. Notice if music helps relax or increase the enjoyment of the art making process.
  (some examples include: CDs, nature sounds, even refrigerator hum).
- **Reference Materials** – A collection of images that you like from magazines, newspapers, postcards, photos, found objects that interest you etc.
• Art Materials – Art supplies and mediums used for your art production.

• Time – Includes image making time, looking at what has been done at various stages of production (involves getting to know the image and becoming motivated by it).

• Intention - Considered the spiritual side of art making. Having the courage to experiment, wanting to learn about a particular problem, wanting to express emotion etc.

• Attention – Persistence in the art making process, which is encouraged through the pleasure of working with the materials.

The beginnings lead to the basic steps of art making. These basic steps are ways of knowing through, drawing, painting, and sculpture.

**Basic Steps**

Allen defines drawing as energy made visible, “…a way to play and get to know the various forms of energy it is possible to experience.” (p2 1) Through a series of drawing exercises Allen wants to show how experimentation, emotions, reflection for instance, are stimulated by our interaction with the process. In the space created to produce and display art, one can look at a collection of drawings and see what energy is apparent. She provides an interesting personal example of what can show up in drawing. She described how the colors used in the drawings of the participants in a workshop, where also found in the clothing they wore. Another example from childhood experience, involved the instruction of the teacher to stay in the lines when coloring. If students went
outside the lines they weren’t allowed to draw. The following excerpt provides an interesting statement of how we are influenced by rules and the life long effects they can have.

Sometimes having a structure to fill in can be soothing knowing where the boundaries are is reassuring. If that is your only experience of drawing, however, you learn only to adjust your energy to fit the spaces allotted to you by others, and never find out how to manage and enjoy the natural flow of your own energy in the world. While this intention is not stated out loud, it is conveyed in the task and it is taken into consciousness by doing the task. (p.23)

Another area addressed in drawing, is the discovery of the colors you favor, through experimentation with various colored drawing tools, such as oil pastels or chalk. Questioning your color choices may lead to other discoveries. The color choices you make consistently may help you find your personal color palette. As mentioned earlier, what you wear or the colors used in your home décor may show up in your artwork too, and is a part of you.

Painting, another basic step is what Allen considers the means for feeling to become visible through the use of color. Colors are considered the emotions of our personal experiences. The physical act of painting, color choices, empty and involved areas of the painting composition are all areas explored in this step. Allen provides questions to ask after painting several pieces process, I believe contribute to self-discovery. Do the paintings seem like images or feelings to you? Where is your eye drawn? How is painting different from
drawing to you? What did you find most pleasurable in painting? Pleasure in painting is considered important, because Allen thinks our intention is to experience pleasure, and if allowed we will find ourselves more open to knowing/feeling more deeply.

The last basic step is sculpture. After describing what most people associate with sculpture, such as marble statues, she describes simpler forms. Two simple forms of sculpture, which are not carved and include imagination and memories, include natural items such as driftwood that has been formed through time and stones we have picked up and seen images in. The other type of sculpture is the process of assemblage in which reference materials may be used. Allen likens an assemblage to a dream, where the arrangement of fragments are gathered to show meaning or portray a story too hard to describe in any other way.

Working with clay is also explored in sculpture. The act of working with clay allows one to participate in a visceral experience. Through simple manipulation with one’s hands, clay can be formed and this instinctual activity can be quite expressive. Rules from childhood experiences such as, “Don’t get messy.” may have to be challenged in order for one to get past the mess clay work produces. Through working with sculptural methods, painting and drawing, one can find what processes work best and the basic steps to self-discovery through art making are explored.
Personal Content

In order to discuss personal content in art making, Allen (1995) investigates knowing your obstacles, background, work, soul and your story.

To help illustrate the importance of personal content the obstacles and background of the author will provide good examples. Through stories of her art school experiences, the obstacles which kept her from painting as freely as she wished came from her inner critic. She believes the inner critic is universal and creative activities, which help us discover ourselves, awaken the critic. Her advice is to face the inner critic and consider it a time to determine fears, which come from change.

Change in schools is what brought Allen disapproval and non-communication from her father, when she decided to attend art school. Her mother died when she was a young girl and her prolonged sickness left a lasting impression on her. This was a part of her background and it eventually came out in her work. Soon after she realizes art school seemed more about creating illusion than finding meaning in art, she discovered books by Margaret Naumburg, an art therapist. After meeting and showing her work to this author and therapist she so admired, her art began to evolve through guided practice in a more unique personal way. She was advised to draw from dreams and from blind scribble drawings. Writing was also a part of the process, Allen was instructed to describe what she saw and what she thought it meant. The first painting produced by Allen in the dream process encouraged her writing, “…I
was reminded of my mother’s death and death was so often near...For eight
years she was sick...I died then too, in a way...the feeling of being
overshadowed by death is still with me.” (p.55) Allen felt she finally had a
reason to make art. For six months she explored the topic. She states the body
stores what the mind denies in an internal scrapbook. After personal content
offers meaning to artwork, deeper waters are addressed.

**Deeper Waters**

One day, Allen witnessed something she never had in her professional
career, an art therapist and artist, Don Seiden, show his own artwork in his
lecture presentation. He was practicing what he preached in his therapy
sessions. This courageous act greatly inspired Allen because had never shared
her images. After viewing the work of this therapist she was impressed with his
nontraditional one medium focus and his disregard for the belief that only work
quickly done was authentic in self-discovery. She became less inhibited in how
she worked toward personal meaning in her work. (p.88) She began to go
deeper in her artwork and started to know how things such as patterns, life, grief
and the past help us define who we are. The following excerpt supports my
belief in the importance of personal exploration. I also think it provides
meaningful validity to the transfer of universal motivations toward personal art
production.

The more we explore, the closer we come to understand the multiplicity
and limiting role. Our empathy and compassion for ourselves and others
grow. When we see how all possibilities - kindness, cruelty, achievement, lethargy, generosity, greed - exist in everyone, we can let go of the need to label others in order to keep our image of self wholly positive. Blindness to multiplicity leads to scategoating and persecution of differences because we fear otherness in ourselves and tend to want to destroy others who seem different. (Allen, 1995, p.105)

The multiplicity of being is exemplified through Allen’s life experiences such as her daughter’s birth, her father’s sickness and death, her pain during the anniversary of her father’s death and it’s relationship to how she handled her mother’s grief as a child. She considers certain images we carry be portrayed in our unique way, while also offering a more universal significance for the viewer. Citing most traditional therapist stress personal meaning of images, “Jungians and archetypal psychologists have a rich view of the cultural and universal aspects of an archetypal figure for actual life an individual.” (p.103) This universal presentation is obvious in how we respond to famous art pieces that she feels trigger something deep within us.

As we work deeper in our own artwork Allen states we will be find the past and present, self and other, and the personal and archetypal will provide insights and growth in our lives and give clarity as your thoughts are transferred to your visual expressions. She believes we will also recognize patterns in our life and in our artwork, which should not become a challenge for change, but accepted as a part of image work. Pain, illness, injury are also life experiences which offer “shifts of consciousness that yield images.” (p.125) If we focus directly on the pain, she believes we will find the most successful pain relief,
rather than running from them. When I encountered this section in Allen’s book I immediately thought of Fridah Kahlo. then a few seconds later, Kathe Kollwitz, two visual artist’s I admire. Then, I thought of myself.

These artists were two of the four favorite portrait artists I chose, to use as inspiration in the beginning of my current artwork for my independent studio art classes. I knew Kahlo, faced her pain. She portrayed many visual narratives, which stemmed from her traumatic physical injuries, surgeries, recoveries, a miscarriage and the emotional pains suffered throughout her marriage to (famous artist and philanderer) Diego Rivera. Kollwitz, the wife of a doctor during the World War I Hitler era, faced her pain directly by drawing images of her husband’s patients, images to prick minds for social injustice, images of the realities of war and her own self image, as the universal symbol for all mothers. Each of these women produced numerous self-portraits and as I am writing this I think I’m only beginning to realize how deep and difficult this must have been to face their pain as directly as they did, but they faced it. So, if Allen believes facing pain directly, offers the most successful pain relief and I know from my psychology background, we repeat what is pleasurable for us, then I imagine there was a sense of pleasure in the process of release through visual imagery by Kahlo and Kollwitz. I have a strong feeling I will make further connections on this topic as I continue my research.

