Indian Art Education and Teacher Identity as Deleuzo-Guattarian Assemblage: Narratives in A Postcolonial Globalization Context

Dissertation

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Abstract

This dissertation examines the idea that the identity of Indian artist educators and consequently Indian art education is an assemblage of socio-cultural and ideological experience and influence, and of disciplinary transgressions into pedagogical borderlands. The primary source for the concept of assemblage as employed in this study is the writing of Deleuze and Guattari.

I identify and analyze three assemblages of identity, namely: a) postcolonial self-consciousness, b) disciplinary organization, and c) social organization, to consider how art education might be approached 'other'wise in theory and practice. This analysis is based on narratives of learning, teaching and ideology that emerge in engaging composite voices of urban Indian art educators on their practice, with articulations of policy and curriculum voices.

I employ a conceptual framework of ontological hybridity that folds Indian *Vedanta* philosophy onto concepts of Deleuze and Guattari, such as assemblage, rhizome, and space. I do so in context of developments in curriculum and pedagogy in art education on disciplinary and social levels. I place my dissertation within the discourse of postcolonial globalization theory, exploring the concept of ambivalence in relation to identity. I employ a methodology located in the borderlands of narrative inquiry and grounded theory.

For my Gods, Gurus and Family and the Spirit that drives us to the quest for knowledge.

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Sharma, M. (2011). Navjot Altaf: What Public, Whose Art? In T. Quinn, L. Hochtritt, & J. Ploof (Eds.), *Art and Social Justice Education: Culture as Commons* (pp. 116–118). Routledge.

Fields of Study

Major Field: Art Education

Minor Field: Comparative Studies

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Chapter One: Introduction

Scene: A social gathering somewhere in urban India. Polite conversation ensues between an acquaintance and myself.

Acquaintance: So what is it that you do again? You are into art right?

Me: Yes, I am an art educator.

Acquaintance: So you teach art?

Me: Yes.

Acquaintance: What kind of art do you teach?

Me: Visual art and design; some photography, some art history.

Acquaintance: So are you are a painter or a teacher? Are you a schoolteacher?

Me: Err… not a painter exactly. I do make my own art, but I mostly teach. I have taught in schools but I also teach those who want to become art teachers…and artists.

The acquaintance looks more confused and unimpressed by the minute.

Acquaintance: Oh, so you are not really an artist then?

I sense a familiar feeling of frustration creep in. I smile politely and let the matter drop with a non-committal shrug and quickly switch topics with a brief, "It's complicated."

End scene.

Building Inquiry From Within and Without

My encounter with art education as a discipline of study focusing on pedagogical concerns began with my enrollment in a master's program in art education in the United States. As an international student from India I was often asked about what art education was like back home. I found myself ill equipped to respond adequately to this question since the form of art education in my home country was not the same as in the culture I now lived in. Back home I knew of no one form of teacher licensure or training program for teachers of art. I had to think carefully about how to convey my understanding of this term that demanded clarification of how I understood terms such as Indian, Indian art, and Indian culture in context of art education. As my own teaching practice developed across multiple physical and work cultures my distance from the world of Indian art education grew wider. However, the questioning of the form and functioning of art education in India followed me and I felt driven by the question of how to understand and represent it. As I began my investigation it became evident that it is unrealistic to talk in singular definitions of India as *a* nation, *a* culture, or review Indian art, and of Indian education as a singular entity.

A literature review revealed that perspectives on Indian art education are mostly presented from the viewpoint of practitioners identifying themselves as art historians, art critics, and artists. In this study I present a perspective on the field revealed in narratives of those who identify themselves initially as Indian art educators and through the process of the data collection, as artist educators. In this inquiry that began with my own personal narrative, I came to understand my position as that of an insider-outsider in

Indian art education, and that the location of the identity of Indian art educators lies within borderlands of disciplinarity as well as in the discourses of culture, politics and economics therein. This made postcolonial discourse fundamental to the construction of the study. Beginning from my studies and practice as artist in India, and my development as an art educator outside of it, I became more aware of my responsibility to represent Indian art education in a fair and equitable way and not as "other" in a paradigm privileging western discourse as normative. This led to globalization concepts and contexts entering the development of my primary research question, the construction of the study and my interpretation of the literature and data that forms it.

In this chapter, I introduce the background or context within which my research is formed, and explain the lacuna that this research hopes to fill. This includes an introduction to 1) my employment of postcolonial globalization as entwined theories to approach both the construction and analysis of the data I study, and 2) my quest to articulate the hybrid identity of my worldview as an art educator using the concepts of French thinkers Deleuze and Guattari (D&G) alongside those intrinsic to *Vedanta* ontology. The Deleuzoguattarian concept of *assemblage* is prominent in my research and indicates a machine or structure containing many parts that work together to perform a particular function. They (D&G) postulate that it is in realizing its function that the machine can be named or its form made visible. With this explanation, I present the primary question of this study, which asks:

> *How might we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization*

discourse?

I then explain the intended contribution of the research to the field after articulating the sub questions that direct this study, namely:

- *How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education?*
- *How do postcolonial perspectives of emerging narratives of Indian art education based on personal narratives of artist educators, inform a globalized discourse of art education?*

Finally, in this chapter, I acknowledge the limitations and boundaries of the study before providing an overview of the conceptual and methodological framework of narrative inquiry and grounded theory that brings it to fruition.

Creating Context

I spent my formative years as a person, and as an artist in my home country of India. I grew up all over the country. I was born in the metropolitan city of Mumbai located on the western coast at the cusp of northern and southern India then moved at a young age to my ancestral home, an old city called Lucknow in the northern heartland. The beginning of high school for me dawned on the Southeastern coast, in the city of Chennai and life as an undergraduate college student was spent in the capital city of New Delhi, back in the northern plains. These urban centers are very different places, geographically, linguistically, artistically and culturally. My schooling drew from diverse influences as well, from a Catholic convent school to a Hindu Vedic school, with a few others in between. My experience of art in school was also sporadic, ranging from

lackluster drawing assignments given by other subject teachers who happened to be interested in art, to western academy style art lessons at school, to folk and traditional Indian craft in non-formal venues.

My understanding of the term *art education* as being concerned with the philosophy and purpose of teaching art within larger social contexts, however, came from my higher education and practice in the United States and my experience teaching art in International schools in Japan and Mexico. Through a process of reflecting on personal experience, observation, dialogue with colleagues, and a study of existing literature, I identified a paucity of published writing on the state and development of art education in contemporary practice in India from the specific viewpoint of teaching philosophies and methodologies.

Much has been written about the development of art education as studio practice, as a development of contemporary India's art history based on atelier-like schools of art, or from the view of the evolution of the aesthetics of India (Baumer & Vatsyayan, 1989; Brown, 2009; Chattopadhyaya & Vatsyayan, 2009; Craven, 1997a; Dehejia, 1997; Dissanayake & Gokulsing, 2009; S. Gupta & Singh, 2008; Jahanbegloo & Vatsyayan, 2008; Jain, 2008; Kantawala, 2007, 2012; Kramrisch, 1987; Maira, 2006; A. Mehta, 2008; S. Mehta, 2009; Mitra, 1951; Sachdev, 2009; Seid, 2007; Sinha, 2009; Sinha & Sternberger, 2008; Vatsyayan, 1972, 1972, 1999, 2009a). However, I found my very use of the term art education within the Indian context to be problematic. Questions emerged about what this term might mean in India, what might be some threads of pedagogy that would capture the complexity of the issues that concern the preparation of art teachers in

India, and how these threads might interact with contemporary global issues in art education.

Even as I defined the problem of identifying pedagogy or definitions of art education, it became clear that even a sweeping term like *Indian art education* is an impossible one. I would need to first define my understanding of terms like *Indian culture*, *Indian art*, and *Indian visual culture* within this study. In order to do so, it is imperative that I provide a sense of the scope and variety of influences that inform the formal education systems in India today, within and outside of which art is made and taught.

India as idea: Developing notions of nation and culture.

Although the culture of India has been evolving over 5000 years, as a secular democratic nation it is only 65 years old since freedom was gained from British colonization in 1947. India has a long and violent history of invasion both territorial and cultural, but her strength has been a remarkable assimilation of such cultures as the Aryans from the Caucasus (a history still under debate), the Mughals of the Middle East and Central Asia, on a smaller scale, the Dutch and the French and last but not the least the influence of the British empire. Based on these and other invasions and resistances of power and ideology, extensively documented and discussed in a multitude of disciplines, the subcontinent witnessed a constant evolution of geographical and cultural mixing. Contemporary India as a nation[i] is very much multicultural, considering the multiplicity

[i] The term nation is widely contested in postcolonial studies. Here I refer to the idea of nation as a geographical and ideological term constructed by collective imagination and socio-political necessity.

of languages and cultural practices including but not limited to arts and crafts, labor and occupation, and educational systems; religions, castes, economic classes, urban-rural divides, and regional differences. This last might be understood as racial difference, evidenced most strongly in the diversity of peoples inhabiting northern, southern and northeastern India[ii]. Post-independence from the British empire in 1947, and with the changes in cultural and economic changes wrought by globalization especially since the early 1990s, India continues to grapple with her evolving postcolonial national and multicultural identity (Appadurai, 1996; Bhabha, 2004; Chakrabarty, 2007; Ganesh & Thakkar, 2005; Guha, 1993; Jahanbegloo, 2008; Parekh, 2002; G. C. Spivak, 1999; Suleri, 1993; Varadharajan, 1995).

India as idea: Developing (postcolonial) notions of culture and education.

Indian education since independence has emphasized science and math as superior and more important to material and national success than the humanities in an attempt to compete with the west during the Cold War era. This understanding is reflected in the undermining of the arts across the complex and multiple networks of formal education in urban India where dialogues of the inclusion of art as a well-developed subject in school and college curriculum has been largely marginalized or eradicated. In any analysis of art education in India, it is important to recognize the

[ii] Racial distribution in India was identified by the British and by International agencies as Indo-Aryan 72%, Dravidian 25%, Mongoloid and other 3% in the year 2000, although the National Census of independent India does not recognize racial classification since the Census of 1951(Kumar, Jayant. Indian Census 2001. September 4, 2006).

complexity and size of the Indian educational systems. Ancient Indian educational systems were based on religious models such as the Hindu *ashram*, Muslim *madrasa*, Christian parochial school, Buddhist monastery, and large state-sponsored public universities and libraries until the British instituted schools following their system of preparatory schools under the Cambridge system to promote service to the British empire (Macaulay, 1835). This brought several changes to Indian notions of literacy and education and to the very culture of learning, including, in the context of the arts, ideas of differences and hierarchies between art and craft, the social relationship between master-craftsperson and artisan, public art and individual art, religious art and secular art (Dehejia, 1997; Hiriyanna, 1997; Mitter, 1992; Vatsyayan, 1972).

The Indian educational system, post colonization, continued largely in the model inherited from the British since the 1700s, coexisting with traditional or previously established models. It must be noted, however, that under the establishment of two central and multiple state certifying bodies, there has been a curricular integration between private schools based on religious-ideology and secular public schools. Much has been written about the anglicization of the Indian education system and its problematics (Bhabha, 2004; Gabb, 2000; P. K. Kumar, 1991; Suleri, 1993); that is not the focus of this study but is important to acknowledge as an influential part of this history. Indian languages and systems of study were gradually replaced by education systems that "civilized" and served the interests of the British Empire (P. K. Kumar, 1991; Macaulay, 1835; Srivastava, 1998). The *ashram* system was eradicated under British rule and was never truly revived and currently exists confined, to a small extent,

in classical performance art education such as that practiced at schools like *Nityagram* and in modified form in some educational models such as the Sri Sathya Sai Institute of Higher Learning in a region in Southern India called Puttaparthy.

Institutionalized education in independent India is focused on job-based learning with an emphasis on science and math (Altbach, 2009). With the system of public schooling, issues of social justice such as multiculturalism, tolerance and civic responsibility became the domain of teachings at home, or in marginalized "extra" classes such as S.U.P.W (Socially Useful and Productive Work) or Moral Science that often assumed biased religious tones (NCERT, n.d.-a; Teixera, 1937). Outside of the education system these considerations became the work of specialized social workers and activists or perceived to be the domain of politicians and leaders.

India as idea: Developing notions of the visual in globalized culture and education.

In the decade of 1990, the Indian nation opened up to the west culturally and economically on a larger scale and with more transparency than was evident through the political climate of the seventies and eighties. This led to an increasing awareness of the condition of *globalization* (Bauman, 1998) and its socio-cultural impacts. The phenomenon of globalization may be understood as a condition of contemporary cultural, economic and political global interaction. These socio-cultural impacts have, in the realm of art and culture education, been discussed in some depth within other national contexts by many scholars, such as evidenced by the contributions to the recent anthology by Delacruz (Arnold, Delacruz, Kuo, & Parsons, 2009) and in the context of India by

Ganesh & Thakkar (Ganesh & Thakkar, 2005), Shakti Maira (Maira, 2006), and other contemporary scholars (Bapat, 1997; Nanda, 1998). Current trends in curriculum research aim to incorporate traditional models of education with more contemporary models that could lead to the fruition of a vision of India as an economically developed nation (A. Gupta, 2007; Ramachandran & Ramkumar, 2005; Sen, 2006a; Sharma, 2008; Vatsyayan, 1999).

There is plentiful and exciting multidisciplinary dialogue on the transformations in Indian cultural landscapes in fields like cultural studies, anthropology and art (Appadurai, 2003; Jahanbegloo, 2008; LaRue, 1997; A. Mehta, 2008) in reference to how educational curriculum and policy might address these changes and how art making is addressing these issues. However, research on how the teaching of art is developing within cultural and educational institutions is rare in publishing on curriculum development, apart from reports from within the institutions themselves. The magazines and publications about and by institutes like the National Institute of Design (NID), Indira Gandhi National Centre for the Arts (IGNCA), and the National Council for Educational Research and Training, Department of Education in Arts and Aesthetics (NCERT DEAA) are examples of this. Critical research on trajectories of pedagogical development of educators in the arts is also largely absent in both established arts curriculum in schools and colleges and teacher training syllabi. This is significant given the range of fledgling programs of teacher training coming into being in India over the past five to ten years. I expand on these in Chapters Four and Five.

Studies on contemporary Indian art, cultural education and visual culture address issues surrounding critical discourse on visual media, art in social work/activism, classroom-based art making and multicultural art education (Bode & Nieto, 2007; Hiriyanna, 1997; Parameswaran, 2009; Varde, 2005; Vatsyayan, 1999) but few focus on the available support systems for those who teach art or how support systems might be created to encourage teaching for more than art for art's sake, to address the needs of modern India (Maira, 2006; Varadharajan, 1995). This might change as curriculum across K-12 and higher education comes under review with recent changes in educational laws (NCTE, n.d.), with visual arts programming in India receiving unprecedented funding from government and private sources, and art camps and arts residency opportunities increasing rapidly over the past five to ten years. Committees comprising artists, teachers and policy-makers are working to put together a national curriculum of art for K-12 education in India, and new standards based art curriculum are being devised that will direct future teachers on what to teach and possibly how to teach it. It would be fruitful to include a dialogue on who these teachers are, and what motivations and vision they build on in enacting prescribed standards.

Based on personal interviews, art educators focusing on contemporarily relevant issues of urban India in their practice appear to be working on personal drive and passion; working on individual islands of practice located in schools, museums, non-profit organizations and traditional craft-based industries-with little institutional or curricular support in recording and building upon their practice to create new opportunities for educational programming. In this scenario, the narratives emerging from an analysis of

the experiences and identities of these art educators provide us with a fresh angle from which to view the field in a more equitable manner. Through this lens, the art educator is not a passive recipient of policy but an active director of discourse. In a background of paradigm shifts-in-motion in the cultural, social, and economic values of the Indian nation, my research presents an examination of ongoing dialogues on key issues of theory and practice amongst art educators in urban India.

Conditions of Change.

I left India to enter the world of art education[iii] abroad in 1999 since I could find no programs geared towards critical art teacher education there. In 2012 there is only one visible degree-conferring teacher preparation program that focuses on teaching pedagogy and methodology. Apart from this-the Department of Art Education at Jamia Milia Islamia in New Delhi-there are no visible programs that provide licensure to teach art in the BEd or MEd programs even though there is provision for them in NCTE recommendations and new changes in policy encourage teachers to obtain national teaching certification along with a professional degree, in order to teach in higher education. It follows that most of India's art educators are either those trained as artists but not necessarily as teachers; those who are trained as teachers but not necessarily trained as artists; those who are social workers and activists but not necessarily trained teachers or artists; and those who have education in more than one of these areas or

[iii] As a visual artist, I reference art and art education in this document broadly as visual art and visual art education, to indicate the limits of my study, although I do not believe that performance and visual art can be effectively separated into neat divisions in the postmodern, multimodal world we inhabit.

practice across more than one of these arenas. Therefore in the rest of this study, I shall call these practitioners in ambivalence and hybridity (Bhabha, 2004) *artist educators*. The idea of hybridity alludes to a multiplicity of ideological influences, while ambivalence refers to the shifting locations of a dominant and original ideological grounding. These are concepts from postcolonial theory that I shall expand upon in my literature review in Chapter Two.