Facing pain is further explored in knowing grief for personal discovery through art. Although, she believes grief never leaves, it is possible for it to be
felt less intently and change can occur when self is cared for through art making. The problem is “ungrieved losses are sources of deep pain that etch patterns into our deepest self. These patterns are called forth and reverberate with any subsequent loss in our lives. “ (p.138) She says therapist have known for a long time how the anniversary of a loss triggers grief which still exists within someone who hasn’t dealt with it. With the anniversary comes the freshness of the loss. On the anniversary of Allen’s father’s death she found she was experiencing this fresh loss. Her recognition of grief, motivated her to produced a mask of her father and as she describes the slow process, she is able to identify her never fully experienced with her mother. The two areas of growth she discovered through her mask making were, the relationship with one’s self (the feelings she felt) that takes place when creating images and it allowed her to be more receptive of comfort from those close to her.

Although grief is a part of life, funerals and other events such as weddings, births and other celebrations are often seen in captured images in family photo albums. She considers these photos great resources for weaving your past into your present. The stories they generate are endless. “Sometimes lost between the carefully posed pages of the family’s official record” are lost realities hidden from the surface. Allen feels knowing your past provides a wealth of knowledge and photos, library research (internet research), for cultural context can enhance your discovery.

How does this literature affect my research construction?
Although, Pat Allen’s book demonstrates effective motivation for artistic and self-discovery in the field of art therapy, I consider the knowledge she shares in the process useful since it ultimately explores motivation toward the production of visual art, which is personally meaningful. She also demonstrates a connection between narratives and journaling as ways to enhance creativity inquiry. I believe her chapters provide a guideline for investigating self and knowing self through a systematic framework.

In beginnings she includes imagination and memory in the initial stages of unfolding life experiences and shaping our multiple storied lives. Then she provides avenues to encourage and enhance our creativity: having a special space to work; music to help contain our space; reference materials of collections we are attracted to; art materials and supplies; time to work, intention and courage to experiment and finally attention to be persistent in our art making process through the pleasure of working with the materials. I believe all of these areas can be provided in an art classroom environment in a school where the art instructor has the flexibility and freedom to make the art space a special one. For my research my dorm room can serve my safe personal space to produce my artwork.

In basic steps, Allen defines drawing as energy made visible and drawing in color allows one to experiment with various mediums and color. With the repetition of similar or the same colors in drawings over time, one’s color palette may surface. I think this is a very personal determination. Often artists work
with colors they like most and this color palette may already exist in their wardrobe or home environment. This is something I hope to explore in my studio work. In the first painting I produced in the process of my research, I remember deciding I wanted the colors included to be those from which I decorated my dorm room and surrounded myself. (Special note: for those of you who know me well, I'm smiling now, because I can imagine you thinking the painting must be all black!) Painting offers discovery of comfortable color choices, expression of emotion with color and compositional decisions. Expressive and Formal properties of art production seem to be key in this step and are easily considered in analyzing art. I hadn’t considered formal properties as a source of personal motivation for my interest in personal culture motivation, but it is a part of the personal choices we make and patterns of behavior we create in life experiences.

The last basic step discussed was sculpture, including carved, organic naturally formed forms, assemblages and clay pieces. Sculpture involved working with imagination, dreams, using personal collections and visceral experiences. Working in three-dimension is something I want to include in my artist-researcher experience because I agree with Allen, in that it is a basic step in the process of creative exploration. If I am unable to produce and document the process of 3-D production, I may reflect on the clay form I created in my initial research studio production.
Personal content examples of obstacles and background related to art creation will provide the foundation for the need of my study and may become ingredients in my personal culture motivation to produce my artwork. Personal content will also be shown in my writings (narratives, journaling and reflections) throughout the process of my art-based self-discovery.

Deeper waters presented by Allen offer three areas I find appropriate for my study. One, she believes certain images we carry can be portrayed in our unique way, while also offering a universal significance for the viewer. Two, we will find deeper meaning in our artwork when it shows evidence of past and present, self and others, and personal and archetypal transfer in visual expressions. Three, if we focus directly on a pain, injury or illness we will find the most successful pain relief. She considers this process “shifts of consciousness” and this is a process I find evident in works of two artists I admire. I believe deeper waters is deep, but can offer possible discovery opportunities considering any of my six components of personal culture may include pain. I hope I can comment or reflect more on one or each of these three areas highlighted in deep waters whether it shows up in my actual artwork or not.

Self-Study

Recent Interest in Self-Study Research Methods

An increase in the study of self in the past couple of decades suggests a
growing interest in self-study research. In teacher education, this technique encourages teachers to rethink how teachers gain knowledge for teaching (Hamilton, 1988 in Dinkelman 2003) and results are proving to be very constructive. Todd Dinkelman (2003) believes self-study is most beneficial and a powerful strategy for reflective approaches in teaching. He describes it as “an intentional and systematic inquiry into one’s own practice. “(p. 8) Gleaning from research in the field of teacher education (Guilfoyle, Hamilton, Pinnegar, and Placier, 1995; Hamilton, 1988; Loughran and Russell, 1997, and Placier, 1996), he underscores how deeper understandings of processes for beginning teachers are utilized through self-study.(p.8)

Other recent examples of self-study further show the increasing interest of the inclusion of self in learning. McDermott (2002) uses autobiographical narrative and examinations of self to investigate transformational projects to engage pre-service teachers. Ellen J. Langer (2005) a noted psychologist, professor, author and artist provides personal reflections through narratives in her book, On Becoming an Artist. Studying herself in the process of various art experiences, she allows the reader to witness the obstacles she faces which inhibit mindful creativity. Pat Allen (1995) writes about her direct participation in art making guided by the idea that art is a means to know the self in her book, Art is a Way of Knowing. In Growing up Teaching: From Personal Knowledge to Professional Practice, France Schoonmaker (2002) working with a teacher (who is given a fictitious name) presents her personal dilemmas, growth and
reflections as she progresses in the teaching profession. *Just who do we think we are? : methodologies for autobiography and self-study in teaching /* edited by Claudia Mitchell, Sandra Weber and Kathleen O’Reilly-Scanlon (2005) provides over fifteen self-study presentations used in the field of education. Autobiography, narrative, memory, artistic inquiry, poetry, and critical reflection are some of methods used for the variety of self-studies for research discovery.

**A Theoretical Rationale for Self-Study Research**

In *Self –Study in Teacher Education*, Dinkleman (2005) presents a five-part theoretical rationale to promote participating in reflective research in teacher education programs. His rationale includes:

- the congruence of reflection with the activity of teaching
- the potential of self-study for knowledge production, of value for both local and contexts and the broader teacher education research community
- opportunities to model reflective practice
- value of self-study participation for pre-service students
- possibilities for programmatic change

**The Congruence of Reflection with the Activity of Teaching**

The first part focuses on John Dewey’s(1916) writings which show the relationship between education and reflection. “The sole direct path to enduring improvement of methods of instruction and learning consists in centering on the conditions which exact, promote, and test thinking.” (p. 153)
If this theory is recognized it means the education of teachers should include reflection and self-study (a form of reflection) is an essential part of the process. Dewey’s theory of reflective thinking (1933) involves identifying a problem from a questionable area of concern and form a hypothesis based on the particular situation. The hypothesis states how the problem can be solved and based on one’s experience and then tested. This process and theory of thinking consists of three approaches in order to meaningful. Dewey(1933) suggests open-mindedness, wholeheartedness and responsibility provide the depth and meaning to this vital reflective process. Dinkelman (2005) believes self-study “mirrors and systematizes that part of pedagogy that is reflection.” (p.4) Citing (Zeichner & Liston, 1996) he describes the unique process of reflection presented in self study, which is not the same as reflection done while teaching.

By distancing oneself from the immediacy of the classroom, by deliberately pursuing understanding-via the intentional framing of a problem, collection of data, and testing hypotheses-self- study highlights the reflective process and yields knowledge about practice that does not arise from daily practice alone. (p.4)

The act of teaching fosters reflection and self-study enhances the process.