Over the past decade, collaborations between these practitioners are increasing across multiple venues, encouraged by increasing access to resources in a global economy and culture. However, the lack of institutionalized programming or research on the pedagogy of visual art education in contemporary India remains an untroubled area of study, especially with a focus on narratives of teaching.

India's economy has grown tremendously in the past two decades and the economic effects of a globalized economy has made more money available for urban development, specifically for the "beautification" of public spaces, to fulfill the aspirations of a growing middle and upper class as well as to improve the image of India abroad. This has expanded interest in artistic production not only with an awareness of the place and function of design, media and traditional arts and crafts in the economy but also of art as a form of investment although this latter is largely limited to elite urban circles. A result of this is an interest in initiating more art and design educational programs. The Indian government has always supported the arts monetarily through funding museums, galleries and festivals showcasing artistic cultural traditions. With more money pouring into the arts from public and private funding into universities and

colleges, elite private secondary schools, galleries and artist collectives, and with growing global connections and networking, learning and working in the visual arts is raising promising possibilities in India. This is amply illustrated by the visibility of new art publications such as *Art India*, *Art & Deal*, *Art Etc*, and new, high profile arts-centered events such as the annual India Art Summit.

Research on Indian education in recent years has led to the Ministry of Education calling for a review of existing curriculum in secondary schools at a national level and a decision in March 2010, to allow foreign universities to set up degree-conferring programs in collaboration with Indian universities. These studies have included transversals of globalization, social justice and multiculturalism in urban Indian and South Asian education (Altbach, 2009; S. Dasgupta & Pieterse, 2009). A committee to put together a curriculum for the arts at K-12 level is a part or this endeavor and more visual arts, visual communication, and visual media based programs emerging within higher education programs.

There is currently an environment of change and introspection on the nature of Indian culture due to aspirations to be a global economy and the impact of transmigration of people, culture and knowledge economies in Indian education. This environment affords the opportunity to gather and document pedagogical efforts within and across art education to understand emerging identities and cultures of the field both within India and in its representation on a global forum. Such documentation and research reflects shifts in local and globalized knowledge production in an emerging player in the disciplinary field. It offers new data for discussions of the global and local, of traditional

and contemporary cultural understandings, in the teaching of Indian art and visual culture.

Most research on art education in India appears to be focused on the economics and policy of education, of community development, and in the methodologies and politics of art making. Artist educators often go unacknowledged as inter and cross-disciplinary practitioners whose voices can offer viable curricular insights and courses of action to further the impact and efficacy of the field.

Although India is being recognized globally as an emerging economic power and technical education has earned a good reputation on an international platform, conversations on Indian art and culture, especially in art education, remain rooted in the past much like other "ancient cultures" like Egypt, Morocco, etc. The trend has been to accept indigenous (understood as tribal), and pre-colonial (understood as traditional) cultural expressions as "authentic" culture and anything beyond generally as appropriation of an "other" and hence a less authentic expression of that culture. This study presents a creative tension (Kenway & Fahey, 2008, pp. 29–30) in locating the research across such borders. The following three points summarize the problem this dissertation addresses.

- A paucity of formal teacher licensure programs in art education raises questions of how art teachers prepare themselves to teach and how their work is utilized in the developing dialogue in and on Indian art education. The study presents perspectives of some contemporary artist educators on how the field of art education is defined and

discussed within urban India and in doing so makes them more visible in the dialogue on art education.

- In a rapidly changing socio-economic and political scenario, the role and value of art and education about and through visual art is undergoing a transformation at an institutional level. In this scenario, this study presents the viewpoint of participating artist educators of their role and impact in the field. It questions comfortably rooted ways of knowing that accept established temporal and hegemonic hierarchies as tradition. Instead it encourages a de-centering of the idea of "an" Indian culture of art education and to engage with the idea of tradition and culture as evolving rather than rooted in a static interpretation of the past.
- As a researcher I am in danger of miming or tracing a colonial agenda or becoming a native informer (Nandy, 2010). That is to say, in reporting on one's own culture while situated outside of it, there lies a danger of reporting the experience as that of the other. Also, the experience is often framed in the language of the dominant voice being reported to. While it is easier to explain the "other" in terms familiar to the majority, this undermines the value of that "other" way of knowing or being. It is with this realization that my research articulates a sense of hybridity in my ontology as a researcher and the identities of the contemporary Indian artist educators participating in this study.

Primary Question

Initiating a dialogue with art teachers in India revealed my use of term art education to be problematic because they interpreted it differently; while I was talking

about art education as a structured discipline of study and a license to practice the way I studied it in the west, the artist educators I talked to in India interpreted and used it in other ways. Some understood it as the teaching of studio methods, others as education about art or art appreciation; it depended on how they had come to their practice. Thus, consideration of what the term "art education" might mean in India became a part of my question as did the consideration of the identity of the artist educators themselves.

Engaging in dialogue with these Indian artist educators revealed that they were driven by multiple influences, visions, and motivations, both personal and professional that formed their pedagogy. My own biases lead me to read their personal narratives, shared in interviews, through an epistemological lens of postcolonialism and connected issues of globalization of knowledge. A holistic image of Indian art education emerged only in finding the connections and possible connections between the different components of practice, policy and ideology. In finding the folds, the interactions and disconnects of these elements, the Deleuzoguattarian concept of assemblage proved effective in visualizing the emerging identities within and of the field. To quote the authors, "We will call an *assemblage* every constellation of singularities and traits deducted from the flow-selected, organized, stratified-in such a way as to converge (consistency) artificially and naturally…" (Deleuze & Guattari, 1987a, p. 406)

Thus the primary research question of this study asks:

How might we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization discourse?

My use of the term *singularity* in this study is derived from a folding of Deleuze and Guattari's use of the term onto a Vedantic articulation of the term. While D&G present singularity as a kind of unpredictable event around which something happens, or a discontinuity, I fold this understanding of *a point at which something happens* onto Vedanta's positing of a singularity as an unknowable point of events that have happened and might still happen; it is unknowable because it exists at a future beyond our control and prediction. Thus, while we might focus on singularities and try and understand and prepare for them, we cannot predict or know them fully. I expand on this idea in my analysis, in Chapters Five and Six.

Supporting Questions

As I discuss in Chapter Two, a study of literature on the historical and contemporary constructions of Indian nation, Indian art and visual culture, and Indian education from Indian scholars within India as well as the Indian diaspora and non-Indian scholars reveals certain trends. Some scholarship is steeped in ideas of Indian traditions and a call to Indian roots, such as the work of Vivekananda, Tagore, Gandhi, etc. Others struggle with finding definitions of Indianness within recognition of postcolonial affect where Indianness is a hybrid quality, a shifting construction of multiple influences, old and new, of east and west. My worldview is formed by hybrid influences of language, culture and scholarship. In this study I articulate this hybridity using concepts of European scholars Deleuze and Guattari and the Indic philosophy of *Vedanta*. I explore the question: *How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education?*

The interviews I conducted with urban Indian artist educators revealed larger narratives reflecting socio-cultural, socio-political and socio-economic considerations that informed their pedagogical practices. As I analyzed the more prominent of these narratives, I questioned how to present these narratives so that they became not just a portrait of Indian artist educators but facilitated dialogue in a more global context. My second sub-question therefore asks: *How do postcolonial perspectives of emerging narratives of Indian art education based on personal narratives of artist educators, inform a globalized discourse of art education?*

In this way, the research has epistemological value; it contributes to how to understand and place into perspective pedagogical practice in the field. It raises questions about acknowledging ontological hybridity in constructing and in writing research and adds perspective to the discourse on globalizing our ways of thinking within and across disciplinary practice in more equitable and respectful ways. By constructing composite characters to unfold the narratives, I engage in an examination of how the concept of assemblage as discussed in this dissertation applies to the reading and presentation of data in research, and its relationship with analysis in the process of research.

Research Frameworks

Although the chapters on my literature review and methodology delve in-depth into the decisions that form the design of this study, I synopsize here, an overview of the conceptual and methodological frameworks that supports it.

Drawing on arguments presented by authors such as Appadurai, Massey, Ong, and Rizvi (Kenway & Fahey, 2008), I frame my research in response to the discourse on globalizing the way we imagine and present research, rather than merely reporting how one part of the world functions to the other part. This argument ties together postcolonialism and globalization into an inseparable discourse within this study, in analytical methodology and interpretive intent.

Perceiving the danger of my contribution to a unidirectional ontological flow from west to east (Massey, 1994a), I turn to Deleuze and Guattari for a rhizomatic (organic) rather than arborescent (hierarchical) ontology as it resonated with my Hindu-Vedic worldview. I expand upon this idea of ontological hybridity and ambivalence in my literature review. My adoption of unfolding this ontology was reified when I proceeded with my data collection and analysis as I found the research traversing back and forth from the physical to the ideological, which, I believe all good research should do. I find this framework responds to the demand, in postcolonial globalization discourse, for a more equitable flow of knowledge between east and west, by informing not only about 'what such and such field looks like in this culture' but in illustrating how we might expand on the ways in which we think by employing the philosophies and mindsets of "other" cultures.

D&G's idea of assemblage (Deleuze & Guattari, 1987a; St. Pierre, 1997) allow me to visualize my research process while acknowledging the multiplicity of the areas this research question encompassed as well as of my ways of knowing. To illustrate the first instance, many of the teachers I interviewed practiced across disciplinary striations

of museum, school, college, community, fine art, craft and design. I expand on this in the section outlining the design of the study. Nomadic spaces [iv](Deleuze & Guattari, 1987a) of language, geography, politics and cultural background revealed narratives of feminism, multiculturalism, and intellectual colonization in globalization discourses that emerged, overlapped and became re-positioned. As I have already mentioned, troublesome definitions of terms like tradition and authenticity in theory and practice were entwined in this and also needed consideration. The conceptual and visual multiplicity of Hindu mythology ingrained in me led me to appreciate contemplating this fluidity and enjoy tracing the infinite possibility of pedagogical forms that emerge and recede in chaotic collections of information. Adopting Deleuze and Guattari's concepts such as *rhizome*, *assemblage* and *space* enabled me to cross over linguistic boundaries in articulating the Indic ways I thought about spatial-temporal concerns. This also helped me to work more comfortably with concepts and practices that insisted on going out of disciplinary boundaries or refused to provide linear structures of meaning. In marrying these ontological lenses, I visualize how an 'other' concept can be understood through the lens of our own knowledge-base; to see what assemblage emerges when 'a Deleuzian machine is folded onto another machine' (St Pierre, 2004, p. 284); in this case *Vedic* ontology.

Conceptualizing my research as rhizomatic has blurred and disrupted an arborescent understanding of my ontological development as having a singular,

[iv] The nomad, according to D&G, functions and lies outside of systems of organization and exists and moves in between sedentary and pre-determined paths. The point of nomadism in movement and change.

traditional Indic philosophical root that then branched into 'westernized' theories and practice. Visualizing a hybrid ontology emerging from the multiplicity of my own researcher-identity encourages me to present a more evenly directional flow of knowledge between east and west, empathy and pragmatism, soteriologic and logic, forming layers within the narratives.

In analyzing and interpreting the contents of this data I employed methods located in the borders and borderlands of grounded theory and narrative inquiry (Clandinin & Rosiek, 2007). My data revealed three narratives of learning, teaching and ideology that I present in the form of composite characters signifying my participants' patterns of practice.

Given the limits of my knowledge and of the timeline a single research project, my discussions of *traditional* or *Indian* philosophy within this study are mostly limited to Hindu philosophies. I must emphasize that this is but one aspect of what constitutes the multiplicity and diversity of existing Indian philosophies and belief systems. On a similar note, I do not support nor propose a singular understanding of Indian art or visual culture. While there is an engagement with the development and role of Indian visual culture in contemporary educational settings, locally and globally, the study is not a historical survey of Indian visual culture. It is, instead, a lens through which to understand how these terminologies are instilled in and absorbed by urban artist educators.

This dissertation acknowledges and embraces my own subjective viewpoint as a researcher. By being self-reflexive of my position of reading and writing from the

margins (Said, 2003), and as an insider-outsider (Brayboy, 2000), I consider problems that arise on questions of ownership, authenticity, and power. This means that I maintain a consciousness of who is doing the reading and who is being read; of nuances in translations and retranslations, since the study is about India and written for an audience outside of India, but needs to be pertinent and useful within India.

Recapitulation

This research identifies three assemblages of identity of Indian art education and artist educators, reflected in composite narratives of practice. These assemblages reflect a hybrid ontology articulated through Deleuzoguattarian concepts juxtaposed with *Vedanta* philosophy viewed within a postcolonial, globalization discourse. I analyze the data using mixed methods combining grounded theory methods of content analysis and narrative inquiry. This research provides a perspective of how hybrid and ambivalent identities of Indian artist educators and art education can be redefined as a positive affect of disciplinary and social border-crossings, as well as how we might usefully conceptualize the field of art education outside of professionalized programs of study. Key to the research are explorations of how terms like *authentic*, *Indian art* and *tradition* in the discourse on Indian art education.

In Chapter Two: A review of literature, I unpack the conceptual framework that defines this dissertation. I discuss my understanding of Indian art education and Indian visual culture and provide an overview of literature of postcolonial globalization theory and postcolonial art education theory. I explain the terms I use in my discussions on ontology in the sections discussing literature on Indic (*Vedic*) theory and selected ideas

from the work of Deleuze and Guattari. In Chapter Three: Constructing the study, I explain my rationale, construction and process of data collection and presentation. This includes my methods of recruiting research participants, my reflections of the process of conducting interviews and becoming a participant myself, and the development of the key categories on which I based my data analysis. Embedded in this chapter are my impressions of the methodological challenges in the study. Chapter Four presents the narratives emerging through the data in the form of composite characters. Rather than present narratives as separate and disconnected, I engage the personal narratives in a fictive dialogue with each other to illustrate the nature and possibility of viewing data and hence knowledge as assemblage. In Chapter Five: Analysis and Interpretations, I present three assemblages of identity of Indian art education and artist educators revealed in the narratives of my data. Through these interpretive assemblages I unfold my exploration of hybrid ontology. In doing so I consider possible implications on pedagogical developments in Indian and global art education discourse. Imbricated in these interpretations are the implications of my own personal trajectory as a researcher and artist educator. Finally, in Chapter Six I briefly present my conclusions and reflections on the process and findings of this research.

Chapter Two: Review of Literature

Introduction

In this research I present Indian art education and teacher identity as assemblages of temporal-spatial ontological, and pedagogical influences. I do this by analyzing and interpreting narratives of curricular directions and pedagogical experience within a postcolonial globalization discourse. I present my interpretations in a framework exploring a hybrid ontology that weaves key concepts of Deleuze and Guattari (D&G) such as assemblage, with concepts from the philosophy of *Vedanta*. In the process of answering my primary research question: *How might we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization discourse?* I also investigate two sub-questions: 1) *How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education,* and 2) *How do postcolonial perspectives of emerging narratives of Indian art education, based on personal narratives of artist educators, inform a globalized discourse of art education?*

In Chapter One, I provided a brief historical background on the culmination of the idea of India today, as nation and culture as well as my development as an artist educator

coming to the primary and sub-questions addressed in this study. I sketched out the foundational aspects of the study in terms of its methodology and my vision for its significance in the discipline of art education. In this chapter I put the key terms and ideas that I use in my dissertation study into context by providing a review of existing literature on my ontological and epistemological assumptions. It therefore serves the purpose of defining key terminology and provides a clarification of my biases in constructing the dissertation.

I briefly explained my use of the term assemblage in the first few pages of Chapter One. I defined it as an amalgamation of several elements – a machine, whose form is defined through the specific function that emerges as a result of these various elements working together as well as the language in which it is couched in particular contexts. While the core of this research emerged from a desire to understand the assemblage of contemporary Indian art education in practice, several concerns or elements build it up. This chapter presents my in-depth consideration of these concerns.

- First, I present a spatial-temporal map of Indian art education, to orient the study within a larger socio-cultural context.
- Beyond a personal need-to-know that formed the seeds of this study is a consideration to globalize the imagination (Kenway & Fahey, 2008). I therefore introduce the concepts from globalization discourses employed in this study and clarify my ideological location in this discourse by explaining how the issues of postcolonialism and globalization are desegregated within this study.

- Next, I present an overview of key developments in the postcolonial discourse, since these are inherent in this research because of the location of the study in space and place. My location in the study as insider/ outsider exploring the borderlands, within which I find myself as well as my participants, is also congruent with postcolonial concerns. I draw the meaning of key terms in the research such as hybridity, ambivalence and borderlands from postcolonial theory. I elucidate my understanding of these terms in this chapter.
- In exploring how hybrid ontology is represented in the writing of research in the borderlands of postcolonial globalization and disciplinary discourses, I employ terminology of Deleuze and Guattari and Vedanta as warp and weft forming the fabric of my research. I explain the key concepts used, including assemblage, rhizome, lines of flight and space, and becoming, in connection with Vedic ideas.

Constructions of Indian art and visual culture

This section focuses on the complications of using terms like "Indian art" and "Indian visual culture". I investigate the use of both these terms, since they appear in the narratives of the participating art educators as well as recent trends in publishing in the Indian art world. Here, I trace some ways in which these terms have been studied and presented and in doing so trace a history of sorts to provide some context to the words and ideas of my participants, our data, and me. The presentation of this section reflects my ontological assumptions that also unfold in the final section of this literature review.

Reviewing constructions of authenticity in Indian art and education.

A reading of Deleuzoguattarian as well as *Vedanta* philosophy suggests that our ever-shifting signifiers of identity make us human becomings rather than human beings. In other words, our identities or selves are in an ongoing process of evolution and change based on our thoughts and actions. It is difficult to discretely describe and categorize the folds of Indian art, craft and ritual although one might provide a linear development of its formal expressions through a geographical-historical timeline, because in revisiting the conceptualization of art in the ancient traditions of India, we find it to be a metaphysical and mystical metaphor. Several scholars have performed these linear tracings in effective variations (Craven, 1997b; Dehejia, 1997; Mitter, 2001). This comparative word-sketch looks to the Deleuzoguattarian idea of *becoming* when talking about the identity of Indian art education and its philosophy.

To explain briefly, the concept of becoming refers to the process of coming into be-ing that happens between events. "A line of becoming is not defined by points that it connects, or by points that compose it;" say D&G (1987a, p. 293) "on the contrary, it passes *between* points….a point is always a point of origin. But a line of becoming has neither beginning, nor an end, departure nor arrival, origin nor destination….A line of becoming has only a middle."

In rejecting a singular trajectory in which one philosophy is merely replaced or added on to by another, I propose that the pedagogy and philosophy of Indian education is an assemblage in a state of becoming. Within it, ideologies shift from center to periphery, waxing and waning, erasing but not completely. There is no linear progression

as such nor is there distinct separation of a philosophy of education and a philosophy of art or metaphysics, the practical and the theoretical. For instance in the *Vedas*-composites of texts that form the bases of *Vedanta* philosophy and that dominantly formed the basis of Indian education systems from roughly 2000 BCE to 700 CE-we find the recommendation that only after the study of several subjects could a person gain knowledge. They lay out curricular details of these various fields of study, which include

- *Shiksha*, the way to properly read the Vedas – a how to guide or glossary
- *Vyakarana*, the study of grammar and derivation in language
- Reasoning and logic
- The sciences including medicine, astronomy, physics chemistry etc
- Metaphysics, where Reality as concept was presented as an infinite rhizome, if you will. In Sanskrit, this is expressed thus: *Purusa eva idam sarvam yat bhutam yat ca bhavyam*; Reality is all that is, has been or will be.

These nodes of learning were further articulated into skills of doing or learning occupations without discrimination of gender, class or caste. The arts, music, and sculpture, seem to have received some emphasis although the *Deya jana vidya* or study of arts included methods and materials for the making of perfume, dyeing, dancing, singing, playing and making instruments etc. Interestingly, the *Itihaas Durana* was the curriculum for the study of figures from legend and mythology while the *Akhyana* or *Anvakhyana* explained the study of stories and postnarratives. It is clear that *Vedanta* studies were not concerned with only religious studies and rituals but was the curriculum

for an entire social and cultural system, parts of which still form the fabric of contemporary Indian culture, domestic and diasporic. The understanding was that a balanced personality could be achieved through the study of things of practical utility (*preyas*) as well as that which facilitated spiritual upliftment (*sreyas*).

The *Upanishads,* which were a series of texts concerned with the study of Reality map a system of reasoning and questioning indicated in the use and explanation of terms like *prasnin* (questioner), *abhi-prasnin* (cross-questioner), and *prasna-vivaka* (answerer). These linguistic and philosophical namings make so many Indian philosophical systems *soteriological*: belief systems that render problematic, conflations of and distinctions between, terms like religion and philosophy.

Until this point it seems that this society encouraged a space of fluid multiplicity, shifting amongst a horizontal strata in ideology at least. After 700 CE the systems began to change with the concept of social classes creeping in and the development of a class or caste system that was an arboresecent system with occupations and functions forming the limbs of society: *Brahmanas* (priests), *Kshatriyas* (warriors and administrators), *Vaishyas* (merchants), and *Sudras* (artisans and workers). Over time spiritual and religious education was still available to the first three sects. However the *Sudras* were denied this although they could still receive training and education in their particular fields of work. This blot of discrimination remains to this day in Indian education and although *Vedic* schools also still exist in their non-discriminatory and discriminatory avatars, they are not in the mainstream of Indian education as they are perceived to be a part of Hindu and therefore un-secular ideology.

Buddhist philosophy began influencing Indian education between 600 BCE-700 CE with the establishment of powerful and highly respected universities like Takshila, Nalanda and Vikramshila and included scholars from not only within the Indian subcontinent but also from China, Japan, Babylonia, Arabia and Greece. Chinese scholar I-Tsing has left records of the working of these universities and describes five main colleges of learning including the *Silpasthanavidya* (arts). The Buddhist formulations of curriculum leaning towards a Buddhist notion of metaphysics are alive today in the monasteries- again, out of the mainstream as non-secular (Baumer & Vatsyayan, 1989; Ghosh, 2001; Kalman, 2009; Mazumder, 2009; Sen, 2006a; Vivekananda, 1988).

Islamic influences folded into Indian education systems from 1000 CE to the 1700s after several smaller invasions from Persia and Asia Minor. During this period, the educational system of India expanded to include *madrasas* - centers for Islamic education associated with the local mosques. Large-scale gender segregation in educational institutions and in everyday life occurred in this period and women's rights decreased. Education became more systematic and conformative, with critical thinking and speculation being discouraged by the Islamic rulers as tenets of Hindu or Buddhist rather than Indian philosophies, although schools and colleges in rural areas were built steadily in rural areas under the Mughal and other Islamic rulers including those in Agra, Bengal and Golkonda. Babar's grandson Akbar, who wanted to establish himself as a son of India rather than an invading outsider, did much to reverse the trend of eradicating non-Islamic cultures in education and encouraged healthy debates and confrontations between Hindu, Muslim and Buddhist culture. His court focused especially on research

in the arts that successfully fused these influences in language, music, art and poetry; this can be exemplified in the emergence of Hindustani or Urdu from parent languages Hindi (of Sanskrit root) and Farsi (of Persian root), as well as in the Hindu mythologies of Krishna and Rama depicted in the style of Persian miniature painting.

After about 1600 CE the influence of French, Dutch, Portuguese and British traders and Christianity began to manifest itself in the architecture, language and religious life of pockets of India. This stage in Indian education saw the establishment of missionary schools and their focus on individual salvation. As the British grew in power on their divide-and-rule policy and pretensions of being traders, the scientific methods and Christian values of European education permeated the intellectual echelons of India culminating in the establishment of Victorian values in education and social life along with the superiority of the English language as the language of meaningful instruction. Hindu, Buddhist and Islamic influences were neutered in educational institutions in the cause of secularism. The centrality of textbook pedagogy was also part of the legacy of the British in Indian education. Lord Macaulay's infamous Minute of Indian education (1835) lays out the planned agenda of the British Empire to insist on Indians being educated, if they needed to be educated at all, in the British system so as to serve the Empire by 1) being educated in English 2) being educated in this system to serve at middle and lower middle levels in the colonial administration 3) conforming to the given curriculum and textbooks in order to receive monetary and institutional aid from the government, and 4) to take centralized examinations as assessment for suitability for the government jobs and their accompanying status in the Empire (A. Gupta, 2007; K.

Kumar, 1993, 1998).

Post-independence, many of these systems remained in place along with a strong backlash of nationalistic ideology exemplified in the philosophical writings–especially in terms of educational goals–of Gandhi, Tagore, Radhakrishnan, and Nehru along with Krishnamurti, Aurobindo, Prem Kirpal and others. Gandhi especially called for a denouncement of and boycott of all things "non-Indian", i.e. all things British. These ideologies led to the establishment of pockets of what had now become alternative forms of education: foremost among these were Shanti Niketan established by Tagore, Krishnamurti's Rishi Valley school for K-12 education and Aurobindo's pre-K-12 schools, all of which remain popular and coveted today. Although it is not pertinent to explore the development of Indian art in educational systems such as those established in Santiniketan post-independence more deeply in the context of this study, I find it important to provide a grounding of this evolution of Indian education as a process of becoming, and the gradual eroding of the intertwining of the arts in education.

Focused histories of Indian art within education systems has been covered by other scholars too many to name here, although I have referred to and cited several of them in the compilation of ideas within this section (Advani, 2009; Bapat, 1997; Craven, 1997b; U. Dasgupta, 2009; Dehejia, 1997; Ghosh, 2001, 2009; Guha-Thakurta, 2010; Kalman, 2009; Kramrisch, 1987; Lal, 1984; Mazumder, 2009; A. Mehta, 2008; Mitra, 1951; Mitter, 2001; Nanda, 1998; Parker, 1987; Sachdev, 2009; Sen, 2006b; A. Singh, 2004).

Besides these institutions learning, of course, continues to happen through

informal ways: through 'hidden' curriculum in schools, cultural and social agencies in the community, organizations promoting their values through various media including popular culture, theatrical pageantry, and altered visual, musical and literary versions of mythology. This is apart from the values imparted through home life in rituals and customs particular to families and community units.

Given this broad and by no means comprehensive overview of the history of education in India, when the term "Indian tradition' or any unitary definition of an *authentic* Indian culture is presented, it must be looked at thoughtfully.

Having forwarded this warning, I move onto a survey of publications on Indian visual cultures. In order to talk about particular visual signifiers of Indian art/craft/culture, I offer an overview of the various influences that go into forming this field. It is here that the becoming-systems of education I elucidated above are specified in the development of the arts. In this section of my writing I will 1) provide the prevalence of *Vedic*-Hindu aesthetics as a key signifier of Indianness in the development of the visual culture of India as we know it today through a history of art education and 2) provide an example of the blurring of art, craft and nationalistic agendas in a segment of contemporary Indian school curriculum guidelines.

Constructions of Indian art and art education: Historical and current trends.

It is important to note that despite the amalgamation of different faiths and forms of expression, the general belief system of India has long been driven by a continuous soteriological thread: a thread of spiritualism–a belief in the connectedness of the heart, mind, and intellect. In education, formal and informal, the value systems largely remain

those prescribed in the old texts such as the *Vedas*, *Upanishads* and *Shastras*. Elementary art educator Gupta (A. Gupta, 2007), among others, provides a convincing argument about the pervasiveness and practicality of Hindu philosophy and its signifiers in contemporary Indian education systems as outlined in the previous few pages. This is especially true for the arts as seen in the development of how aesthetics and terminology are passed on; in other words in the pedagogy of art education. However, even in presenting this literature, I am aware of the problematics of embracing an ontology connected with a specific understanding of religion in any contemporary educational settings with values of secularism.

Records and texts on Indian art history are generally organized in terms of 1) linear progression through time 2) focus on geographic regions 3) religious and cultural influence on form and technique 4) the type of art, i.e. sculpture, painting, architecture, craft etc. This is evident in the many compilations and anthologies of Indian art including those most popularly used in institutional syllabi such as Kramrisch (1987), Craven (1997b), Mitter (2001), Dehejia (1997), and Coomaraswamy (Coomaraswamy & Vatsyayan, 1996). The texts I have referred to here are in English but one must remember that research, writing and learning are also undertaken in most if not all of the multiple languages of India. For the purposes of this study and my own linguistic limitations, I limit my references to those written in English or translated from Hindi to English and those referenced by my participants. The latter are also mostly in English.

The art of India is taught and studied as an amalgamation of influences and reactions to political change across religions and geographical areas. However, when it

comes to glossaries of Indian art and aesthetics, iconography, and iconometry we see an overwhelming influence of *Vedic* and *Puranic* concepts modified and added to with Buddhist and Islamic styles.

The tenets of much of Indian architecture are synonymous with the *Vastu Shastra*, the plastic arts with the *Silpa Shastra*, performing arts and literature with the *Natya Shastra*; while all of these texts provide rules for particular forms of artmaking, they all share a pan-Indian philosophy of spiritual aspiration. They comprise the link between symbols and spiritual states (Baumer & Vatsyayan, 1989; Chattopadhyaya & Vatsyayan, 2009). Foundation courses in Indian aesthetics are centered on the theory of *rasa* and *bhava* that describes not only the role of the artist but also of the desired spiritual experience of the viewer. The rasa theory developed from the writing of the *Natya Shastra,* which dates back to somewhere between 1 and 6 CE.

The *Natya Shastra* is a compilation of thirty-six texts, which deal with the fine arts, excluding the plastic arts although is influence is felt deeply there too. This document was of great importance to the documented history of Indian art because it was the first instance where a scholar documented a written thesis of the essence of art making as opposed to a purely technical manual on expertise in technique and media. It is a comprehensive psychological analysis of the subject with a collection of rules and instructions on how to create the experience of mood and feeling through technical solutions in drama, music, dance and poetry. It is taught as it was written, making the traditions difficult to change in their essential nature. Of the thirty-six chapters of this text, two are devoted to the theory of *rasa* and *bhava*. The important difference between

Indian and Western Aesthetics pedagogy is that the former does not deal with why a work is artistic or what makes it art. It deals directly with the question of what is derived from the work of art by the spectator or viewer. The most similar concept in Western Art I imagine would be Dewey's theory of art as experience (Dewey, 2005). *Rasa* relates to all genres and forms of art and signifies the flavor or essence of the metaphorical dish that is the complete work of art, obtained by the blending of various ingredients. The *Silpa shastra* provides the rules, proportions and characteristics for the production of a material image to be produced for the purpose of worship (thus, iconography) by designated *Silpins* (craftsperson's), *yogis* (spiritual practitioners), *sadhakas* (devotees) or *rupakara* also known as *pratimakars* or image-makers (Coomaraswamy & Vatsyayan, 1996). I have provided the examples of the *rasa* theory as an illustrative example of the longevity of artistic pedagogy in this tradition of Indian art. This also transfers to contemporary practice in formal education programs and as an instinctive way of knowing outside of it.

While further examples, say of a rich history of the atelier system of master and apprentice artisan as laid out in the *Silpa Shastra* would be informative, my concern is not to provide a history of materials, methods, and aesthetics but to focus on the development of pedagogy in Indian art specifically in the context of the contemporary location of my study, namely in New Delhi and Chennai. The narratives presented in Chapter Four reveal the striations between such traditional aesthetic theory, and colonial and postcolonial methods of studio practice in the becoming-art-education of India. To get there, I move forward in this history, to the colonial and postcolonial period.

Two events changed the face of art pedagogy in India as it had endured all through its tumultuous history. The first was the establishment of European style schooling in colonial India. Their systems of teaching and display of art shifted the patronage of art away from the royal houses. The second was the introduction of mechanical technologies of printing and photography that shifted the system of artmaking from the *karkhana* or workshop where the individual artist remained mostly anonymous to individual studios and schoolrooms where the idea of an individual artist gained a foothold along with the trend for the artist to fulfill the vision of the leadership rather than their own; this trend is reflected in the nationalistic production of images in popular culture as well. The realm of mechanical printing in the meantime helped set a base for alternative image production where, in popular culture, myth, fiction, nationalism and real life came together to form the visual realm of Indian visual culture (Sinha, 2009).

During the colonial era, the British set up art institutes such as the Madras School of Art and Industry in South India, to "improve the taste of the native people as regards to form and finish in the articles in daily use among them."[v] Other art schools established by them from 1850s to 1870s were the Bombay Art School in the Central-Western India (actually founded by an Indian), the Mayo School of Art in what are now Lahore Pakistan, and the Calcutta School of Art in Bengal in the east (Vatsyayan, 2009b). Observations and reports about these schools by nationalist minded Indian scholars such as Coomaraswamy indicate that the students were intended to be trained only as skilled artisans, and therefore "fostered a state of aesthetic and intellectual atrophy, or else

[v] as quoted in the Imperial Gazetteer of India, The Indian Empire, vol IV, 1909, p 438, cited in Sinha, 2009.

trained artists only for the popular and bazaar arts" (Sinha, 2009, pp. 8–23). These systems of education also set up the training and working of the artist/artisan outside of a patronage system. As nationalistic ideologies rose in the spirit of gaining independence from the British Empire in the early twentieth century, so did nationalistic imagery and the pedagogy supported this. Schools of art and culture signifying the opposite of the schools of the British Empire were established. Rabindranath Tagore, for example, set up Shantiniketan in Bengal: a rural retreat in the style of the Vedic *gurukul* to stop the unmooring of Indian educational systems from their ancient cultural groundings. However, Vatsyayan points out, this by now meant a rejection of the European ideologies already embedding themselves in Indian intellectual curricula (2009b). Thus the pedagogy of Indian art education developed during and after Independence in dialogues and debates about images of nationalism wrestling with overlapping and straining images of spirituality and secularism, interpretations of a modern India that subverted and subsumed the colonial influence in its art, and the postcolonial India that actively rejected the aesthetic language of colonialism. In the twentieth century the pedagogy of Indian art became a vehicle and expression of Indian politics. The pedagogies and indeed styles of these initial, influential art schools developed based on the politics of the leaders of the progressive groups (Sinha, 2009). Key among these were the following institutions that had been established before Independence and went on, as transitional forces, to be the most influential in the forming of twentieth century Indian art and the signifiers of what constituted Indian in visual art and culture education. A history of the development of some of these art schools has been covered in writings of scholars such as Kantawala

(2007, 2012), curated exhibitions and more recently in magazines and journals such as the biannual magazine Art Varta ("Special Issue: Art education in India," 2011). I offer a synopsis of those programs in this history specifically referred to by my participants in their interviews.