The Potential of Self-Study for Knowledge Production of Value

The second part of the rationale offers Dewey’s definition of education which includes the “reconstruction or reorganization of experience, which adds to the meaning of experience, and which increases ability to direct subsequent
experience” (p. 76) Self-study encourages this educational process according to Denkleman, because there is the existence of knowledge of methods for reflection with student teachers, like videotaping. There is also an opportunity for more meaningful development of theories based on particular situations that produce broader understanding of issues under investigation. Knowledge gained from self-study improves self performance. (Cochran-Smith & Lytle, 1990; Zeichner, 1993 in Denkleman, 2005)

**Opportunities to Model Reflective Practice**

The forth rationale is for those who teach pre-service educators is to model reflective self-study behavior in their teaching, instead using a reflection to look back on teaching methods in order to analyze effectiveness. Dinkleman (2005) explains the medium used in teacher instruction is important because the method is remembered most. In other words, he states student learn reflection through watching their instructors reflect on their own practice. If teacher use self-study practice it shows students it is indeed a good practice in being an effective teacher. To support this theory, the findings of Loughgran (1996) are presented in this area. Through “a “thinking aloud” approach in the classroom...journal writing he shared with the class members and...an opportunity (for the class) to respond to his now public struggles with his practice” and extensive student interviews he modeled self-study methods. Dinkleman appreciates the value of his making self-studies visible to his students. (p. 7)
Value of Self-Study Participation

The forth reason for the use of self-study is related to research which includes direct participation in the process under investigation. Although not all self-study research involves this direct participation, if it exists, it can create valuable experience for reflective teaching. One of the aspects Dinkelman (1997) wanted to investigate in his self-study was to “ascertain the presence and substance of the critical reflection” (p. 7). He included in-depth interviews and notes taken in the field, and the study of his teaching proved to be one of the most beneficial aspects of his investigation into their ideas of critical reflection. He believes students appreciate time to distance themselves to reflect on critical issues.

Possibilities for Programmatic Change

The fifth contribution of self-study is the impact it can have on a broader scale to create changes in pedagogy, when new knowledge gained by this reflective practice by beginning teachers is encouraged. “Practical inquiry should be considered as an essential element of work of individual and groups of faculty members and other teacher educators in understanding and improving their teaching and programs” (Richardson (1996), p. 727 in Denkleman (2005). Self-study is increasingly valued nationally by organizations. The National Council for Accreditation of Teacher Education require self-study evidence for
its seal of approval and National Board for Professional Teaching Standard, include self-study as one of five essential elements of purposeful teaching.

(p. 10)

Denkleman’s five-part rationale for self-study research shows the potential to critically investigate one’s own practice to encourage studies for effective change in areas of concern for the researcher. He argues apparent reflective interest in teacher education over the past two decades suggests teachers participate in more reflection in their teaching through methods of self-study. Like Denkleman, I wish to be directly involved in self-study research. My direct participation will include studio exploration and writings of the process. Through this self-discovery process I wish to further explore my belief in personal culture influence on studio art production and test my Model of PORTRAYAL.

Summary of Methods and Application to My Research

Direct Experience Through Heuristic Inquiry

McNiff (1998) presents ideas and steps toward art-based research in art therapy by using heuristic inquiry, which he considers a process of self examination. The process of heuristic research starts with inner-direction, encourages personal storytelling and includes direct experience with the process investigated. He presents several ideas for heuristic discovery:

- study documentation of different moods and desires when beginning art
  (includes different conditions/ different motivations for art production)
• investigation of art products by keeping records over a period of time after making art (regular intervals of art making within designated period of time)

• study how different media, time factors, and working conditions influence outcomes

My Inner directed research is given more specific focus through heuristic inquiry suggestions from McNiff. The ideas I find most applicable to my studio investigation may include documentation of mood, different working conditions, different motivations, record keeping of studio processes at regular intervals and the documentation of media manipulation.

Art As A Way of Knowing: a guide to self-knowledge

Allen (1995) shows steps toward self discovery through art making. She recognizing themes, life stories, journaling, reflection, memories for example in her life. I believe the chapter divisions in her book offer an outline for self-study research.

• Beginnings Imagination, Pattern development and Memory

• Basic Steps Drawing, Use of Color, Painting and Sculpture

• Personal Content Include Obstacles, Background and Your Story

• Deeper Waters Insight through Past/Present, Self/Others and Personal/Archetypal Imagery

I believe all of the issues presented in Allen’s process of self-discovery through art making are valid and appropriate to my self-study. I can envision
possibly including this process in some form as my research evolves. I'm sure my writing on current studio activity and possibly the inclusion of reflections/commentary of past artworks (produced during my original research process) can further enhance this art-based investigation.

Other Considerations

How are artists inspired?

As a graduate teaching associate, I teach Art and Curriculum Concepts for Teachers. The first chapter in the text I use for the class, Artworks for Elementary Teachers (D. Herberholtz and B. Herberholtz, 2002) talks of artists and the images they create. As an artist-researcher, I believe this chapter includes motivations for art production, which can be incorporated in self-study as an artist-researcher.

- Observation and Memories
- The Works of Other Artists
- Photography
- History or Literary References
- Traditions, Customs, Culture
- Collection(s) of Objects
- Art Critic's Review

As an artist, I have already experienced many of the inspirations for artists presented by Herberholtz and Herberholtz. To highlight a few, observations and

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memories are apparent in narratives I am already producing that include memories of childhood thru adulthood. The narratives are a method of storytelling, which include past and present activities focused on personal experiences in art as a child, a visual artist and secondary art instructor. Also, the works of other artists have always been able to inspire, challenge and motivate me to produce. Things artists consider in their artistic creations directly relates to the artist–as-researcher.

**Final Thoughts and Food for Thought**

Dewey’s theory of reflective thinking and the self-study/ direct learning methodologies which support my participation in this research, strengthen my participation in this art-based research. I believe Denkleman(2005) sums up an important outcome of such research, as having the potential to investigate one’s practice in hopes of encouraging effective changes in pedagogy. Bailey & Desai,(2005) then see the visual arts and multicultural education as keys to understanding diverse human experiences, which address needs for pedagogical change.

The methods of self-discovery through studio exploration by Allen (1995) and McNiff’s(1998) belief in the value of art-based research, as an authentic method of research discovery are both grounded in art therapy. Does art therapy have a role in art education? I believe the methods of inquiry for self-discovery may be worth considering, especially if the multicultural perspective in art education, which seems most suited for my research interest, is repair
multiculturalism. If minority groups historically ignored and damaged through
devaluing, omission, trite representation, generalizations, stereotypical inclusion
etcetera, need to be represented fairly and realistically in our schools curricula
materials, art therapy techniques may indeed have a place. I believe a more
realistic method of portraying diverse art produced by African American artists,
can provide a new method of multicultural inclusion. It can also strengthen the
multicultural process through a personal meaningful studio production process
to help heal a racist American society wronged by devaluing and ignoring its
minority ethnic groups members. Allen(1995) believes grief never leaves, but it
is possible for it to be felt less intently and change can occur when self is cared
for through art making. Here, Allen is speaking of personal pain and the healing
property of art making. Understanding the personal significance of her belief
leads me to the more social, universal value also. A more inclusive rephrasing
can be stated in the following way: Grief will never leave all members of our
American student population, but it is possible for it to be felt less intently
through a process of self-discovery that includes art making. Although I am
focused on African American artists I am just as concerned for every other
ethnic minority group, but this focus is meant to serve as an example for what
can occur for other minority ethnic groups, who are also a part of our
multicultural America.