- Shantiniketan was a unique intellectual retreat where the folk arts and pre-colonial aesthetics of Mughal India were reclaimed along with an imbibing of the aesthetics of Chinese and Japanese art. The teaching at this school and artists colony formed as a backlash to the work of celebrated artists like Raja Ravi Verma who painted Hindu subject matter in the western academic style, specializing in oil paintings.
- The J.J. School of art in Bombay saw the philosophy of the Progressive Arts Group focused on teaching students contemporary movements and styles in European art, especially painting, while engaging with folk idioms and indigenous and ancient subject matter (Dewan 2001 cited in Brown, 2009). These artists appropriated the European styles of cubism, fauvism and symbolism into their own Indian sensibilities and influences to create a unique and original style, illustrating the paradox of modern/postcolonial/India. Although the Progressives were short lived as a group in the 1940s and 50s, they came to be associated as the face of modern Indian art across India and outside it.
- The All India Fine Arts and Crafts Society (AIFACS) had been founded in 1930 to promote contemporary fine art of the time while the Lalit Kala Akademi and the National Gallery of Modern Art (NGMA) were formed in the 1950s, creating a forum, at the seat of power in the country, for modern art from all over the country including

Baroda, Shantiniketan, Bombay and Madras (now Chennai) and refugees who had come over from Pakistan during the partition of India. The Delhi Polytechnic was created in 1942 as a school to train artists; this later became the Delhi College of Art funded by the Lalit Kala Akademi but affiliated for the degree with the Delhi University. It seems that although the art community in Delhi was supportive of each other and an art market through AIFACS and NGMA, there was little support to the educational institution. Young and promising artists of the 1950s onwards taught there with little external support while other institutions focused on teaching BEd programs. Pedagogy for art educators and students became dependant on individual efforts. In Madras, Baroda and Shantiniketan, art students learned from the influences of their teachers' practice rather than from a set body of curricular knowledge, passing down their individual or group concerns in artmaking to their students, and establishing pedagogy as distinct schools of thought in art, rather in the ancient manner of the gurukul. On an interesting note, Vatsyayan (2009b) cites artist activist Kamaladevi Chattopadhyaya to inform us that when the cultural academies were established post-independence, they were envisioned along the lines of Greek academies, "as envisaged by Plato, and not administrative institutions." Maulana Azad, one of the founders of these academies decided on the spelling 'Akademi' to "be congruent with the Greek pronounciation (sic) and also to conform to the hindi pronounciation".

- M.S University, Baroda or "Baroda" as it is universally known in Indian art worlds was born out of *Kala Bhavan* (literally, art house) in the form of a Faculty of Fine Arts in 1951. Amongst the first and most influential members of this faculty was

Markand Bhatt, trained in the art worlds of New York. The chancellor of the university at the time, Mrs. Hansa Mehta envisioned a program where faculty would build a flexible curriculum that would combine rather than hold in conflict eastern and western influences in Indian art. N.S Bendre, K.G Subramanyam were prominent artists of the time who, amongst others, composed the faculty.

- The Madras Government College of Art and Craft was formed by the British but taken to new heights by artist K.C.S Panicker, who formed the Progressive Painters Association (PPA). The PPA experimented with various European movements such as the post-impressionism and with the visuality of text as barriers and entrances across cultures; his group also played with local folk modes of expression, setting up the artists cooperative Cholamandalam that focuses on promoting art styles, folklore, craftsmanship and collaborations between urban and folk artists.

In this manner, set curriculum as an area of expertise became part of the becoming art education in independent India, with language, methodology and ideology becoming transversals of time and place.

The unfolding of visual culture /art /craft.

Besides a linear timeline of historical events, Indian art history has also been presented in terms of the art of categories of people; Mitter (2001), for example introduces Indian art history in terms of Hindu art, Buddhist art, minority traditions, Indo-Islamic art, non-canonical arts of tribal peoples, women and artisans largely described as decorative arts; modernism and postcolonial art and architecture. Historian and educator Jain (2008) has also presented a history of India's popular culture, in the form of an

anthology on the use of icons in fine art and visual culture.

It is worthwhile to note that this recent inclusion of "women's art" into art history textbooks includes embroidery and quilting, wall and floor decorative arts. In modernity these fell under the sphere of crafts. Mitter (2001) also includes ritual and performance of everyday arts in folk traditions into his book on the history of Indian art. This along with the introduction of a textbook called *The Craft Traditions of India (NCERT, n.d.-b)*, released by the National Council for Educational Research and Training (NCERT) signifies a trend to re-incorporate institutionally, the ideology of art as non-separate from everyday life and its material and spiritual expressions. This textbook is intended for high school students who might have the opportunity to study a recently introduced elective course named Heritage Crafts in their senior year of school. It brings up questions about the project of the state in employing art education towards nationalistic definitions of art and culture. The contents are divided into three units of study:

- An overview of crafts in the past, which outlines 'the past' as pre-colonial, then talks about crafts in the colonial rule, including the museum-culture that separated art and craft and ends with Mahatma Gandhi's philosophy of self-sufficiency in boycotting foreign made goods in favor of Swadeshi (self-made).
- A crafts revival. This section talks about the handloom and handicrafts revival and the resurgence of the craft communities along with an introduction to the production and marketing of the crafts.
- Strategies for the future. The final section talks about crafts in the age of tourism, their design and development.

The textbook provides suggested follow-up activities for students such as "Through conversation with local artisans record a short 'oral history' of the development of different crafts in your neighbourhood (sic)" (section 3 of ebook). It also provides descriptions of courses in design, conservation and handicraft traditions available in government (public) schools and colleges such as the National Institute of Design (NID) in the state of Gujarat. The text is unabashedly promotional in its bias towards highlighting governmental roles in reviving "our rich heritage"; it does frame the need for revival of these handicraft traditions in terms of removing discriminatory attitudes about crafts industries. Some of the prejudices it highlights are the perception of craftspersons as laborers rather than artists, that women's crafts are not part of the crafts market, the disciplines of crafts as dividers of caste. It also promotes the need to restore handicrafts industry as economically and environmentally sustainable and a creative platform for the literacy drive.

To put my point about the textbook highlighting the government role in promoting arts and crafts into some perspective, I cite Vatsyayan's quote from Chattopadhyaya (Vatsyayan, 2009b citing Chattopadhyaya, 1986) where the latter recalled:

> …the role of the Akademis…will be to canalize fruitfully the new cultural forces released after independence. While I believe that arts have to derive their sustenance only from the people, the Government must undertake their development and continuity as its primary duty.

At the time of this writing I am not aware of any K-12 school with an arts program that

actually uses this newly developed textbook but that is not to say it is not in use. The program planning outlined in Figure 2 would indicate that the NCERT DEAA might promote this and other textbooks in the schools they work with, but at the time of this writing could not find concrete information to confirm this. I do find this publication to be an important signifier of this emerging ideology that might be an indication of two things

- A nationalistically driven agenda of educating tomorrow's citizens about the revival of Indian traditional crafts as part of every day life not as ancient artifacts to be put in a museum
- An effort to capitalize on a carefully packaged brand called 'Traditional Indian Culture' in the globalized market of consumer goods in tourism economies.

While the textbook mentioned above emphasizes the need for research into the many handicraft traditions under threat of getting lost, the textile design specialization within the Bachelor of Visual Arts (BVA) program at one of the institutions represented in my study is apparently an example of the continued orientation of design programs on industry and vocation.

A teacher of textile design at this institute rues the separation of art and design history in the program, claiming it ratifies the kind of separation the crafts revival is trying to break down. She also comments that urban students view the handicrafts as "textile products" (Transcript: Gauri) creating as individual designers whose work is completed by the labor of rural artisans who do not get to share the credit equally. Nor, as the designers go on to make their reputations, do they share equitably in the profit,

even though the college-educated designers do not learn the techniques and skills of production at least in this college. This artist educator concludes that this is an issue signifying a problem in ethics awareness on a social level not just at an artistic level. At another level, this is also a problem of political rhetoric driving a nationalist agenda that undermines the good intentions, creativity, and change-making potential in these kinds of programs and collaborative teachings across strata of Indian society. I speak more in depth of these issues of nation and nationalism in the following sections of this chapter that tackle issues of postcolonial globalization.

Desegregating Postcolonial and Globalization Theory

The world is on the move, with temporary and permanent migration, immigration, exchange, and mobility of peoples and ideas happening across physical and virtual places and affecting ideological, political and economical spaces. National, cultural and consequently personal, and communal identities take on new dimensions within the fluidity of Poststructural discourse and discussions of fixed notions of authenticity and tradition in culture rendered problematic. This condition of flux that the human world is currently in has been given the name of globalization. In the following pages I will provide my understanding of this term or condition. In this research I find it linked inextricably with the condition of postcolonialism: a state of becoming that nation-states and cultures exist in as they reinvent themselves after the event of being colonized, physically, mentally, emotionally and economically. Hence, I outline my understanding of postcolonial theory. Much of the work of postcolonial theorists reflects and lends to the literature of globalization, and therefore, I will first provide an overview of

globalization theory. Then, I will provide a review of key terms and ideas in postcolonial theory with a focus, for obvious reasons, on the specific context of South Asia. I conclude this section with an examination of postcolonial globalization ideas as they inform my study in Deleuzoguattarian references.

An introduction to globalization theory.

The contemporary condition of globalization has evolved as an area-almost a discipline of study, and the idea of transfer and transformations of culture and public culture is very much intertwined in it (Delacruz, Sep2009; Desai, 2005; Tavin & Hausman, 2004). The idea of globalization has been theorized in multiple ways across disciplines, from economics and geography to anthropology, philosophy and art education offering ways of understanding agency of individuals and groups in power/knowledge paradigms. Tracing its historical development, Bauman (1998) presented it in terms of multiple ways of looking. Some of these ways of looking are Foucault's panopticon (Foucault, 1995) taken from Bentham's architectural model where a higher placed observers looks down or hold in surveillance a controlled group where the few watch the many; Mathieson's synopticon argues that the opposite also concurrently is happening, where, with the occurrence of mass media, the many watch the few; Bauman's idea of liquid modernity where people can move and flow between these states of watching and being watched without being noticed and hence are free of strict social control; Nils Christie's ideas of horizontal justice where judgement, and critique (upon observation) is done from peer to peer, instead of vertically, in an imbalanced power dynamic, an idea that seems to me, to be steeped in ideas of praxis

towards social justice. In the context of this study, this last idea is worth keeping in mind in consideration of the empowerment of artist educators and in acknowledgement of their work in the systems of art education.

Bauman advanced several ideas that are echoed in more contemporary readings of globalization. For instance, the idea that while hybridization takes place at the top levels of globalization cultures among those with choice of mobility called by him as *tourists*, neo-tribal and fundamentalist tendencies reflect the experiences of those at the receiving end of globalization: those without choice called the *vagabonds*. This idea finds resonance in postcolonial theorist Arjun Appadurai's thoughts on the subject, which I discuss a few pages later. Referencing various scholars, Bauman also said that rather than homogenize human experience, globalization tends to polarize it. The idea of desiring homogeneity in culture, education, and human experience, however, seems questionable in considerations of the difference between equity and equality as posited by art educators Nieto and Bode who are strong advocates for the promotion of multiculturalism (Bode & Nieto, 2007). Their examination of this idea in turn are echoed in the essays presented by Delacruz (Arnold et al., 2009) in an anthology focused on the impact of globalization on art education around the world. For example, it investigates interpretations of globalization with ideas such as that of glocalization, a term that reflects the reciprocal cultural impacts of global and local migrations (Kuo & Wang, 2009).

Critical cultural theorist Hall (1991, 1998) mapped the shifting configurations of the local and the global in relation to culture and cultural politics, to grappling with new

and old identities and shifting ideas of ethnicity. He saw it as a consequence of Imperialism, where everyone globally, not only the colonizer or the colonized in postcolonial world, seeks better lives 'elsewhere', encouraging increasing movement at local, global, national, transnational inter-national and other levels beyond a colonizing motivation. According to Hall, it is through this movement that the identity between nation-state and national-cultural identity is formed as well as confusion about them. This idea finds a more universal nod in Bauman's examination of the idea of tourist/vagabond. This articulation finds employment in Chapter Four where the composite artist educator narratives illustrate an understanding of becoming teacher identities.

With this kind of movement, the idea of a collective vision gives way to individual desire. The idea of a collective vision is more of a neo-Marxist view that underlies the basis of critical pedagogy, the aspiration for equitable distribution of power in society, while individual vision or desire is a distinctly capitalistic ideal that expects and lives off of social segregation. This is evident in shifts in power from state-governance to economic governance or corporatization, increasingly evident in nations around the world. As the power of nation-states declines in the era of globalization they regress to a "defensive and highly dangerous form of national identity" and this identity may develop in two directions: global and local (Appadurai, 1996; Hall, 1991) or as they impact each other reciprocally, *glocal*. In current contexts of globalization, the idea of the nation can become that of a united front presented as almost as a diffusion of difference leading to false articulations of cultural, historical, national identities and

creating or maintaining imbalances of power in societies. Culture is often seen as a rearview mirror: a looking back on habits, customs, and norms of collective visions. The question of the future-of choices, aspirations and visions-has been handed over to the domain of economics dictated by individual visions.

Appadurai's claim that communities have the "capacity to aspire" (Appadurai, 2003) just as individuals do, calls to mind the rather idealistic notion of collective vision addressed earlier. He feels that while fields such as anthropology and cultural studies desire to build a bridge between these notions of collective and individual vision towards practice of what he calls deep democracy it has in fact remained a theoretical examination. Practices and discourses of art making tend to be more receptive towards such examinations. These ideals encourage discriminatory thinking in the consumption of ideas and 'truths' and also in the desire or drive to seek this skill. Recent research in art education in several developing nations has given insight to how cultural shifts in ideology, identity and heritage are dealt with through seeing them as sites of practice of visual culture (Jaramillo & McLaren, 2007; Joubert, 2008; Kuo & Wang, 2009; Varde, 2005).

Such research also presents models of critical pedagogical practices that emerge with glocal significance. In India, conflicts have been identified in educational curriculum and actual cultural practices in the quest to define "appropriate knowledge" for both arenas (P. K. Kumar, 1991; Vatsyayan, 1972, 1999). On the one hand is the debate on the need to address the cultural quagmire of contemporary India. On the other is the need to balance the desire for equal/equitable opportunity in education–a reminder

of an impoverished, middle-class socialist past–and the desire to encourage more stringent, exclusive programs that seem to offer a quick leg-up to success in a messy and misleading meritocracy. In Indian education, cultural studies, economics, technology etc., has sought to resolve this conflict with the support of the arts or through a paradigm of visual culture studies (Balachandran & Subrahmanyam, 2005; Tarabout, 2005; Varde, 2005). These issues and terms are widely present across discussion of policy and curriculum in education including art education in India and across the world in globalization discourses.

Globalization scholar Koshy reminds us that the "temporal and spatial misconceptions in (many) fields are...reflected in the over-valuation of the nation-state as the explanatory framework for analyses" and that we need to examine "…new sites of normativity that exceed the nation-state" (2005, p. 110). So perhaps in these globalized education systems, we as educators need to rethink the fixed locations of our sense of place (Massey, 1994a). Massey reminds us to think of capitalism as a new phase of a particularly financial internationalization that troubles the disruption of horizons and romantic ideas of a global village. She calls for a renewed need to meditate on the currency of meaning of terms like 'community' 'heritage' and the directional significance of the myth of universal mobility, and influence in the consumption of ideas and commodities. Her work (1994, 1998, 2005, 2009 in Kenway and Fahey) and the works of scholars like Appadurai (1993, 1994, 2003, 2009 in Kenway and Fahey), and others highlight the continuing tendency in scholarship to present research on and from marginalized or emerging places as an 'other' to those within more dominant locations.

This tendency promotes the application of the dominant ontology and epistemology in the 'other' location, but fails to promote a reciprocal absorption. Kenway & Fahey point out the possibilities of changing this through what they call "the traveling research imagination" (2008, p. 110) where scholars can experience and cause migrations in "ways of imagining" what research can do in glocal contexts, breaking down "pinioned perspectives" (p. 18) of issues. Instead they encourage stretching into what postcolonial theorist Bhabha calls "interstitial disciplinarity" (Bhabha, p3 cited in Kenway & Fahey, 2008, p. 32) to extend intellectual boundaries.