There is a cruel history in our racist American society, but healing doesn’t
come over night, as exemplified by Banks(1993), it takes a struggle for all
positive change to occur. In *The African American Century: How Black Americans Have Shaped Our Country*, I believe Gates, Jr & West (2000) encourage the need for healing, as exemplified below:

In 1900 blacks were systematically barred from full and equal participation in the larger society. No African American could serve in a position of authority over white soldiers, or fight by their sides; no black could participate in professional baseball, the national pastime. The classic blues and jazz had not emerged as the defining forms of American music. Black Americans were routinely lynched with impunity. “Separate but equal” was the institutional law of the South and the de facto law of the land. Racist “Sambo” images of blacks proliferated in advertisements, postcards, games…and thousands of other sources….How do we affirm black dignity and preserve black sanity in the face of the American denial of black humanity…black people have always tried to remind America of its night side, of the barbarism lurking underneath its self-congratulatory rhetoric of universal freedom and equal opportunity…the response to white supremacy is not only the ultimate litmus test for American democracy, but wrestling with its tragicomic realities is the primary criterion of American maturity. (p. xii-xv)

I consider the multicultural perspective in art education, an avenue in which Americans can mature and learn from past injustices. Through heuristic discovery, the consideration of Allen’s (1995) art as a way of knowing, and self-study participation, a repair multicultural process may exist within PORTRAYAL
CHAPTER 4

DATA PORTRAYAL, ANALYSIS AND RESULTS

Introduction

Heuristic Inquiry of my research process will be presented in the following order. The data from the first three drawings, will consist of my initial thoughts and independent instruction for them, my reflections of their production, instructor feedback, self evaluation and continuation to next piece. The data portrayal of my final three larger art productions will consist of three stages. The first part will contain reflective thoughts and motivation, at the beginning of each visual production, which focus on intent or initial thoughts before the studio process. The second part will display visual documentation stages of the studio processes, and documentation of thoughts, instruction, reflections, challenges, new ideas etcetera, as I progressed through each production. The third part will show each final studio production and final thoughts of the work produced, the process and information gained from the process.

My analysis of data will reveal the practical application of Drew’s Model of PORTRAYAL toward meaningful studio production. Motivation before, during development and after each production will be important. My six components
of personal culture will be determined for practicality. Art as a way of knowing, and attention to how artists are inspired from the Chapter Three discussion, will also be used to recognize any new relevant ideas for personal culture motivation through a category comparison chart.

**The First Three Drawings**

**Portrait One**

A preliminary idea of self-concept and my desire to produce a self-portrait provided a means to pursue my interest in personal motivation in art production. I consider this component a central one in the personal culture aspect of my model of PORTRAYAL.

Based on my initial interest, my instructor for my independent studio class suggested I begin by identifying portrait artists, whose worked I admired, liked or was attracted to. My artists of inspiration were Frida Kahlo, Kathe Kollowitz, John Singer Sargent and Robert Longo. I was also very attracted to the artwork created by my independent studio instructor, Pheoris West. Since drawing is a basic artistic beginning, I was asked to begin there. My first challenge was in medium selection. Instead of using graphite, I was asked to use something very immediate and true (meaning it couldn’t be erased and it would allow me to develop my own rhythm through working with the medium). We looked next at some of the artists examples I provided. First we looked at some of Kollwitz’s work. He showed me how she made every stroke count and created purposeful meaningful applications of medium manipulation.
See Figure 4.2. We also looked at Kahlo's work and he showed me how she made a personal selection of what aspects of herself she wanted to portray. For example, when one looks at photos of her image, they are similar to her self-portraits, but she emphasized certain things in many painting of herself, such as more pronounced hair above her lips and an exaggerated connection between her eyebrows. Refer to the left side of Figure 4.1.

**New medium, new process and discovery**

My mediums, black conte crayons and china markers were used to create the first three self-portraits. I opened my 18x24 art pad one morning and decided to go for it. I sat in front of the full size mirror permanently affixed to my bathroom door in my dorm room and drew what I saw. The figure I saw, dressed in pajamas, no make-up, hair simply combed back and no careful facial expression was reflected in the mirror, and I simply drew her.

I was a little apprehensive, because I was working with a china marker for the first time. I found myself working with a delicate touch initially. When I felt more secure in what I saw taking form on my drawing pad, I tried to loosen up and remind myself, I was experimenting and learning. I convinced myself, it was okay not get it right the first time. I quickly learned it didn’t take much effort to create a dark value when I needed it. I had to pull string and peel the paper layers to reveal more china marker if I needed more, and I needed to hold the string out of my way to make sure the medium and not the string made contact.
with the paper. As Allen (1995) states, the use of materials and struggling with their inherent qualities and limitations is a part of the creative discovery.

Evaluation and Continuation

After I completed my first drawing, something about the finished piece looked familiar, other than the obvious. It reminded me of another portrait I had seem before, it made me think of some of Kahlo’s images. I found an image in one of my art books. Among compositional similarities, something about the way my portrait and Kahlo’s image stare at the viewer seem very similar. This

![Figure 4.1: Kahlo Portrait and Portrait One](image)

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was an unexpected and interesting discovery. Kahlo’s portrait and my first portrait can be viewed in Figure 4.1. When I view this first portrait, I see a type of portrait I had never done before. It is not only new because of the medium, but it is an image that seems to convey a true portrayal of how I felt on the day it was done. There is no attempt to mask or hide, it’s honest and straightforward. This is not the type of portrait I would normally want to share, but it is me at the time of it’s rendering. My motivation, self-concept naturally presented itself as I used the new medium and an unplanned representation

Figure 4.2: Example of Kollwitz’s Meaningful Use of Strokes
was revealed. My first attempt, was considered successful by Pheoris, but he wanted me to create a larger image for the next portrait, one that filled the entire space of my 18x24 art pad. For my second portrait I decided to use the other medium I had never used before, conte crayon. I looked at the fresh clean blank page and tried to remember the meaningful strokes exemplified in the many works by Kollwitz. See figure 4.2.

**Portrait Two**

Before I left my meeting with Pheoris, he demonstrated the qualities of a lithograph crayon as he produced a close-up sketch of a made up face. He pointed out various structures in the human face as he executed. Details in the forehead, eyes and mouth were emphasized and demonstrated in his sketch to encourage my consideration of the facial anatomy. I greatly appreciated this sharing and his talent. So, as I stared at my portrait, I began with the eyes, remembered to make each stroke count and that I was to fill the page. Then, as the drawing progressed, attention to facial structure was given.

**Messiness**

I was reminded of Allen (1995) in *Art as a Way of Knowing*, when she stated, rules from childhood experiences such as, “Don’t get messy.” may have to be challenged in order for one to get past the mess clay work produces. Well, I wasn’t working with clay, but with a medium which wasn’t quite as messy as charcoal or chalk pastels, but still messier than I would want. Allen’s statement came to mind, because it reminded me of that part of me that is very organized,
neat and not interested in anything “messy” even art mediums. It wasn’t a childhood rule I had to get over, but a part of my own make up, one of my traits, this was indeed part of my self-concept! The first time I was faced with this dilemma I was and undergrad and taking Ceramics I. It was not something I looked forward to because it was “messy”. If I hadn’t experienced that class, I never would have known the joy of working with clay. I loved working on the wheel and spent many extra hours immersed in clay vessel production. Fortunately, I had a wonderful instructor, Isabel Chicquor. It remains a medium I will always want to experience.

As I took the plunge with my conte crayon, the development of the portrait became most important. The messiness didn’t really become an issue until further development, when care needed to taken to prevent smudges. What most impressed me, as demonstrated by Pheoris, (although he used a lithograph crayon) was the effortless ability for dark values to be achieved. Since I am crazy about black, this was very appealing. This was achieved through strokes with less pressure than it would take with graphite. As a result, the quality of the paper wasn’t altered and became an important component of the drawing, too. I remembered Pheoris telling me of this benefit.

**Evaluation and Continuation**

As Portrait Two came to life, I checked the mirror for certain details and then focused on the facial anatomy a bit more. When I showed the finished piece to Pheoris, he suggested I make the dark areas even darker, such as my
hair and the darker values/areas with less light to create more form. I went back into it with care, because it was definitely a messy procedure at that stage! I achieved more form and as I worked on it, thought about something I also told my art students, “The more range of value the more realistic it will look”. The next time I showed my drawing, which can be seen in Figure 4.3, he was pleased with the enhancement. When I expressed the fact that the likeness wasn’t quite accurate, he stressed it wasn’t important in this composition and that it didn’t bother him.

Figure 4.3: Portrait Two
As in the Portrait One, in Portrait Two there was no ability to erase any mistakes, (even though I attempted to in the second one) I had to stay true to my immediate strokes and live with my marks. Since the portrait filled the page, a lot of my hair was cropped, so there was great emphasis on the face. I found an image of Kollwitz, which demonstrated this same technique. I cropped the digital image of my finished piece to match the cropping of the Kollwitz image, seen in Figure 4.4 and put them together for inspection. The talent and skill showcased in the strokes of Kollwit’s work, demonstrated part of what I most admired in her work. I thought her rendering was much more accurate and her strong sense of line showed clearly in her image. I found it lacking in my own. Pheoris pointed out, she was much older than I. In other words, she was staying true to the lines, which were a part of her face.

For Portrait Three I decided to use a digital image of myself as a reference instead of looking in a mirror. I took several shots, this time I wanted to show a portrait with a smile!

**Portrait Three**

I chose my photo and got to work. I really liked the composition in the photo I chose. Using the china marker, I lightly blocked in the compositional form, as I referred to my reference photo. I produced a sketch with light strokes to create the portrait, then added a darker value to the blouse and some areas in the hair. I noticed and liked how each corner of the photo was a dark in value,
because it framed the face. See Figure 4.5. However, I was slow to create the same effect in the drawing. I showed Pheoris my work in progress.

Figure 4.5: Photo for Portrait Three

He approved of the scale and composition. He encouraged me to continue to build up the darker values. I did and made a decision to still hold off on adding a lot of value in the hair. I think I appreciated the quality of line in my strokes and wanted them to remain visible.

Hair Issues

While working on my first degree as an undergrad, I went to cosmetology school part-time, and became licensed to do hair. This was something I considered another part of my artistic creativity. This hair background was another part of my self-concept, which was evident in my decision to allow the
hair in Portrait Three, to be left as it was. Thankfully, Pheoris had no problem
with my decision and as he critiqued it, suggested I make the blouse darker than
the darkest values of my hair.

**Evaluation and Continuation**

I was happy with the visual effect of the hair, and the balance of the
composition, between the light right top section and the dark left bottom
section. See Figure 4.6. The definition around the chin area was
a little fuzzy and pointed out to me by Pheoris. I worked on it, but still notice it is
not as clear as it could have been. Well, this was the end of the preliminaries, it
was now time to start painting. I was motivated to start working on canvas and
grateful for the new knowledge, reinforced visual art ideas and the portrait
drawing exercises. They got me back into the mode of “artist” having not had a
good opportunity to produce any before my independent drawing and painting
courses with Pheoris.

The transition between producing the initial self portrait drawings in my
18x24 art pad were fairly smooth. My first painting was different, it required
working on a much larger scale. Portrait One, Two and Three offered their own
challenges, but painting a self-portrait was something I had never done and I did
not consider myself a painter! I remembered everything I learned from Pheoris,
when I first took classes with him years ago. I also kept in mind all I learned as I
continued to challenge myself to grow through producing portraits, when I left
Ohio the first time. So, I needed to decide what I wanted to portray.
Figure 4.6: Portrait Three
The Larger Artworks

Living thru Loss

Initial Motivation Before Production

There was an idea that had been floating in my mind for a while, it involved the use of two images. I believed I wanted to produce a double self-portrait, one that expressed two sides of me. Portrait One had a look that was magnified in Portrait Two, and I wanted to show a more positive portrait in Portrait Three. I wanted my painting to be an expressive piece, that reflected a very personal sense of the self connected to my what was going on in my world.

Figure 4.7: Photos for Living thru Loss

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I had the first digital image on the left of Figure 4.7 and finally captured the new image on the right of Figure 4.7. It took several tries to get the exact emotion I wanted to express.

**Reflections of Process, Instruction, Challenges and More**

I printed out the digital photo on paper, placed the left image of Figure 4.7 on top of the other one, because the face on that one was much smaller. It made me realize I could easily combine the two without manipulating there actual sizes. As I held the images together and placed them against my dorm window I knew the double portrait was going to work. I ended up overlapping the photos on my computer and was able to get an unexpected yet perfect composition! The hair in front of my ear on the left photo from Figure 4.7 created a tear for the right side of Figure 4.7. This was an unplanned occurrence as I played around with the positioning of the two images. When I showed the images to Pheoris, he said he wanted to see the portrayal on a large scale. He pictured the image best suited for larger than life rendering. I bought the largest canvas I could fit in my car, which was 42x48. I carefully drew the image in a much larger scale onto the canvas, and worked on it until I was satisfied with the drawing, which would guide my underpainting. See figure 4.8. I had produced my first underpainting when I first worked under Pheoris years ago, so I was familiar with the process. What I learned very quickly though, was the large surface areas of the portrait image required me to prepare large quantities of a value when I mixed them. Working with speed was also something new, if I
wanted seamless values in certain large areas (such as the forehead). The left side of Figure 4.9, shows evidence of this challenge in stages one and two. At stage two (Figure 4.9) Pheoris pointed out the fact that my hair needed more volume and that required me to also adjust the eyebrow and nose of the larger face.

Figure 4.8: LthruL Drawing on Canvas
By stage three, I had gotten through most of the value applications required, and decided what to bring to the forefront of the double imagery. I began to notice by graphic background come through in the design quality I saw between the two portraits and my attention to detail. There was also a rhythm present in my hair representation that I appreciated. It felt as if I was developing my own painterly style. This can be seen more clearly in Figure 4.10. I remember being almost scared to apply my first glaze application. Pheoris suggested I test my colors, and once I chose the right combination to mix up a
batch of it in a large container that would accommodate my large paintbrush. I did, as soon as the brush touched the canvas I think I held my breath. Then, I had to proceed, because I was working with acrylic in my dorm room with little room for error (in more ways than one). I positioned my canvas in the small floor space between my bed and my closet! Stage four in Figure 4.10 shows the results of that first glaze application.

Figure 4.10: LthruLStages Three and Four

I continued my glazing techniques and applied various applications to smaller sections such as the hair, eyebrows and lips to achieve the desired hues.
I needed. Figure 4.11 show the affect of more thin glazes and the first background color I chose. I decorated my room with warm colors of orange and gold. There were many values of these colors throughout the room. Since I loved these warm colors, I wanted them to be reflected in the painting I was working on. These colors became my motivation as I made color choices.

![Figure 4:11: LthruL Stage Five](image)

Next, I focused more attention on the lips, hair color and started adding highlights to add more life to the images. Notice Figure 4.12. I wanted the eyes
to stand out, but Pheoris assured me they would on their own normally, I didn’t need to stress it. So, I did as he suggested and let the hair cover more of the eye than I originally intended. It was also time to add more color.

I started to apply primary colors to my composition and eventually ended up with a composition that was too dark. I was devastated, the life of the painting was gone it was ruined. See Figure 4.13. When I showed Pheoris my disaster, he calmly looked at it, agreed I had gone too dark, but assured me I could restore it. He was more confident than I was. It would take much work because I had to reestablish the light areas and practically start over in some respects. I remember looking at my painting in my room the next day, while sitting on my bed, and thinking if I didn’t try to fix it, I wouldn’t know if I could. I stared at the portrait of the smaller face, which seemed to look at me as if to say, “You can do it.” I did. It took trial and error, but I didn’t give up. As a result, I gained the knowledge I’m sure I will need in the future, when my students think they messed something up beyond repair. Figure 4.14 shows the finished painting, Living thru Loss.

**Final Thoughts**

When I look at Living thru Loss now, shown in Figure 4.14, I see the technical layering I wished to achieve, the emotional expression I desired and what I believe to be the development of my unique style of painting. In the months that I worked on this painting, I often told myself, “If I can make it through this painting, I may just have to consider myself a painter after all.”
Figure 4.12: LthruL Left Half of Stage Six

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Figure 4.13: LthruL Right Half of Stage Seven
It was a huge undertaking and I'm glad I took on the challenge. Pheoris was happy with my achievements, as well, throughout the process. I only wish my Dad, my first art teacher, was alive to see it.

Figure 4.14: Living thru Loss (36x48)
My Chair

Initial Motivation Before Production

Before I finished my last painting I had already decided I wanted to create the next piece on wood. My father loved wood, and when he was younger made furniture pieces for his parents. His love of wood was passed down to me. He especially cared for oak wood. I went to a home supply store and after a long selection process for the “right one”, I chose the wood panel I wanted to create my second painting on. My goal was to maintain the mood of the first painting. I was prepared to do another portrait, but hadn’t decided who I wanted to portray, my father, my mother, images of them both or my various images of my father in one composition. I was unsure when I talked with Pheoris about my idea. Then he said something that I hadn’t and wouldn’t have thought of. He said, “You know how to do portraits, why not do a setting this time.” That possibility never crossed my mind, probably because I was used to doing portraiture, but hardly ever produced any settings or landscapes.