A brief review of colonial discourse and postcolonial theory.

In the mid 1970s Palestinian American literary theorist Edward Said's work Orientalism (Said, 1979) began a colonial discourse that tracks the historiography of colonization. In mapping the relationship between culture and imperialism, colonialism and imperialism, totalitarianism and relativization, dominant and marginalized, he also made space for discourse on and representation of subjectivity, power and knowledge and identity. Other scholars participated in this discourse, drawing upon other theories to add to it. For example literary studies scholar Bhabha employs psychoanalysis (Bhabha, 2004), Spivak draws upon Derridean deconstruction (Spivak, 1999, 2006), Mohanty upon Feminist theory (Mohanty, 1994), Ahmed upon Marxism (Ahmad, 1994), Appadurai upon Deleuze's idea of territorialization (Appadurai, 1996) etc. Postcolonial discourse focuses on how knowledges are produced, suppressed, resisted and reinvented by the west (or any hegemonic power) upon and about the non-west (or the colonized) through and after processes of colonization and subsequent acts of liberation or self-governance.

These becoming-emancipated, moving cultural formations are what we understand as postcolonial; not after-colonial, but in-the-process-of moving-beyond it (Williams & Chrisman, 1994).

Postcolonial theory is about shifts. It is an examination and relocation of ideologies, geographies, and power dynamics of becoming nation-states and their nationals both local and global. In D&G terminology, we may understand this as *deterritorialization* and *reterritorialization*. D&G claim that assemblages begin by extracting a territory from existing milieus; that every assemblage is territorial and that to understand the assemblage, one must identify its territory. These territories are made of "decoded fragments of all kinds" but still belong to a stratum. The assemblage consists not only of its territories, but by "lines of derritorialization that cut across it and carry it away." (Deleuze & Guattari, 1987a, pp. 503–505) They explain:

> The function of deterritorialization: D is the movement by which "one" leaves the territory. It is the operation of the line of flight. There are very different cases. D may be overlaid by a compensatory reterritorialization obstructing the line of flight: D is then said to be negative. Anything can serve as a reterritorialization, in other words, "stand for" the lost territory….Another case is when D becomes positive-in other words, when it prevails over the reterritorializations, which play only a secondary role-but nevertheless remains relative because the line of flight it draws is segmented….Reterritorialization as an original operation does not express a return to the territory, but rather these differential relations internation to D itself, this multiplicity internal to the line of flight. (pp. 508-509)

Cultural Studies scholar Hall articulates postcolonialism as a conceptual space of rethinking ethical choices and political positions and as an in-between space that marks the "incomplete struggle for de-colonization and the crisis of the post-independence state…." (Hall, 1991). The discourse also distinguishes between imperialism and colonialism, where in the former case the western power ruled from afar but with political power, whereas in the latter case, the colonizer ruled through economic dominion. It is concerned with how we read these issues of world systems, geographic and cultural boundaries in Poststructural or structural ways, in the paradigms of modernity and postmodernity. Although postcolonial theory and a large body of its literature have beginnings in literary theory, it has grown to be an interdisciplinary concern and beyond specific area studies to become the field called Postcolonial Studies.

The postcolonial subject is often homogenized as the disenfranchised, impoverished and marginalized, made synonymous with the term "third world". The area of postcolonialism is concerned with decolonization not only political but also of the mind (Smith, 1999). Here one might ask what exactly is the third world and de-colonization for whom? Colonial discourse marks the postcolonial time as the moment after "independence' as a nation. For the first world of Europe (where this history originates) the process of decolonization happened in three waves where its people for various reasons-some based on choice, others not-left from their countries of origin or the metropolis. The first wave was to the Americas, the second wave to Canada, Australia New Zealand and the third to Ireland, South and East Asia and Africa. Postcolonial theory thus takes into account the shifts in cultures and power-dynamics not only the

colonized but also the colonists. Using the analogy of passing down knowledge from the dominant to the marginalized, a euphemism of the dominant as the global North and the hegemonized as the South is often employed in postcolonial theory.

Within these discourses there is also a distinction made between first, second, third, and fourth world peoples based on a) postcolonial definitions of migration as outlined above and b) on economics, which are tied to the idea of (i) exploitation colony- the third world like India and most of East and South Asia vs. (ii) expropriated colony- where the natives or aboriginals are sent away to reservations or other small sites (the fourth world, like South Africa, USA and Latin America). In this sense, postcolonialism in a rather broad interpretation might be called a synonym for globalization that in postcolonial education theory has been deemed a matter of concern. I do not employ these theories as synonymous, but as intertwined.

Postcolonial discourse also grapples with issues of Internal colonization such as those that took place in the Soviet Union, Czechoslovakia etc that Negri calls the Neo-feudal system (Hardt & Negri, 2001) and concerns about new forms of colonialism or neo-colonial based on economics and globalization in a postmodern society. In addition to the seminal value of Said, Spivak and Bhabha etc's work in postcolonialism's history and evolution, Ashcroft, Griffiths & Tiffin, white Australian scholars who published *The Empire Writes Back* (2002), raise the question of authority and location in this discourse. They are part of this discourse in that they consciously place themselves in a 'second world' situation writing from the margins back to the center, not only of their own situation but also speaking for the third word. Thus postcolonial theory is also about a

question of placement of authority in the construction of identity and culture-including race and racism, ethnicity, gender. It about resisting hegemonic structures of knowledge and representation in this process: what Slemon calls Internalization (1995), Nandy terms as the Intimate Enemy (2010), that Bhabha discusses as Ambivalence (2004), and Spivak problematizes as whether or not the Subaltern can speak (2006). The following are key ideas in postcolonial globalization theorizing that are relevant to my study in consideration of the background I presented in Chapter One as well as the narratives and analysis presented in Chapters Four and Five.

Nation and state.

Postcolonial theory analyzes the idea of a nation-state by deconstructing the term. A nation is imagined, and therefore cannot be imposed. It is an abstract idea whereas a state can be imposed and be imposed upon as it is a concrete geographical space, a structured, organized apparatus. A nation-state is when the imagined identity and sense or feeling of solidarity based on conceptualizations of shared cultures within an established state becomes a structural presence holding visible power. Hence a geographical state might have two nations within it. In India, internal struggles continue as various nations brought together in modernity through the imagination of a nation-state independent of colonial imperialism revive postmodern notions of the nations bound by language, art-forms and history that lie within and separate from the singular nation-state called India. (Korang, 2010, personal communication)

Decolonizing the mind.

Andreotti (Andreotti, 2006) cites Mignolo in claiming that one of the primary

concerns of postcolonial education theory is not just to decolonize the mind, which involves unlearning privilege as well as recognizing practices of silencing but to avoid cultural supremacy or the myth that any one culture is superior to others-to avoid misrepresentations of the marginalized to the center as well as vice versa and most importantly to avoid any civilizing mission. This is especially valid in the current passion for globalizing knowledge, which echoes Chakrabarthy's warnings of asymmetrical knowledge in what critical geographer Massey (1994a) calls *directional mobility of knowledge* where the flow of ideas and information travels from a location of power to a location lacking power; in other words, a continuation of hegemonic systems. Rizvi (2005) argues that recent arguments for globalization appear to see it as a "objective self-evident entity" and a universalizing one. He troubles the idea of a global context as a diffusion of a dominant knowledge economy that moves singularly from the North to the South that undermines autonomy of local ways of knowing and learning.

Postcolonial education theory focuses on avoiding the troublesome and alarming impulse of wanting to enlighten, develop, and theorize as correction, since this carries with it the inherent implication that 'we' are better than 'them'. This makes research a possible project of colonization despite best intentions. Rizvi argues that

> To understand then the relationship between globalization and education, we need to avoid the universalistic impulse at the core of many conceptions of globalization. Most education occurs at the local level, but localities have never been more connected to outside forces, a fact captured to some extent by the phrase "deterritorialization of culture and politics." (2005)

Tikly calls this trend of universalizing a global education a 'hyperglobalist approach' (Tikly, 2001). These scholars provide evidence of increasing interdisciplinary research reify the argument for exploring the conditions in which relationships between global culture and economics are played out in local contexts (Crossley & Tikly, 2004). Crossly and Tikly also make connections between postcolonial education theory and comparative educationalists who demonstrate the extent to which colonial education and its legacy has been resisted.

Andreotti (2006) illustrates that a postcolonial education theoretical framework focuses on the nature of problems as those of disempowerment and lack of availability of particular resources and refusal of difference rather than as those of poverty and helplessness. It stresses on grounds for caring as being ethics and accountability towards rather than morality and responsibility for; on understanding interdependence as asymmetrical globalization rather than happy homogeneity.

Hybridity, ambivalence and borderlands.

The concept of hybridity in postcolonial theory refers to the creation of new physical and cultural forms and identities in spaces impacted by colonialism. A new or hybrid identity is formed by influences from more than one location, usually drawing upon dual influences of the colonizer and colonized. These might be a linguistic hybridity as evidenced in the proliferation of the English language. Bhabha (2004) presents the concept of hybridity in terms of interdependence between the colonizer and the colonized. He proposes that it is not only the colonized that is affected by the imperialist contact. The colonizer's world too is irrevocably altered. Bhabha further

posits that all cultural systems of meaning making and understanding are constructed in what he calls a *third space of enunciation* where these different identities interact. Bhabha talks of this third space as an unconscious temporal space where cultural authority becomes ambivalent in the moment of recognition of difference. According to him, the moment of enunciation of cultural difference (in its conscious reflexivity) breaks down binaries of past and present as well as tradition and modernity and is the moment where meaning making is articulated. Bhabha's conception of hybridity and ambivalence envision knowledge construction in a way that does not allow an automatic dominance of any one cultural ground. He explains,

> The intervention of the Third Space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which *cultural knowledge is customarily revealed as integrated, open, expanding code* (emphasis added). Such an intervention quite properly challenges our sense of the historical identity of culture as homogenizing, unifying force, authenticated by originary Past, kept alive in the national tradition of the People…. The non-synchronous temporality of global and national cultures opens up a cultural space -- a third space--where the negotiation of incommensurable differences creates a tension peculiar to borderline existences…(2004, p. 37)

The Third space might be understood as a border, an *interspacio* (Anzaldúa, 2007) marking historical intersections and overlaps informing art education (Tavin, 2005; Wilson, 2003) or, for art education, a lacuna for possibilities yet to occur. From the point

of view of creative cultural producers (artists, writers, performers etc) one might place the displacement and re-placement of people across different locations and creative drives in two trends: a homogenizing trend or a trend towards distinction (jagodzinski, 1997, p. 85). jagodzinski summarizes the influence of Hall and Bhabha on calling upon the third space as a "decolonized…space of hybridity…where difference was to be used strategically, yet was to incorporate other influences". The third space in this sense is a space where identity "lives through and not despite difference", that is, by hybridity (ibid. p. 104).

The narratives in Chapter Four reflect practices that shape the *smooth and striated spaces* of Indian art education. For example, the participant artist educators' journeys across domestic national space are trans-regional and, in a way, trans-national. Consuelo Chapela, scholar at the Universidad Autónoma Metropolitana in Xochimilco Mexico theorizes transnationalism in an interesting way: she says that at the moment of naming oneself as transnational or transdisciplinary, we locate ourselves within an originating point of nationality and discipline, diffusing the idea in locating a center. She claims transnationalism and transdisciplinarity as transgression, a being at the border as a frontline whereas in locating a point of origin, one moves to the center (personal communication, 2011). Although Chapela draws upon Anzaldua's writing on borderlands (Anzaldúa, 2007) as inspiration, I recognize this idea also as Deleuzoguattarian: the moment a singular point of origin is located in the articulation of identity it becomes rooted, arborescent, no longer becoming. I expand on the Deleuzoguattarian idea of space as smooth and striated elsewhere in this chapter.

The subaltern.

This term comes from Italian intellectual Antonio Gramsci, who wrote of the Italian peasants using a Marxist perspective. Gramsci used the word subaltern to indicate anyone of inferior position in social and political constructions. Therefore the term could encompass discussions of race, class, ethnicity, religion, gender or sexuality. However, according to Spivak, it refers not merely to the oppressed, but specifically to those who have limited or no access to cultural imperialism. Spivak explains that the way Gramsci used it was to denote someone who is systematically written out of the capitalist bourgeois narrative (in interview with Leon de Kock 1992). Subalternity may be understood as an ahistorical space that might be historicized in specific contexts and embodied forms. Hence subalternity makes the self unintelligible because it lies outside the common discourse.

Specific contexts of reference.

Indian scholar Abid Husain (1994) reminds us that versions of national culture have been formed in India through the synthesis of regional or group cultures such as in the fusion of Aryan and Dravidian, Hindu and Buddhist, Hindu and Muslim cultures. However, he claims that European influences did not really synthesize with any of these on a national cultural level. According to Husain, northern Indian culture has been dominant since the medieval period, with limited assimilation into and from the southern Indian states and regional cultures.

Since independence from the British Empire, the Indian Ministry of Education has set up academies for the promotion of the visual, performance and literary arts but to a

large extent these have remained distinct across the regional divide of the north and the south. While Delhi is perceived as a hub of Indian national culture that has assimilated and become hybridized, Chennai in the south remains a symbol of a more constant tradition that has remained largely unchanged through the influences of migrations to the Indian subcontinent. In the narratives of the artist educators participating in this study I read changes in this contrast as the north and south move towards a new moment of synthesis that has so far been presented as elusive.

The anthology *The Indian Postcolonial* (Boehmer & Chaudhuri, 2010) exemplifies the recent investigations into the spatial and temporal meaning and functionality of the postcolonial. This book centralizes India in the postcolonial discourse, rejecting postcolonial universalism and aims to

> …redescribe postcolonialism as inflected by India, especially the India of the twenty-first century….in an effort to (re)-map and re-inflect the postcolonial field through other regional locations or national and pan-nationalistic formations, depending on the historical shifts that govern an intellectual project at any given moment (p. 6).

The location of my personal narrative in this study lies within this discourse. This compilation of recent research reflects issued raised in dialogue with my research participants about the distinctions and difference between religious icons vs. art, artist vs. artisan, art domains vs. political-public domains (Chaudhuri, 2010; Guha-Thakurta, 2010), methods of production, and the construction and consumption of aesthetic perceptions through time and the politically constructed nationalistic images carried over

across time and place (Chatterjee, 2010).

Defining The 'Culture' in Indian culture.

In *The Idea of Culture* Eagleton (2000) suggests an approach to gaining an informed understanding of culture. This might be from a Derridean binary of nature/culture, where culture supplements a lack in nature as far as human behavior and potential are concerned, or as a *composite* or bricolage of signifying practices, webs and systems; a "complex of values, customs, beliefs and practices which constitute a way of life of a specific group" (2000, pp. 33–34). As an Indian, I understand this as akin to the concept of *Sanatan Dharma,* a way of being or more appropriately, a process of becoming made up of customs, beliefs and practices that constitute a way of life, or to be more specific in terms of belief as ritual and action, as *Samskara*. The following are the key ideas from Eagleton's text pertinent to thinking about in my formulation of 'culture', chief among them the distinction between the overarching idea of Culture vis a vis. local constructions of culture.

One might read in Eagleton's assertion that the term Culture and crisis always go together, that culture is always in a state of becoming, a pack rather than a mass (Deleuze & Guattari, 1987a), its particular significance moving from the center to the margins as it shifts and moves across time and place. This is significant given the mobility of the artist educators, their methodologies, and their own gendered, regional and linguistic selves across hybrid geographical regional locations. Eagleton (2000, p. 96) also posits that "….cultures work exactly because they are porous, fuzzy-edged, indeterminate, intrinsically inconsistent, never quite identical with themselves, their boundaries

continually modulating into horizons." Musing upon what constitutes a common culture, Eagleton presents Raymond Williams' idea that Culture is a "network of shared meanings and activities", never self-conscious as a whole but growing towards the "advance in consciousness and this in full humanity, of a whole society" (p. 119).

Defining the 'Indian' in Indian education and culture: nation/national, homeland, and locality.

This research negotiates an understanding of how participating artist educators and I present and analyze what constitutes Indian art and culture and how the Indian nation appears in the specific context of art education. Latha Varadarajan traces the development of the conceptualization of a Culture and cultures of inter/transnational peoples where national identity or identification with a national Culture- political, economical and aesthetic, becomes "both variable and as resource" (2010, p. 29). Varadarajan explores the role of diaspora and their "transnational nationalism" (p. 19) in the formation of the ideology of nation-states as projects of emancipation from Imperialism. In the case of India, she describes the initial rejection of these migrants as part of the Indian nation in the early days of independence, only later to be embraced and lauded as "national-reserves" (p. 4) or in Varadarajan's terms "domestics abroad". I understand this to be what Appadurai might call the local-global in his discussion of the mobility of ideas and notions of culture in Modernity at Large (Appadurai, 1996).