I looked at the wooden panel in my room and tried to picture what setting would suit the 24x48 panel. I imagined creating a horizontal work of art, and after many days of contemplation, knew what the panel resting against my closet, was suppose to display. It was the first thing one saw upon entering my room. Directly opposite my entryway was my chair, covered in a quilt-like pattern of the warms hues I loved. It was given to me by my cousin, Collene. Before, I came back to school, it graced a side table at the entryway of my
home. Hanging above the chair was a decorative mosquito netting, which could have enclosed it, but was pulled apart to drape over the arms of the chair.

**Reflections of Process, Instruction, Challenges and More**

I used a digital image of my chair to create the initial drawing on the wood, then I stained it with a color I found most warm and appealing. Figure 4.15 shows the first two stages of blocking in the values that created my

![Figure 4.15: My Chair Stages One and Two](image)

Figure 4.15: My Chair Stages One and Two
underpainting. I chose to offset the chair and not have it centered because I thought it was more interesting. I used the actual fabric and the photo as references to determine what elements in the complex pattern to emphasize.

Each block or rectangle had a uniqueness. No two patterns were exactly the same. After I completed it, as seen in Figure 4.16, I showed Pheoris and that’s when I found out I needed to build and attach a frame to the back of the wood panel in order to keep it from twisting. It had already begun to do so. The next day a good friend of mine had it all worked out for me. He somehow engineered it’s construction to my specifications, and I had it within a couple of hours.

Pheoris told me how I needed to construct it and attach it, so I bought the clamps and started the process. In the end, I ended up having help again the next morning finishing it up. It was then, very stable and ready for further paint application.

I applied color with glazes as I had done in my canvas painting. I did the draped mosquito netting separately, to achieve a more transparent quality. Transparent fabric was something I hadn’t painted before, but the glazing technique made it easier than I thought it would be. As I built up the colors in individual quilt blocks and added the fringe at the bottom, the chair came to life. I was pleased with the grain of the wood that showed through the painting and I liked the color choices in the fabric, but I was beginning to feel as though the intended mood of the piece was lost. See the right side of Figure 4.16.
continued to work on the arm of the chair and work out how I wanted to display the light source. Pheoris didn’t know if I was going to use the light source that was exhibited from the camera flash or not. I decided to primarily use the light source, which came from a wall light on the upper right side of the chair. I was pleased with the light source effect on the piece and decided to give the floor a color, in order to separate it from the wall. I also continued to work with

Figure 4.16: My Chair Stages Three and Four

that was exhibited from the camera flash or not. I decided to primarily use the light source, which came from a wall light on the upper right side of the chair. I was pleased with the light source effect on the piece and decided to give the floor a color, in order to separate it from the wall. I also continued to work with
the light on the arm of the chair until I achieved the color I wanted. The
green/reddish hue I created for the floor took away from the chair and didn’t
enhance it. See Figure 4.17. I ended making it a darker value, that looked black
and it looked much more unified. I finished the piece by adding highlights and a
bit more color to the netting. The frame was then stained to match the wood
panel.

Figure 4.17: My Chair Stage Five
Figure 4.18: My Chair (24x48)
Final Thoughts

I often stood *My Chair* next to *Living thru Loss* to compare the two. I liked the subtle similarity they progressively showed as the second one came closer to completion. In order to display the same mood of the first painting in the second painting, I hoped to achieve it by focusing on a single chair which was draped over from above. I thought it would convey a personal space in which one could be enclosed. I believe I wanted it to display this sentiment and still show life in the color of the fabric. When I discussed the fact that I didn’t think it successfully showed the same mood of the first painting, Pheoris said it may
have been accomplished if I had centered the chair, as other artists had successfully done in the past. So, my purposeful cropping didn’t work out as planned. I did enjoy working with the wood and every time I worked on the wood, it reminded me of my Dad. Figure 4.19 shows both paintings on top of my bed. The bed covering over my orange linen, shows more of my favorite hues. The wonderful African theme quilted fabric was hand-made by my Aunt Alice. In one of my meetings with Pheoris he thought the quilt-like cloth over my chair could have represented loss. He talked about the historical significance of those who made and handed down quilts to family members. The connections of life and death was often a part of the traditional craft. He suggested I may associate loss with this type of image. I wasn’t sure if this was a subconscious reality, but it was worth considering.

**Giraffe Abstract**

**Initial Motivations Before Production**

Again, an idea for my third painting was established before I finished the second one. The quilt on my bed and the quilt-like fabric over my chair each possessed the colors in my paintings. I decided my next painting would be abstract and it would consist of three canvases, to mock the unity found in the blocks of fabric, which fit together to form a unified piece. I have a love for animal prints and have used leopard, zebra and giraffe prints in abstract designs and paintings in the past. I chose the giraffe print for my theme. I have always liked giraffes, they have a statuesque presence that is appealing.
Reflections of Process, Instruction, Challenges and More

I envisioned the canvas divisions from the height of the first two paintings. I wanted all three to be the same height, probably due to my sense of order. Then, I worked out a couple of compositional scenarios and bought canvases to fit each one. After I worked out the layout most appealing to me, it ended up being three canvases. There were two small rectangles on top of one large one. Each canvas was a different size. I wanted to stick with my color theme, but decided to go brighter. I knew I wanted to use the warm colors of orange and yellow. Stage one of Figure of 4.20 shows the first application of pure color to the canvases. After painting the top canvases, I thought a
gradation between the two would be ideal for the bottom canvas.

By stage two I wanted to create more interest by using a wet on wet technique on two of the canvases and put my giraffe pattern on the left one, as seen in Figure 4.20, stage two. The giraffe inspired design I put on the canvas was done using a much smaller scale than what one typically sees on a giraffe and I also included gradations in the size of the spots in a rhythmical unrealistic way. Pheoris loved the color choices, and after listening to my thoughts about the giraffe pattern, asked if I had ever researched giraffe spots. That was my assignment. He said I may or may not find it useful, but it may be some significance in the spots, because there are differences in giraffe patterns. I discovered a lot about giraffes and their spots in my research. One of the many books about giraffes, *Tall Blondes: A Book About Giraffes* (1997), by Lynn Sheer, provided the origin of the giraffe name.

Camelopardalis, is the scientific name for the giraffe, which came form the combination of camel and leopard. The giraffe looked like a camel with spots. The Ethiopian translation is “graceful one”. What I found most interesting was there are nine giraffe species, each distinguished by their coat or pattern, and each giraffe has a unique pattern within the species. (Estes, R. D, 1991, Dagg, A. I. & Foster, J. B. 1982) After reading that, I felt like my research had come full circle! I wanted to stress the individual contributions of African-American artists within their minority group, and just found out each giraffe within the same species (having the same type
of pattern) still had unique spotting within their species. I could not imagine a more perfect analogy!

My favorite spotting was of the Rothchild’s, which displayed deep brown blotches or rectangular spots with poorly defined cream lines. This species was located in Uganda and North Central Kenya in Africa. (Simmons, R.E.& Scheepers, L., 1996). I found a copyright free image of the Rothchild’s giraffe printed it out and used it as my reference. Figure 4.21 show stage three and four of that painting process.

Figure 4.21: Giraffe Abstract Stages Three and Four
By stage five, shown in Figure 4.22, I chose to create more tones and values on the left top canvas, so it wouldn’t blend so much into the background. I appreciated having a more realistic giraffe spotting beside the first one, which was my starting point. The last two things I did in this composition was create a center of interest by creating a transparent yellow...
frame on the right canvas and a sense of grounding for the bottom canvas. I created this by making a semi-transparent reddish brown bar at the bottom of the lower canvas which turned out to look wood-like. This was unplanned. See Figure 4.23 and Figure 4.24.
Figure 4.24: Giraffe Abstract Work in Progress (30x48)
Final Thoughts of Work in Progress

I’m not sure what the next stage my giraffe abstract will be. I have ideas of silhouetted animal figures in black against a sunset, but I believe that is too common. I’ve also considered painting a realistic Rothchild’s Giraffe head shot within the bottom canvas or creating an outline of the African Continent and emphasizing the areas from which this giraffe species originated.

I really like the results of the quilt construction technique, which encouraged this composition. Each canvas is unique but unified through color. The information I gathered from my giraffe research allowed me to find my favorite spot pattern, and the analogy, which revealed uniqueness within one like group was a marvelous surprise.

Comprehensive Results

Figure 4.25 shows motivational factors related to each of the artworks individually discussed in this chapter. As stated in the beginning of Chapter Four, personal culture relevance is tested for studio art motivation. Then, categories of interest related to art as a way of knowing, and artist inspirations, are used to determine other motivation considerations for personal culture. The comprehensive results from written, visual and category listings (Fig. 4.25) show personal culture relevance toward meaningful studio production, and evidence of significant motivational considerations for personal culture enrichment for Drew’s model of PORTRAYAL. Some of the categories of each motivational column shared the same ideas or had similar terminology.
<table>
<thead>
<tr>
<th>Art Production</th>
<th>Personal Culture</th>
<th>Art/ Knowing</th>
<th>Artists Inspiration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Portrait One</strong></td>
<td>Self-concept</td>
<td>Drawing Personal Content</td>
<td>Observation Other Artists</td>
</tr>
<tr>
<td><strong>Portrait Two</strong></td>
<td>Self-concept</td>
<td>Drawing Memory Personal Content Obstacles, Background, My Story, Insight-past/present, Self/Others</td>
<td>Observation Other Artists</td>
</tr>
<tr>
<td><strong>Portrait Three</strong></td>
<td>Self-concept</td>
<td>Drawing Pattern development, Memory, Personal content, My story, Insight-past/pres, Self/Others</td>
<td>Observation Other Artists Photography</td>
</tr>
<tr>
<td><strong>Living thru Loss</strong></td>
<td>Self-concept</td>
<td>Memory Drawing Color, Painting, Personal content, Obstacles, Background, My story, Insight-past/pres, Self/Others</td>
<td>Observation and memory Photography Traditions/ customs and culture</td>
</tr>
<tr>
<td><strong>My Chair</strong></td>
<td>Self-concept</td>
<td>Pattern development, Drawing, Color, Painting, Personal content, My story, Insight-past/pres, Self/Others</td>
<td>Observation and memory Photography Traditions/ customs and culture</td>
</tr>
<tr>
<td><strong>Giraffe Abstract</strong></td>
<td>Values life experience</td>
<td>Imagination, Pattern development, Memory, Drawing, Color, Painting, My Story</td>
<td>Observation Photography History/literary references</td>
</tr>
</tbody>
</table>

Figure 4.25: Motivational Factors for My Research Studio Production
CHAPTER 5

DISCUSSION

Introduction

My Research Plan and Purpose

My research participation and data collection methods exemplified direct experience through heuristic inquiry. Plans for this process were determined by McNiff (1998) to enhance art-based research. As stated in Chapter Three, the process of heuristic research starts with inner-direction, encourages personal storytelling and includes direct experience with the process investigated. Ideas for heuristic discovery include:

- study documentation of different moods and desires when beginning art (includes different conditions/ different motivations for art production).
- investigation of art products by keeping records over a period of time after making art (regular intervals of art making within designated period of time).
- study how different media, time factors, and working conditions influence outcomes.
Although, each of these ideas represents an idea suited for one research study, the portrayal of my data incorporated all three to strengthen my personal research process. This inner-directed research, encouraged the storytelling of my studio participation, and included direct experience with personal culture motivation. In Chapter One, three primary ideas supported my desire to be directly involved in my research:

- My identification as an African-American artist and secondary art instructor.
- The issues of racism in America
- Problematic incorporations of minority groups in multicultural curricula.

Based on these three primary ideas, my desire for direct participation was meant to accomplish two research goals:

1. Provide a model for curriculum development in the study of African-American artists. (A more realistic method of portraying the richly diverse visual art produced by African American artists.)
2. Create a reflective method of studio art instruction for the secondary art students, who don’t often see themselves in curricula materials. (Model how one’s personal culture can provide infinite resources toward motivation in studio art production.)
My Research Participation

Independent drawing and painting instruction initiated the studio participation of my research. Beginning thoughts, reflections, instructor feedback, self-evaluation and continuation provided the first written and visual documentation of participation. Then the processes for each larger painting were discussed. This discussion included personal thoughts, instruction, reflections, challenges and new ideas, as I progressed through each studio production. The documentation concluded with final studio production visuals and final thoughts of the work produced.

Motivations for Art Production

The results of this study showed personal culture relevance toward meaningful studio production, and evidence of significant motivational considerations for personal culture enrichment. Some of the categories included in personal culture, art as a way of knowing and artists inspiration shared the same idea or had similar terminology. A review of categories for each are provided below:

Personal Culture:
Self-concept, family relations, peer interaction, social environment, values/beliefs/traditions, life experiences.

Art As a Way of Knowing:
Beginnings - imagination, pattern development, memory.
Basic Steps - drawing, color, painting, sculpture.
Personal Content – obstacles, background, your story.

Deeper Waters – Insight from past/present, self/others, personal archetypal imagery.

Artists Inspiration:
Observations and memories, works of other artists, photography, history/literary references, traditions/customs/culture, collections, art critic review.

Summary of Research Findings

The similar or shared categories in these three motivational areas, suggest their compatibility and usefulness for personal motivation in studio art production. My personal culture belief, (which stemmed from personal knowledge through reflection) was found practical, and I believe PORTRAYAL can be easily enhanced through the other two areas. My art production started with self-concept, lead to self-portraiture, exposed a wide variety of motivational considerations, and eventually led to the use of more personal culture components. The variety of motivational considerations were prompted by categories listed in the other two areas. For example, Portrait One initiated with the personal culture component self-concept and was further motivated by works of other artists I admired and the personal content revealed through observation (looking in mirror) as I drew myself. I think self-discovery through art as a way of knowing, and the utilization of artist inspirations can expand the structure of Drew’s Model of PORTRAYAL.
Since motivation is the key area of concern for my investigation of personal culture, I believe prompts under each component will be very helpful for secondary art students. If the broad headings are given further items for consideration it will provide students with examples of the personal motivations within themselves. I envision these prompts consisting of words, phrases and/or questions. For example, the component Self-Concept, may list prompts such as childhood experiences, personal likes/dislikes, What do you see when you look in the mirror?, Are you a leader or a follower?, What makes you unique?

Art production can be a very involved process when there is a personal connection made between the artist/student and the artwork. The personal aspect of Drew’s Model of PORTRAYAL will require one on one interaction with students in order to further stimulate the self-discovery process, I believe it will be needed most in the beginning stages. As students begin to create and reflect on their personal cultures, they will begin to find their own connections and continuations. When they develop their own problem solving abilities and begin to incorporate their thoughts into studio production, the teacher will know the goals of the personal culture model are being met.

As they succeed and work through obstacles I believe self-esteem will also be strengthened. My experience with secondary students informs me that students enjoy learning and want to grow, but require guidance and motivation to help them achieve it. Motivation is a huge obstacle in education, and
personal culture motivation has the ability to stimulate infinite and continuous amounts of possibilities for art production and personal growth. If students are allowed to have their own voice in the direction of their creative discoveries through personal culture influence, I hope they begin to recognize their individual value, their connections to others, recognize their stances on societal beliefs, develop a voice to promote change (if enlightened to do so), and have countless other personal growth opportunities.
SUMMARY, CONCLUSIONS AND IMPLICATIONS FOR FUTURE RESEARCH

In 1944 the Harmon Foundation, then under the direction of Mary Beattie Brady, organized an exhibition "Portraits of Outstanding Americans of Negro Origin," with the express goal of reversing racial intolerance, ignorance and bigotry by illustrating the accomplishments of contemporary African Americans. Including twenty-three portraits created by both a black and a white artist—Laura Wheeler Waring (1887-1948) and Betsy Graves Reyneau (1888-1964)—the exhibition premiered at the Smithsonian Institution on May 2 and then traveled around the United States for the next ten years. Other portraits were added to the tour during that time.