Varadarajan addresses the role of diaspora in the growth of transnationalism. She presents a theoretical framework that helps us understand not only the increasingly complex relationships formed in the construction of nation-states, cultures and

knowledges and capital in globalization but also the ways in which these hegemonic constructions could be made to appear organic developments. If migrants whether second or third generation non-citizens named POIs (Persons of Indian Origin) or citizens living abroad labeled NRIs (Non-Resident Indians) extend the location of nation and the nation-state, surely their culture extends the definition of Indian culture as well? The influence of the Indian diaspora on the economics, politics and policies of contemporary India is well documented by Varadarajan and in other scholarship, as is their influence on Indian art, education and the economics, politics and policies of these particular fields.

This holds true not only in a transnational context as focused on by Varadarajan but also within India where students and teachers and artists move amongst and across traditions of art-making, aesthetics and philosophy; in short cultures of artistic production both material and intellectual. In listening to my participants' stories I attempt to hear where these artist educators locate their states of origin or what Varadarajan calls 'homeland' (p. 9) and how their experiences of Indian C/cultures fold onto their identity and practice as artist educators. In my own reflexivity, this dialogue may also reveal my identity-voluntary and manipulated-as a domestic abroad, a transnational (Varadarajan, 2010) or as a homeless cosmopolitan (Eagleton, 2000): a privileged traveler to whom the world is available but who has no home to go to.

Ontological Hybridity

A brief introduction to *Vedanta.*

Ancient philosophical systems of the geographical region of the Indian subcontinent comprised *Vedic* and *Shramana* systems. *Vedic* beliefs ascribed the origins

of the universe to the realization of self-knowledge in a primeval being called *Purusha*[vi]. In it, lay the origins of the Hindu worldview also as its known in the Sanskrit language, *Sanatana dharma*. *Shramana* beliefs questioned the assumptions of the role of humanity in the *Vedic* systems and laid the foundations of Buddhist and Jain philosophies. Philosophical inquiry under these traditions that comprise classical Indian philosophy was divided into six schools of thought (Hamilton, 2001; Radhakrishnan, 2009). These are: *Nyaya, Vaisheshika, Samkhya, Yoga, Mimamsa and Vedanta* also called *Purva* (later) *Mimamsa*. Some of the questions included in this classical philosophy were about the ontological nature of consciousness and the structure and experience of cognition. Other traditions of Indian philosophy such as it is recorded are Hindu, Buddhist, Jain, Sikh and *Carvaka* or atheist/skeptical philosophy.

Indian philosophy as observed in *Vedanta* focuses on the abstract metaphysical rather than the ritualistic bent of the *Mimamsa* school that preceded it. In Hindu and *Vedanta* thought, religion and metaphysics are inextricable, unlike a European Kantian ontological development (Hamilton, 2001). *Vedanta* encourages constant reflexivity in thought and practice, both inward and outwardly directed, in order to fully understand the self and ultimately to transcend the notion of 'I' (Hamilton, 2001; Moore & Radhakrishnan, 1967; Radhakrishnan, 2009; Vivekananda, 2010). The core purpose of education in this system was therefore to inculcate an awareness of how to read, debate and interpret identity of self and the inhabited worlds of that self in order to better the

[vi] In a feminist aside, I note that the global concept of Purusha is often reduced in its conflation with the hindi term Purusha which refers to the gendered term 'man' or male.

thought and action of the individual and consequently of society as a whole. I interpret this as being rather essentially like the project of critical theory, the academic ideology that drives critical pedagogy.

Treatises on Indian art and aesthetics based on Hindu and Buddhist philosophy unlike western philosophy do not question the "why" of the act of creation but takes it as a given. Instead, they focus on the process of articulating *how* abstract concepts and ideas might be represented. Hindu philosophies are founded upon the idea that every aspect of creation is a manifestation of energy and thus of creation / creator; the individual is thus simultaneously a creation and a creator. The act of perceiving a form separates the perceiver and the perceived from the whole /truth/ the idea of God or divinity, keeping us in a state of imbalance. The purpose of all living beings is understood to be the seeing of this universal godhood or potential of a complete or true knowledge in each of us, to reach a state of balance so we can see through layers of manifested form to the true meaning that informs it (Nityanand, 1993; Vivekananda, 1980). The arts are seen as representative of different ways of explaining the subtleties of this philosophy and of the different paths suggested to achieve this goal. The act of art making is therefore an integral part of deepening our understanding of the human experience and is inseparable from ideas of social mores and humanism.

Traditional Indian art education, much like the western tradition of the apprenticeship in a master artist's atelier, was based on a system where one master artist dictated style and content and apprentices learned skill through execution. This model led to linear hierarchies and lent to an oppressive class system and this is where

philosophy and practice bifurcated. Hindu philosophy dates back over 2000 years but I believe this ideology that calls for awareness within and without is still sound and is echoed in the core values of contemporary epistemologies of art education such as critical theory (Ballengee-Morris & Stuhr, 2001; Efland, 1989; Freedman, 1994; Keifer-Boyd, Amburgy & Knight, 2003; Stuhr, 2003). The emancipatory tenets of both critical theory and *Vedanta* call for a look at the individual self as both creator and reflection of a collective culture. Through such critical scrutiny we can act as aware individuals to shape more just social systems. These acts of creation, philosophical, mythological, and artistic, are given value based on aesthetics of time and place, as well as the moral/cultural contexts within which they are made and read, a fact that needs to be a part of the process of creation and interpretation (Coomaraswamy, 1985, 1989; Hiriyanna, 1997, 2000; Vivekananda, 1988).

Deleuze and Guattari, *Vedanta* and Meaning-making.

The philosophies of Deleuze and Guattari (D&G) appeal to me because their theorizing embraces the idea of multiplicity of cause and effect in knowledge creation. As an Indian ingrained with the conceptual and visual multiplicity of Hindu-based Indian mythology, I appreciate this fluidity, and enjoy tracing the infinite possibility of pedagogical forms that emerge and recede in the chaotic collection of information. In the remainder of this chapter I introduce my understanding of the work of these twentieth century French scholars based on their original writings, as well as secondary and applied scholarship, focusing on the concepts key to my research.

Stivale (2005) introduces the key concepts of D&G's body of work making it a point to emphasize that he uses their work not only to show what the concepts are but also to show what these concepts do with and beyond philosophy. The point, he says in agreement with Goodchild (1996), is to extend the concept into other-ness not only to apply it to a specific problem but to take the idea itself elsewhere. For instance Stivale uses as conceptual framework the concept of friendship, as explored by D&G, as a link between essays by various authors addressing specific Deleuzoguattarian concepts within specific contexts. In simple words, he uses the idea as a means of organizing these disparate ideas into a cohesive book that takes these various contexts elsewhere. He links the interpretations and applications into friendship and encounters. In doing so, he employs Deleuze's idea of *Rencontres* (2005, p. 2), which is about thinking on how to find meaning in the occurrences of life.

I do not use this way of understanding 'encounters' in studying a history nor tracing a geographic chronology of art education in India but in figuring out what meaning might be made from encountering what exists in the current moment. The writings of D&G enable the dislocation of an uncritical reverence for *tradition*. By tradition, I mean ways of thinking and perceiving that have become set and accepted as *the* way of doings things within particular socio/historic/cultural geographies.

May points out that D&G's work is steeped in ontology, which is about how we see things or a "study of what there is" (2005, p. 13). In May's summation, Continental philosophy has, traditionally been about finding what how things be or are. Indic philosophies on the other hand acknowledge that any understanding of being can only be

understood through personal experience–something that cannot be generalized or unitary. We can only share our experiences of our personal journeys to map where we are headed and how we might be understood to be making progress. Through this process we adopt practices and theories that are read as most effective based on our predilections and build a flexible and meaningful social system. The whole of Deleuze's body of work, including his collaborations with the psychoanalyst Guattari, is much more like this way of looking, rather than other Continental philosophy. It is not about building up or breaking down, but about building around and across, and of finding paths rather than ends (Bento, 2003; Deleuze, 2003; Khalfa, 2003, pp. 1–6; Patton, 1996, pp. 1–15; Salanskis, 1997). In terms of research one might read this process as a sort of narrative inquiry, in Deleuzoguattarian terms, finding *Immanence* or what exists. It is about finding links and resonances between concept(ualization) of the way things appear to repeat, alter, evolve in the process of being–in other words, in their journeys of becoming meaning/philosophy/life (Deleuze, 1995a, p. 57; Deleuze & Guattari, 1996, p. 2,37; May, 2005, p. 21).

Assemblage.

Meaning making is an assemblage: "we will not ask for anything to understand in it. We will ask what it functions with in connection with….other things…"(Deleuze & Guattari, 1987a, p. 4) As with most of D&G's ideas, the concept of assemblage, translated from the French term *agencement* focuses on 'the *process* of arranging, organizing, fitting together" (Wise, 2005, p. 77). The idea of assemblage does not assume predetermined pieces that would be put together in a preconceived structure. Nor

is an assemblage a random collections of objects or notions. Rather, any assemblage has context and function. It is a cohesive structure because it can do something.

Paraphrasing D&G, Wise summarizes that we cannot know what an assemblage is until we know what it can do (Deleuze & Guattari, 1987a, pp. 26-35, 40-45; Wise, 2005, p. 78). Assemblages may be understood as *machinic assemblages*, or territorialized collections of meaning where the elements of the assemblage include the qualities present in the assemblage, along with its function (what it can do). Assemblages can also refer to systems of signs and semiotic systems that D&G call *collective assemblages of enunciation* (1987a, p. 504) that might include words and meaning, objects, feelings, affects and patterns: in short, signifiers. They are not wholes, which are unitaries that D&G reject. D&G posit assemblage in context of becomings. In A Thousand Plateaus (1987a, pp. 306–307) they explain,

> We are not at all arguing for an aesthetics of qualities, as if the pure quality (color, sound, etc.) held the secret of a becoming without measure….Pure qualities still seem to us to be punctual systems: They are reminiscences, they are either transcendent or floating memories or seeds of phantasy. A functional conception, on the other hand, only considers the function a quality fulfills in a specific assemblage, or in passing from one assemblage to another. The quality must be considered from the standpoint of the becoming that grasps it, instead of becoming being considered from the standpoint of intrinsic qualities having the value of archetypes or phylogenetic memories….A quality functions only as a line of deterritorialization of an assemblage, or in going from one assemblage to

> another….one assemblage does not have the same forces…of deterritorialization as another; in each instance, the indices and coefficients must be calculated according to the block of becoming under consideration.

Thus, assemblages are not objects in themselves, but because they are collections in specific contexts, they can be deterritorialized and reterritorialized. Wise (2005, p. 80) summarizes:

> Deleuze and Guattari write that assemblages have two axes. One axis is the creation of territory, on strata, thus moving between making (territorialization) and unmaking (deterritorialization) on the Body without Organs. The other axis is the enunciation of signifiers, collectively, moving between technology (content, material) and language (expression, non-corporeal effects). Assemblages are made and unmade along each of these dimensions.

Here, Body without Organs (BwO) refers to the "unfixed, shifting mass of movement, speed and flows" (p. 79) where the assemblage becomes dismantled and its elements circulate, as opposed to when the elements face the strata or surfaces of the layers where they exist. It is in facing the strata that these elements find structure and become organized into assemblages.

Through the example of the construction of a study on human-technology relationship, Wise illustrates how the concept of assemblage can help us understand how organizations and institutions, bodies and practices make, intersect and transform each other and how lines of flight might be opened up or shut down. D&G present the concept of assemblage as a metaphor for contemporary and future societies; a regime of

assemblages that are connected to each other and affect each other in a continuous machine of control and desire and the relinquishing or breaks in them.

Olsson (2009) builds a case for her use of D&G concepts in understanding how movement and experimentation helps us understand learning in young children by drawing upon the work of scholars who explore D&G to theorize pedagogy. For instance she points to Dalhberg's reading of the Reggio Emelia process as rhizomatic, and compares Mozere's idea of the collective researcher – a group that is driven to work as a collective driven by similar desires or a 'group-sujet' – to an 'assemblage of desire' that allows the building of a cohesive structure of practice and theory. Olsson also builds a case for her placement of the children in her study by calling our attention to Lind's idea of children's bodies as assemblages not only of physical organs but as assemblages of desires, processes and behaviors that in turn connect to assemblages of the environments they both come from and find themselves in and connect through assemblages of desire (2009, pt. 1, section 2). In her own study, Olsson puts forward the idea of assemblage of desires being multiple, within individuals and within society, and functioning and interacting simultaneously at several levels. To paraphrase: as they are *open to continuous movement* (emphasis added), they are open to a vast variety of experimentation in understanding how practice occurs, how meaning is made based on the various movements of desire of the children, the institution, the potential and the researcher's subjectivity.

I find that Olsson's use of the concepts of desire folded onto the concept of assemblage to analyze her data lends to a pragmatic clarity in her study and acts as a

positive illustration of employing Deleuzian concepts as analytical tools. In my own study, as I find out what the narratives I elicit do, I present assemblages of practice that make visible the pedagogical connections between machinic and enunciatory assemblages of theory and practice. Although D&G, in their examples, refer to assemblages as being machinic or of enunciation, I understand them as being a combination of both, especially, read through a postcolonial globalization lens. However, I acknowledge that in particular analyses, one axis might find more emphasis than the other, as is evident through the assemblages identified in this study. Through the scaffold of this research, I fold D&G's ideas of territory in assemblage onto its use in D&G's concept of space and onto postcolonial globalization theories of space and migration. This unfolds more clearly in Chapters Five and Six.

Rhizome.

Deleuze and Guattari's rejection of a singular or insular view of philosophy as a discipline, as well as their practice of linking and extending ideas across each other and other variables has been extensively documented and applied in and out of the field of philosophy. One might say the key to reading, understanding and applying D&G's ideology is to find islands and bridges of consistency and cohesion in threads and clusters of information and ideas; to find what makes a cluster cohesive is to work with the rhizome. To look, not for a central meaning, but for multiple meanings that collect and overlap to indicate a different idea. For example, D&G's exploration of the rhizome as makings connections among disparate ideas is illustrated in their work *A Thousand Plateaus* (1987a). This volume, along with *Anti-Oedipus* (1983) comprises the body of

work they call *Capitalism and Schizophrenia*. In this work they look for the bridges and intersections among various collections of knowledge, clustering ideas in different ways that make and negate existing ways of making meaning. However the ideas such as lines of flight, body without organs, becoming etc talked about in *Capitalism and Schizophrenia* are employed in other ways in conjunction and evolution with other works and ideas. The idea of *immanence* and *encounters* for instance find new life in the work *Negotiations* where Deleuze (1997) revisits the idea of difference and repetition, of the building of a rhizome as a process of negotiation in thinking, reading, creating, rejecting. The ideas of Bergson, Spinoza, Lacan, and Nietzsche are taken elsewhere by D&G's engagement with them, in the act of *folding* them or referring and applying them onto other concepts.

To read D&G's explanation of the rhizome is to read the metaphor of the tree and the rhizome. The tree is linear, vertical, finite, and hierarchical. It is genealogical, a tracing of what exists, has beginnings and endings, and is a product. The rhizome is lateral, has lines, is infinite, and symbiotic. It is anti-genealogical, is a mapping, has middles or bridges, and is a conjunction in a process of becoming. The tree is a flowchart, the rhizome a network. The tree displays unity in having a central trunk, although its many branches might indicate a pseudo-multiplicity. The rhizome has no center, only points of departure. It is multiplicity and rejects essential meaning. It "ceaselessly establishes connections between semiotic chains, organizations of power, and circumstances relative to the arts, sciences and social struggles….there is no speaker-listener…or homogenous linguistic community" (1987b, pp. 6–7). Deleuze and Guattari

propose a "principle of asignifying rupture" (1987b, p. 9) where a rhizome may be shattered but does not end, rather it begins again with one of the old points of departure or lines of flight, flight here signifying escape as well as leaks and flows into different directions and forms. As soon as one segment or line of the rhizome starts to get territorialized, unitary, hierarchical, it follows a line of flight away from its own dichotomy, creating or encouraging its own rupture, interruption; "Transversal communications between different lines scramble the genealogical trees" (1987b, p. 11). Every book has an inside and an outside that touches everything else. This outside and hence everything it touches is hence a possible part of the book, keeping it in a constant state of *becoming*. Further, D&G say, "If it is true that it is of the essence of the map or rhizome to have multiple entryways then it is plausible that one could even enter them through tracings or the root tree, assuming the necessary precautions (of avoiding any Manichean dualisms) are taken" (1987b, p. 14).

In collecting and reading my data, I fold personal history–the one narrative acting as a trace of multiple voices within a geographical context–onto the thought process on the practice of artmaking of the participants and those connected to them, and how this affects their teaching practice. I fold in also the impact of institutional support or its lack thereof on individual and departmental practice, on recruitment and morale. It is in perceiving the assemblage of these multiple explorations that significant meaning emerges, "to produce the unconscious and with it new statements, different desires…" (1987b, p. 8)

As my participants and I talk tracing our histories, making connections and

disconnects within each other's stories, we also map connects and disconnects in how we use terms like art, art education, nation, culture, art, Indian. This dialogue breaks down the fixed tree, the mimicry of one or many ideals that is Indian art-nation-culture, and trace the points of departure, the lines of flight that might produce a productive rupture, reveal the plateau- the middle, not a beginning or end-that is the continuous assemblage of thought, action and consequence in the practice of the multiple individual that is teacher, student, artist, woman, nation, region, wife, scholar, emotion, intellect.