Following the Supreme Court’s 1954 ruling abolishing legal segregation, the tour was discontinued on the Harmon Foundation’s assumption that racial tolerance and understanding had been successfully attained. Although it is evident today that the foundation’s exhibition did not eradicate racial fears and tension in America, it did successfully expose and improve the perception and recognition of African Americans’ contribution to this nation. (Fleming, 1997)

Summary of research purpose, design and findings

Reflection

This research document opened with a narrative, a story that provided you, the reader, the opportunity to temporarily enter Lynn’s world. She was a Black high school student, who was told never to use black in her paintings.
Later, as a young adult and student teacher, she was informed her students had never seen a Black person before. Then, she noticed the name of a paint color, “flesh”, which exemplified white racist attitudes in America.

**Background review of research purposes**

The opening quote of this final chapter describes the 1944, portrait exhibit, which highlighted outstanding African-Americans, who contributed to American life. Although the racist views the exhibit hoped to negate, did not eradicate racial tension, did it really “improve the perception and recognition of African Americans”, as stated?

In 1954, Brown vs. The Board of Education was a landmark victory, abolishing segregation and under false hopes ended the portrait exhibit. Eight years later, Crayola voluntarily changed “flesh” to “peach” due in part to the Civil Rights movement of the sixties, which was encouraged by the Brown decision. Multicultural products for art education later surfaced as minority populations increased and the multicultural perspective gained recognition in education.

The multicultural perspective, which was meant to include, represent and promote the minority groups previously omitted resulted in the generalizations, stereotypes and negative associations toward individual members of the ethnic groups presented. The reality and existence of white racism in America and its ramifications on the education of young people whose color is not “peach”, as stated earlier, humanizes the need for the multicultural perspective in art.
education. The issues of concern, which continue to show a need for change include:

- assumptions drawn about individual members of and ethnic group (generalized styles of art productions and sampling of artists)
- superficial or lack of attention to cultural contexts (individual contributions within ethnic groups not shown)
- the reality of prejudice, unrecognized or outright teacher racism (reinforcement of racial attitudes in multicultural inclusion)

Research purpose

I agree, the visual arts can play a vital role in our understanding of diverse human experiences as Balley and Desai (2005) suggested. My research attempted to exemplify the role studio art can play to enrich the multicultural perspective in art education through Drew’s model of PORTRAYAL. I wished to provide a model for curriculum development in the study of African-American artists and create a reflective method of studio art instruction for the secondary art students (especially those who don’t often see themselves in curricula materials).

Repair multiculturalism was established as my platform (which seeks to improve the self-image of minority students damaged by the dominant culture). (Collins and Sandell, 1992). Acknowledgement of our ever-present racist American society, and the struggle of African-Americans (and other minority cultures) to be treated equally encouraged my belief in the value of personal
culture motivation. I hoped knowledge gained through guided personal culture reflection could provide students infinite motivational resources to create art within themselves. I also wished to recognize the need for fair, realistic contributions of minority cultures in Americans, when presented in school curricula materials.

Brown vs. Board of Education was based on a philosophy of “separate but equal” in terms of public education, which gave rise to the Civil Rights Movement for Blacks and other people of color. (Grant, 2004). The twenty-three portraits of Black Americans that toured the nation for ten years before the Brown decision was an attempt to recognize individual accomplishments of a minority group in America, and reverse racial intolerance. In 2006 the struggle continues exemplified by the needs established in this study. Our racist American society won’t change over night, and it takes a struggle for all positive change to occur. (Banks, 1993)

Research support and design

This arts-based research was an opportunity to test the practical application of Drew’s Model of PORTRAYAL. McNiff (1998) and Dewey (1933) greatly encouraged my art-based study. McNiff’s (1998) believed in the ability of heuristic research to offer new knowledge through personal experience and personal stories. Since inner-directed heuristic inquiry, enhanced arts-based research with the attention to mental and physical motivations (McNiff, 1998), my
personal study was established as sound, though against traditional research cannons. (Eisner and Barone, 1997).

Self-discovery through creative exploration was also highlighted as a way of knowing by art therapist, Pat Allen (1995) and prompted a question of a possible role of art therapy in art education. I believed the methods of inquiry for Allens self-discovery were worth considering, within repair multiculturalism. Given minority groups were historically ignored and damaged through devaluing, omission, trite representation, generalizations, stereotypical inclusion, art therapy techniques could help repair the damage. Another area of interest was how artists were inspired to create their art productions, highlighted by Herberlhotz and Herberholtz (2002). These findings were also recognized as possible resources for student motivation. Reflective self-study methods which allowed for the investigation of one’s practice in hopes of encouraging effective changes in pedagogy (Denkleman 2005) and recognition of the role of visual arts and multicultural education as keys to understanding diverse human experiences, (Bailey & Desai, 2005) address needs for pedagogical change.

The research methodology suggested by McNiff (1998) allowed me to position myself as an artist-researcher, capable of initiating artistic expression and art production for direct-participaton involvement in research discovery. This process generated much empirical data for review from the self-examination and personal storytelling. Independent drawing and painting instruction initiated my study. From these classes, the accumulation of data
was organized to include: beginning thoughts, reflections, instructor feedback, self evaluation, continuation thoughts between productions, visual and written documentation of the art productions processes and thoughts of final visual outcomes.

Research findings

Drew’s Model of PORTRAYAL was found practical and valuable in providing

• a model for curriculum development in the study of African-American artists. (A more realistic method of portraying the richly diverse visual art produced by African American artists.)

• a reflective method of studio art instruction for the secondary art students, who don’t often see themselves in curricula materials. (One’s personal culture can provide infinite resources toward motivation in studio art production)

Self-discovery through art as a way of knowing, and the utilization of artist inspirations provided some category overlaps with personal culture components, but also significant motivational consideration for personal culture enhancement.

Participating in this research discovery process allowed me to appreciate the role of the student as I discovered my motivations for art production. Reflections on the processes from initial ideas to final products, and all the issues of concern within each studio exploration, helped me anticipate areas of
concern for students. Some of these concerns included: working with a new 
medium, a fear of making mistakes or destroying a work in progress when 
attempting something new, finding the strength to work through obstacles, 
discovery patterns in a body of artwork that speak to personal style 
development, and recognizing connections one work and the next one. These 
issues became experiences, which further informed me about myself. Self-
discovery was a constant part of each studio process.

Implications for Further Research

I believe this arts- based research process provided several implications 
for further research such as:

- the role of journaling the process of working with various media and it’s 
  relationship to personal culture, since it would relate to life experiences.

- a more in-depth study to investigate a possible significant role of art 
  therapy in art education in the reflective process of art production to 
  enhance student motivation.

- a need for further investigation to offer more time to incorporate more 
  personal culture components.

I also believe this arts-based research process encourages:

- a need for the acceptance of this new research discovery to be 
  considered a worthy and beneficial method for meaningful research.

- a higher education discussion that may require policy changes in order 
  for students to explore individual methods of documentation or discovery
as I believe it is intended to be used. (This is a difficult process because the freedom for individuality and creative expression arts-based research offers, is compromised by the research cannon formats that are still in place in our academic institutions).

I am encouraged and interested in doing further research, to provide a studio-based multicultural text that recognizes and exemplifies personal culture motivation towards studio art production. I have also become an arts-based research cheerleader! I believe higher education is only beginning to see the creative academic achievements toward gaining and giving new knowledge to various fields, if traditional research advocates are willing to allow it to unfold!

Closing Thoughts

By the end of a story- or other kind of arts-based educational inquiry text- its format and contents will serve to create a new vision of certain educational phenomena. When readers re-create that vision, they may find that new meanings are constructed, and old values and outlooks are challenged, even negated. When this occurs, the purposes of art have been served. (Jaeger,1997, p. 78)

I repeat the above quote about art-based research as a reminder to you, the reader, and myself, in hopes that the purpose of art has been served. I thank you for taking the journey with me.


Ambush, D. J. (1993). The inclusion of the African-american-centered aesthetic within the tradition of aesthetic inquiry as a tool for promoting inter-intra-cultural understanding. The Ohio State University.


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