Lines of flight, Space.

Research privileges certain paths of inquiry in a network of possible directions. The collection of metaphors called *A Thousand Plateaus* is an open-ended network of paths of inquiry. It is a process rather than a product that the reader might dip into. The authors use the idea of a plateau in that the event to which this idea is applied has not reached its climax described as a dissipation of energy; it is a sustained juncture at which critical mass is reached – 'an equilibrium of the moving parts of an open trajectory' (Deleuze & Guattari, 1987a, p. xiv) the point of which is to make the greatest number of connections possible. This process is dynamic not static, a sentiment that echoes the concerns of the field of qualitative research. I make this connection believing that the best kind of research seeks to present pathways instead of definitive answers that lead, inevitably, to exclusive ends.

The authors use the term flight to mean escape; not flying along a decided path but eluding, fleeing, leaking or disappearing into an unexpected quarter. A line of flight is a bridge, a trail that connects the departure or deterritorialization to that which is

departed from, and it is also a push, a *force* that enables the leaving of idea, creativity, meaning, from that fixed location and find associations outside of its own milieu. Lines of flight are evidence of movements and moments of de/re territorialization. Throughout *A Thousand Plateaus*, D&G make connections, constructing or tracing their rhizome through such lines of flight. In the words of Lorraine (2005, p. 145), "A line of flight is a path of mutation precipitated through the actualisation (sic) of connections among bodies that were previously only implicit (or 'virtual') that releases new powers in the capacities to act and respond."

It is in following these unexpected, invisible lines of flight from territorialized or specific locations that one might make connections to lines of flight from other locations and thus create new locations and forms, otherwise known as assemblages. Identifying and following a line of flight is thus an act of deterritorialization-a movement or departure. It must be clarified however that reterritorialization is not used as its opposite but rather as its affect: a re-assembly or (re) creation with some difference. D&G articulate the line of flight as molecular–fluid and segmentary-rather than molar–unitary but rigid. They exemplify this idea with the molecular being nomadic and the molar following a more military fashion, moving forward through frontiers (1987a, p. 222-3).

According to Lorraine, D&G employ lines of flight to allow us to trace previously imperceptible avenues, in order to create new maps of reality rather than interpret existing ones. However they also caution against the possibility of ineffectual lines of flight that only serve to re-trace existing arborescent ideas–D&G describe this danger as one of power or even prove destructive in that they take away from the transformative

potential of the collective. In their own words, this danger is one of "…a state of war from which one returns broken…" or an arrow that allows itself to be "recaptured….sealed in, tied up, reterritorialized…" (1987a, pp. 228–230)

Reynolds and Webber (2004) have employed the concept of lines of flight to think about the field of curriculum studies. In an attempt to re-conceptualize the field and take it elsewhere and other-wise, they invite contributions from authors who have sought ways of approaching curriculum theory that are alternative to the unitary focus on returning to a located essence of the field. The cohesion of the book itself lies not in a unity of a methodological, philosophical or disciplinary lens but in its search for a force that drives the authors to "gain insights of a dis/position that seeks to disentangle curriculum from its traditional dependence of formalities" (2004, p. x).

Working with the cohesion of a Poststructural framework based on Foucault, and Hardt & Negri's ideas of power within institutions, the editors present lines of flight in the form of methodological departures, while their spaces of intersection and overlap in social perspectives of race, class, gender, sexuality and disciplinary context. With the addition of a section called Thinking Beyond to each chapter, the reader is invited into the process of extending these lines of flight by the opportunity to further the assemblage which might be explained as the affect of making or linking connections. Olsson's study on early childhood education (Olsson, 2009) employs the idea of lines of flight in her reference to finding leakages in systems and of thought created through encounter. I have talked about this study more explicitly in addressing the concept of assemblage. In the narratives of my participants and in other forms of data, I follow the lines of flight

that enable a meaningful articulation of ideas and lead to an expanded understanding of the impact of Indian art education in larger social and geographical contexts. In order to do so, I must "cross the basic borders" (Pinar,1998 cited in Doll & Morris, 2004, p. 102) of disciplinary theorizing and identification of application for the study. It must also be acknowledged that there are lines of flight in these narratives that I have abandoned through exercising discretionary choice as a focused researcher.

In the chapter titled *A geology of morals* or *who does the earth think it is?* D&G introduce the concept that the act of folding does not necessarily form aggregates or change that which is being folded itself but may cause enough pressure that proximal elements may modify or be caused to compose different organs (Deleuze & Guattari, 1987a, p. 46). *The Deleuze Dictionary* describes folding as a sort of doubling of one's own thought onto the thoughts of another, Deleuze himself employing this idea most effectively on the works of Foucault and Leibniz (O'Sullivan, 2010).

D&G say that theories or ways of knowing are not made in a singular process or by individual effort. Thought is a negotiation of ideas among people and events, mediated by the happening of dialogues and events. It is extracting, overlapping, merging and defining from a stream of consciousness in and across time and space (Deleuze, 1997). We might reach this process of negotiation by folding ideas, disciplines, events and voices onto each other. This understanding is, for example, itself mediated by the overlap or fold in my own stream of consciousness in knowing-Deleuze mediated by my knowing-*Vedanta* philosophy.

In a poststructuralist convention D&G conceptualize space as *striated*, with structural delineations of discipline, policy, politics and linear temporalities of history, and *smooth*, with overlaps, blurrings, crossings, erasures and transgressions (1987a, pp. 46, 351-423). Nomadic movements across space are seen as alterations where deterritorialization "must be thought of as a perfectly positive power that has degrees and thresholds, is always relative, and has reterritorialization as its flipside or complement." (p.54)

Their metaphor of space includes the idea of *folds* that allow the meeting of exteriority and interiority in and across these spaces, allowing us to identify the events and happenings that act as folds themselves. The fold is the inside-outside, a rhizome where philosophical, pragmatic connections can be made transversally, beyond binaries. D&G employ this meaning of folding as a means of understanding self and subjectivity and of the understanding of relationships that emerge in the folding of our and other selves and subjectivities. When we cannot identify folds, they say, it might seem like subjects emerge from a void. In this case, an unfolding might reveal folds that in turn lead to new folds and possible foldings.

Semetsky (2007) draws together the philosophies of Deleuze and American philosopher John Dewey, to illustrate the process of becoming-research. Her work shows the way the previously un-related concepts of Deleuzian and Deweyan philosophy are folded together to form new ways of knowing, seeing, and doing in the context of education theory. As a methodology it maps the cartographic method –the spatiality of a geographic metaphor (p. xix) - common to Dewey and Deleuze. Her book is a folding

also of the geographical, philosophical and temporal spaces of American and European thought in connecting Dewey and Deleuze, poststructuralist and pragmatism. Semetsky's writing also reminds us that Deleuze and Guattari's use of Bergsonian multiplicity is neither unitary nor totalitarian.

According to Deleuze and Guattari (1987a) the abstract machine of language with its focus on langue and parole, word and grammar is tree-like, linear. It lends itself to hierarchy unless the internal pragmatics of linguistics engages with or is folded onto the pragmatics of non-linguistic machines – what we might understand as functioning, productive structures or systems. To be rhizomatic it must reveal itself as part of a larger machinic assemblage, and is about inter/trans/post disciplinarity and fitting into larger social contexts (1987a, pp. 90–91). In order to deterritorialize the expression and content of my data, it must be seen in relation to not only post/trans/inter/disciplines, but also the interiority/ exteriority of context

Bignall and Patton (2010b) employ Deleuze's idea of negotiations in charting fields of knowledge to chart the relationship between Deleuzian concepts and postcolonial theory by presenting a collection of essays on such research. One must remember that mediation and negotiation is the act of telling as well as the act of *listening.* This is vital to the 'speaking about' one reads in Spivak's (2006) critique of Deleuze and Foucault as well as the making space for speaking to be done. Bignall and Patton, as editors of *Deleuze and the Postcolonial* do warn, however, that the danger of reduction of Deleuzian ideas as piecemeal is the same as the danger of reducing postcolonial theory to a critique of a common past, presented through examples of

various nation-based manifestations. In essence, there is a danger of reading D&G's work in traditional arborescent ways that one might call a nomadization of thoughts; a mere transfer of Deleuzoguattarian concepts to postcolonial analysis instead of a synthesis or becoming of both through the process of folding. The lesson I take from this warning is to consider how to avoid an essentialist interpretation of the data I have gathered in this undertaking.

The anthology compiled by Bignall and Patton (2010a) presents ways in which Deleuze and postcolonialism "speak to each other" (p. 7) in the context of constructivism in this book, along with the acknowledgement that postcolonialism is caught typically between a "poststructuralist or deconstructivist impulse…'(Gandhi 1998 p. 11). This can be seen in the complication of Homi Bhabha's use of the term hybridity (Bhabha, 2004) when juxtaposed with Deleuze's use of the Same as repetition (Deleuze, 1995b) allowing a negotiation reading beyond the notion of hybridity as disruptive to the colonial project. This allows us to think about it more positively as a force of envisioning new spaces of becoming -a concept that I address in the next section of this text.

Becoming.

"We are not in the world, we become with the world" (Deleuze & Guattari, 1996, p. 169). As one of the more important concepts in Deleuzoguattarian ontology, becoming connotes the 're' or new in re-presentation of identity and meaning– the break in a unitary understanding of being. According to Stagoll, "becoming is pure movement evident in changes *between* particular events" (Stagoll, 2005, p. 22). This definition must not be understood to mean an interim or bridge, but rather a dynamic process of change

that carries in it temporal, spatial, kinetic forces and their interactions and affects. Thus, according to D&G, objects and states of being are products of becoming and that human experience is (or should be) about the constantly changing perceptions–or becomings– that constitute life. This concept is closely tied to production and conceptualization of postmodern western music and performance art that is more about the process of making, than a pre-planned outcome or ending (Parr, 2005; Swiboda, 2005). I find resonance of this idea in *Vedic* philosophy where the intended product of going through the cycle of life is understood to be the escaping the cycle of life by finding the divinity inherent in oneself. However, it is also acknowledged that this divinity might assume different forms and be reached through different paths for different objects based on the force, form and actions of the object. The focus of study, meditation, action and thought is thus on the process or becoming divine through experience, shared and applied knowledge. Thinking in terms of becoming is to think in relational terms as opposed to linear progressions. It is to think in terms of alliance rather than evolution. To come back to Vedic analogies, it is not so much about focusing on a fixed definition of being conscious but about focusing on the ways we are moving towards becoming consciousness (Vivekananda, 1980).

In Summation

This chapter provided the theoretical grounding of the concepts and development explored in this study. I began by articulating approaches that indicate the scope and problematics of defining difficult terms like Indian art education and Indian visual culture. Next, I set the key terms and concepts of the study, including Indian, art, culture,

and authenticity (of Indian, art, culture) within the epistemological framework of postcolonial, globalization theory, building a case for desegregating the two. Finally, I clarified the philosophical foundations that produce the ontological framework of the study: namely, Vedanta philosophy and select concepts of French theorist Deleuze and Guattari.

In the next chapter, I articulate my methodological strategy of collecting, analyzing and presenting the data that forms the body of this research study, providing examples of how I apply the methods to the data.

Chapter Three: Constructing the Study

Introduction

This dissertation asks: *How can we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization discourse?* There are two questions that follow from this primary question, namely,

- *How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education?*
- *How do postcolonial perspectives of emerging narratives of Indian art education, based on personal narratives of artist educators, inform a globalized discourse of art education?*

In Chapter Two I provided a literature review provide a framework to define key ideas and vocabulary in my research. In this chapter I lay out its methodological construction.

In *Deleuze: An Introduction*, May (2005) illustrates that the ideas of Deleuze are steeped in ontology, where "each work posits a new group of fundamental entities or reworks entities from previous works into a new context" (2005, p. 15). He highlights that for D&G ontology is not, like much western philosophy, about discovery but also about creation. This process of discovery and creation that goes into making individual

and collective stories or narratives of experience is filled with choices we make in accepting and discarding possible tangents and directions. The lines of flight that we follow or discard construct the way we make meaning or, as May puts it, indicate how we might live, or live other-wise. The construction of knowledge through the research process traces lines of flight towards methodological decisions in influencing what research does or what it becomes. In the following pages, I explain the construction of this study through a nomadic journey across borders of methodological practice. I then describe the process of data collection and method of analysis.

In poststructuralist ideology, methodology is not necessarily a singular construct. There is a pleasure of discovery and creativity in borrowing ideas from multiple discourses to construct an effective study in response to the demands of the research question. However, I am cognizant of Suddaby's considerable annoyance of and warning against methodological slurring (2006) while considering the methodological recipe for this research.

Narrative inquiry is a core concept in this study since it began as a critical reflection on my personal experience questioning professional practice and pedagogy. The rules of narrative inquiry as a methodology also provided an effective method of enquiring into other narratives and in reporting my interpretations of them.

I found methods of content analysis in grounded theory most useful in analyzing the data I collected through a process of coding and categorizing the three sources of my data: 1) Interviews, 2) recently trends in publishing in Indian art education, and 3) curriculum in the institutions in which the participants work. Grounded theory as a

methodology was suitable since it demands a concurrent process of data collection and data analysis. Thus the literature review and data analysis complement each other in an organic process, and the narratives of the participants lead to new sources of data in the form of published articles and curriculum.

Chapters Four and Five where I present, interpret and analyze the data, illustrate the location of the study in the borderlands of narrative inquiry and grounded theory to tell the stories that emerge (Clandinin & Rosiek, 2007). I expand on this idea later in this chapter.

Entering the Study with Narrative Inquiry

Postmodern and Poststructural research in education has, in narrative inquiry, found a methodology encouraging habits of the mind (Bresler, 2006) reflecting an ethic of care (Noddings, 2002) to create meaningful and non-judgmental dialogue. This bridges distances between the emotional and the cerebral, and between rigorous quality and aesthetic writing up of qualitative research. A narrative in the research context might refer to a certain kind of data such as a story revealed through a dialogic process like an interview. It might also refer to a format of reporting that is discursive rather than argumentative (Schwandt, 2007, pp. 201–204). Narrative inquiry involves an interdisciplinary approach in the empathetic drawing of meaning and value from stories of human experience. The core of my research lies in a desire to understand how artist educators live and work within, and contribute to specific discourses. In asking how we might understand Indian artist educator identity as assemblage, through narratives in contexts of postcolonial globalization discourse, I ask what makes us (artist educators) as

individuals. This then informs how we construct the field. I use "us" because this narrative dialogue includes self-study or self-reflexivity and memory to draw upon lived experiences (Butler-Kisber, 2010, pp. 62–81). It comprises individual stories that shape collective identities and actions, and form "the substance and texture (…) of our mode of being", leading us to understand real-world struggles and needs in specific contexts of place and culture (Burns-Jager & Latty, 2011).

This core is narrative inquiry. In its roots and current trends, this method of conducting research not only illustrates the potential power of personal experience and develops relationships between people and ideas, but also brings into focus questioning about power, representation, authority and voice in historic and current cultures and societies. Butler-Kisber (2010) summarizes the historical tracings of narrative inquiry by scholars such as Chase, Ellis & Buckner, Clandinin & Connelly, and Clandinin & Rosiek to point out that one trend in narrative inquiry is devoted to Deweyan pragmatics and the belief that experience is a process of negotiation or transaction and that one must return to the experience to go beyond it. "Knowledge generation is thus spatial, temporal and selective….and comes directly from perceptions of experience" (ibid 2010, p. 65).

Narrative inquirers express doubt about the generalizability of their research because it is selective and context specific. However, the validity of narrative inquiry has been documented at some length by various scholars through the depth of connection established between researcher and participants, the richness of detail and description in the narrative and in the reflexivity of the researcher in the form of detailed and thoughtful field notes, artifacts and documents produced in process of data gathering. Narratives

support subscriptions to the rejection of "a truth" and are advocates of a sense of justice in that they bring attention to causes and peoples normatively marginalized or rendered invisible. This is congruent with feminist, postcolonial and critical theorizing that urge a recognition not only of the existence of the stories of others but also of other ways of hearing, telling, and experiencing stories (Adichie, 2009; Kenway & Fahey, 2008; Stone-Mediatore, 2003).

A series of interviews with research scholars, for example reveals the urgency in the current socio-economic and socio-political and socio-cultural climate to consider how to globalize the imagination, or as Appadurai puts it, to understand the difference between the "globalization of knowledge and the knowledge of globalization" (Appadurai, 2001, cited in Kenway & Fahey, 2008, p. 36). Massey voices the recognition that there is a privileged rhetoric in the knowledge produced and shared in globalization discourses (2008, p. 73). Ong proposes understanding (researching) the experience of being human or understanding "the global" as a way of being as opposed to experiencing "globalization" (2008, p. 87). Rizvi, in the same anthology, presents the perspective that while postcolonialism might be understood as historically rooted, the globalized mind is mobile and thrives on interconnectivity of social and cultural experience, allowing us to go beyond a rooted local and heteronormative global knowledge (2008, pp. 101–114). I respond to these calls to globalize the research imagination in the construction of my research in its ontological hybridity, analysis and interpretative presentation.

The personal experience that forms narrative inquiry comprises databases formed by interviews, journals, and autobiographical notations. As Lather points out, "truthiness" in narrative inquiry, like most qualitative research, remains suspect (Lather, personal communication, 2011). From the perspective of an Indic ontology, this understanding of science and qualitative research as dichotomous can be rejected. The Buddha in the *Kalama Sutra* (*Anguttara Nikaya*, III. 65) says, "It is proper for you to doubt ... do not go upon report ... do not go upon tradition ... do not go upon hearsay." In this worldview, experience provides validity since this philosophy works on the assumption that each person's understanding of a truth is subtly unique although that truth might be related to larger generalizable truths. This idea is parallel to that of particularizability. Deleuze and Guattari's theory of rhizomes in *A Thousand Plateaus* (1987a) also finds a parallel of a shifting, unknowable truth as experience of truthiness in the resonance physicist philosopher Fritjof Capra finds between the principles of modern physics and one version of Hindu cosmology (1972). He explains,

> In Indian philosophy, the main terms used by Hindus and Buddhists have dynamic connotations. The word Brahman is derived from the Sanskrit root *brih* - to grow- and thus suggests a reality, which is dynamic and alive. The Upanishads refer to Brahman as 'this unformed, immortal, moving', thus associating it with motion even though it transcends all forms.' The Rig Veda uses another term to express the dynamic character of the universe, the term *Rita*. This word comes from the root *ri*- to move. In its phenomenal aspect, the cosmic One is thus intrinsically dynamic, and the apprehension of its dynamic nature is

> basic to all schools of Eastern mysticism. They all emphasize that the universe has to be grasped dynamically, as it moves, vibrates and dances. The Eastern mystics see the universe as an inseparable web, whose interconnections are dynamic and not static. The cosmic web is alive; it moves and grows and changes continually. (p. 15)

I posit that these positions can be interpreted as Poststructural and postmodern in that they encourage dissolution of disciplinary striations, although the sources are generally understood to be more soteriological (concerned with salvation) than logical. In this application, they break down boundaries in conceptualizing research as well as judging quality and validity of research across these fields. These concepts of the consideration, construction, and dissemination of research as narrative connected to Deleuzoguattarian concepts working towards a globalized imagination find exemplars in the work of educational scholars such as St. Pierre (2004; 2011, 1997), and Cole (2008), among others.

Defining the Study

In the process of interpretive writing, language plays an important part in conveying meaning and ways of thinking. In this sense, ontological hybridity as employed and explored within this study is very much about linguistic choices and constructions. This is reflected not only in my auto-ethnographic location in the research but also in the ways I re-present the narratives within the data.

Having entered the study from the perspective of a self-reflective or auto-ethnographic narrative, I imposed selectivity and outlined the limitations or delimitations

of the research by identifying it as case study. Given the vast landscape of K-12 education, higher education, art in community, museum education, craft traditions and arts administration concerns that fall under the umbrella of art education practice, I narrowed down the range of the study to urban centers, reflecting my own cultural-spatial experience. Based on a review of published materials in journals and historical surveys and reports, I then narrowed down my definition of contemporary art education practice to the following temporal and spatial considerations within urban India:

1. Major degree-conferring visual art programs, most of which are based on art movements in modern India
2. Major living centers of craft that include education centers
3. Sites where funding for art and craft development is available and growing, reflected in significant artist residency programs and exhibition spaces
4. Centers for arts-based activism and advocacy through non-government organizations (NGO) and not-for-profit organizations (NPO).

I then narrowed down the sites of study to Chennai in the south and New Delhi in the north, based on my own genealogical connection as an artist and educator to these two cities, the fact that all four of the above categories are well represented in both sites, and that their vastly different cultures would allow an interesting comparison and contrast, adding a layer of richness to the study. I employed triangulation in collecting my data to ensure validity by acknowledge perspectives alternate to those of the participants' voices, in mapping the field of Indian art education. For instance, the pedagogical reflections of most of the participants reflect a history of the establishment of

modern art schools in independent India, the development of which I have described in the literature review. I return to published histories charting the methodologies of these schools and read them against the narratives of my participants to glean the differences between an art-historical and art-education perspective. This analysis unfolds in my data presentation described in Chapter Four.

In addition to interviews from volunteering participants and to an extent from snowball sampling (Noy, 2008) where further participants or sites of study are suggested by the data itself, I followed grounded theory methods of allowing my data analysis to lead to further sources of data collection. Thus I analyzed emerging trends in recent arts-based publications for perspectives on art education in India. I also turned to study trends in the documentation of curriculum development at the institutional level in these sites.

To invite interview participants I composed a letter explaining the premise of my research and invited interested teachers to share their experiences with me (Appendix B). Following the formal protocol of educational institutions in India, I approached the heads of the institution and obtained their permission to approach the appropriate departments. I was then invited to give a brief presentation to the visual art/culture/communication teachers where I handed out a sample questionnaire to inform them of my planned line of questioning. These questions laid out broad interests that guided the interview process but were not the interview questions themselves. These questions sought to understand:

1. How the participants identify themselves: as artist, teacher, art educator or another label.

2. How their initial encounters with art education in India shaped their current teaching practices. In the actual interviews, this section took the form of questions such as:

   a. You have identified yourself as an art educator since you are participating in this study and this is the term I used. What does this term mean to you?

   b. What has your journey been in becoming an art educator?

   c. Can you talk about this journey in context of your own studies?

   d. Can you talk about this journey in context of your professional practice?

3. How the participant continues to connect with the development of art in India, if their practice reflects issues connected with contemporary India, and how their practice informs patterns in the study of Indian art and culture in India. This section unfolded during the interview into questions such as:

   a. What are some of the key readings or philosophies that have led to your idea of how to teach?

   b. Can you describe a syllabus / curriculum you are particularly proud of that dealt with Indian art/design?

   c. What would your "ideal" curriculum look like?

   d. What are the key themes and issues you like to focus on in your teaching?

   e. How do you keep abreast of the developments in your field of work?

4. What directions they feel are important to pursue in this dialogue. In recognition of my insider/outsider position in the study this section invited the participants to lead the direction of the inquiry with questions like:

a. In a study like this, what would *you* want to ask other artist educators, or want to be asked?

b. What issues felt most important to you in this conversation?

The invitation letter had my email address and a local phone number on it so interested parties could contact me anonymously. I received a good response from most of the institutions I visited with several teachers expressing a willingness to participate. I was able to interview with people with a range of teaching experience, from first year artist educators to very senior faculty. These participants also reflect multiplicity in the kinds of practice they do, since most of them straddled venues and disciplines in art education. My participants include teachers of theory – art history, aesthetics, and art appreciation – and those who teach studio arts and crafts – textile, graphic design, the plastic arts; teachers who balance workdays in K-12 and higher education settings with personal studio practice; and those who work with NGO and NPOs and local communities as well as handle administrative duties. It became clear early on that this straddling of multiple venues and job-descriptions is not unusual.

Gathering Data

The Interview process

I spent about six weeks each over two summers in each city conducting interviews and gathering other sources of data. Each person I interviewed gave me at least two sessions of between sixty to ninety minutes each. This was a timeframe that I conscientiously adhered to, for consistency. I obtained signed consent to visit the teaching sites of the participants to get a visual of their teaching practice although that is

not a formal part of the data. Rather this was to get a sense of who these people were in their workplaces. I followed a script in explaining the objectives and process of the interview to every participant (Appendix B) and obtained written or verbal (recorded) consent to record the interview sessions (Appendix C). Some granted me permission to videotape the interviews while others consented only to audio records. I was able to glean a lot richer detail and nuance from revisiting physical gestures, facial expressions, and body language while transcribing and analyzing the videotaped interviews. For the audio taped sessions I relied more on memory for these physical gestures and responses, turning to my field notes and journal and the kind of nuances I heard were often in the pauses and silences rather than from visual evidence. I used a smartpen with microphone (Livescribe Pulse pen) for audio recording and a pocket video camera (Kodak zi8) with a lapel microphone for the video recording. These tools proved to be invaluable to me in my necessity for traveling light, as I was moving often in these trips, nationally and internationally. This was a practical consideration I had not recognized earlier.

Even though I conducted my data gathering in urban India, having these technological tools acted as a reminded of my position of privilege and power as a researcher especially since some of my participants spent time talking about access to or lack of access to technology in their own teaching and research work. Using this technology I was able to back up my data and work simultaneously on my data collection and analysis, since the smartpen allowed me to link my notes and questions to the audio, allowing for immediate and accurate reflexivity. To ensure security and confidentiality, I uploaded the recordings to password protected files on my computer into individually

marked folders (numbered by participant and date of interview) and then to a password protected back up disk, deleting them from the recording instruments before each new interview.

After personally transcribing the interviews, I erased the original files from my computer and coded the names of each participant to protect their identity unless they gave me permission to use their own names that would then identify the institution in the study. This was a relevant issue because in some of my interviews I was studying up (Nader, 1972; Ostrander, 1993; Priyadharshini, 2003), that is, I was interviewing senior educators and administrators. In these cases, the authority of the speaker has significance in establishing historic or paradigmatic perspectives in the study or is in some way representative of the construction of the field. For example, one of the participants in the study is the founder and head of department of the only art education program in India and thus provides a pivotal perspective in the research. In the presentation of data however, I included these voice in the composites to prevent hierarchy of voices or striations of gender.

My field notes, which I recorded with the smartpen, are also uploaded as password protected electronic files for confidentiality in conformity with the IRB protocols approved in the study. In the process of transcription, I phonetically translated parts where communication was made in Hindi or Urdu language, to keep the original text. I then translated the content into English placing the translations within brackets.

The interview process itself began with my providing each participant with a list of questions that provided context to their location in the study. The participants were

free to choose the order in which to convey this information or add to it if they wanted. These questions made inquiries such as:

1. What do you teach and to whom (what population and level)?
2. How long have you been teaching?
3. What is your educational background (or, what is your educational trajectory that brought you to this point in your career)?
4. The invitation to participate uses the term "art education". How do you understand this term?

The interview questions themselves were based on the broad topics that I have already listed. However the phrasing or wording of the interview did not follow a set format. Rather the dialogue happening in the moment guided the structure and order of the questions since, "…prompted by the researcher, a practitioner may concoct a narrative, thereby revealing to the researcher the narrative devices in practical use" (Czarniawska, 2004, p. 50).

I conducted seventeen interviews in the two sites in India and also interviewed two participants who like me had begun their lives and careers in India and become art educators in the United States. I included this aspect to temper my own biases as the lone outsider in the study but have excluded those voices in this study for manageability and consistency.

Scanning the discourse on art education

I researched recent publications within the last ten years under the heading of "art education" from key arts research institutions in India to identify trends in the discourse.

Although I had explored these sources as part of my literature review, an analysis of my participants' experiences sent me back to study some of the activities of these organizations more closely, in terms of their connection as a scaffold or resource for artist educators. These are IGNCA, NCERT DEAA and CCRT located in New Delhi. I also draw upon scholarly articles published in the most visible leading and emerging Indian art magazines – namely, Art India, Art and Deal, Art Varta. I found this a productive way to analyze the issues focused on within their covers in comparison to the issues raised during the interviews and to gauge the accuracy of the educators' socio-historical perspectives within their personal narratives.

Following directions in formal curriculum

Given the formal institutional frameworks within which my participating art educators function, it was vital to consider the directions indicated by curriculum published by major administrative bodies in Indian educational bodies. Following grounded theory methods of simultaneous data collection and analysis, I pursued trails indicated by the participants and studied the curricular guidelines developed and being developed by such organizations as the National Council for Teacher Education (NCTE) and the Center for Cultural and Research Training (CCRT). I also study the syllabus for the undergraduate and graduate art education program created by Jamia Milia Islamia Faculty of Art's Department of Art Education. Although the data is presented in context of the interviews as part of the narratives in Chapter Four, a synopsis of my findings is presented in more detail in Appendix to Chapter Four (Appendix D).

Content Analysis

Charmaz (2001) points out that an ongoing evolution of a research based on an interactive process of data gathering and data analysis is characteristic of grounded theory methods of the analysis of data. She lists the distinguishing characteristics of grounded theory as 1) simultaneous collection and analysis of data, 2) the creation of codes and categories from within the data rather than from preconceived hypotheses, 3) memo-writing or analytical writing on the emergence of categories from the data, 4) theoretical sampling rather than descriptive case studies and 5) an ongoing literature review. The most important rule of grounded theory, according to Charmaz and Glaser is to study emerging data; to transcribe your data yourself and to make notes and observations on it: to be fully aware of what is being said and how its being received and interpreted, at all times.

I recognized this process to be one that occurred quite naturally into the scope of my research and I have illustrated this in the preceding pages. As a grounded theorist, I generated data by investigating aspects of life and terms that the participants seemed to take for granted. I sought clarification of meaning of terms used that might otherwise have remained implicit. For instance, after the very first interview I conducted it became clear that I needed the participants to clarify what they understood by the term "art education" and if they were unclear about my use of the term, how else they identified themselves professionally. One senior scholar who I identified and invited as an art educator, for instance denied identifying with the term. Rather she identified herself as a cultural worker and declined to participate as an art educator.

Based on the memos I wrote during the process of data collection and review of literature, I noted some identifiers of pedagogical practice. For example, during their interviews, participants shed light on these core concerns:

- The genealogical journeys of their teaching philosophy
- The motivations driving them to do what they do
- Their conceptualization of the content they teach
- The resources available to them and how they find them
- The ways in which they process what learning is needed by their students and by the field itself
- How they assess the effectiveness of their teaching practice
- What they identify as lacking in their support systems and how might this be remedied or alternate support systems found within available resources.

Through these readings, I identified four broad lenses of analysis. These were *socio-political, socio-economic, socio-cultural and spatial-temporal contexts* and most of the content lay within them. These lenses acted as a sort of anchor as I immersed myself into the data, which can be an intimidating process.

I then began indexing the data. Indexing is data management, not data analysis. It is a process that determines whether or not the data is worth mining for the particular project at hand. It refers to description or summary of key points that act as a reference to the transcription where one might break down the transcript into blocks of text ordered, say by chronology or emotion (Demerath, 2006; Saldana, 2009). I first performed line-by-line coding in the transcripts, highlighting sections and words I felt

indicated something significant, indexing anger, hope, frustration etc as *emotion*, and terms like learnt, made, gave up, created, fought for/against as *action*, etc. I reminded myself that, "Coding is the pivotal link between collecting data and developing an emergent theory to explain these data" (Charmaz, 2001, p. 341). Performing line-by-line coding kept me close to the data, and prevented my forcing pre-conceived, judgmental or artificial interpretations onto the data. (ibid). Certain codes emerged from this indexing of the data and as I continued through individual artifacts, across the different forms of data. Some emerged as more significant while others receded as secondary. I found myself looking not only for patterns within the data but also for breaks in pattern and from these readings, categories emerged from the data which I could then work on interpreting. I kept in mind that "...grounded theory seeks not only to uncover relevant conditions but also to determine how the actors respond to changing conditions and to the consequences of their actions. It is the researcher's responsibility to catch this interplay" (Corbin & Strauss, 1990, p. 5).

So when senior teacher Aarti remembers that "...in the late 70s early 80's, from 75-80, when I was studying there all the stalwarts...were teaching there (…) and their methodology of teaching was not teaching you to draw and paint the way it happens here in City Christian College; there was more." (Aarti transcript, lines 59-62), I assigned an internal code indicating *a sense of pride in professional achievement and recognition as inspiration*. Noting that this occurs across several interviews, this developed into a subcategory of *socio-political perceptions of power for artists as teachers*. Similarly, when Aarti recounts, "I was posted in 3 different places but taught in 2 different colleges"

(Aarti transcript, line 54-55) I note her identifying husband's job related moves as her own although she had professionally been uprooted. Not “we were posted” but “I was posted”. I noted these kinds of conflations in other narratives of female teachers and create a subcategory of *socio-cultural gender positions*. Through this process of coding and categorizing, three categories of analysis emerged.

1. Vision, which indicate conceptual and philosophical directions of the field.
2. Motivation, indicating the personal and professional, intellectual and emotional drives of the participants, and
3. Scaffolding, which points to the available or lacking support for practitioners in the field.

Thus, I worked inwards from two directions. I acknowledged the social factors I entered the study into, these being socio-political, socio-economic and socio-cultural concerns. On the other hand I clarified that these were valid factors by performing grounded theory methods of analysis on the data. To illustrate the development of my analytical process, the data revealed codes like

- Gender perceptions
- Class perceptions
- Geography-specific cultural perceptions

that I identified as the subcategory *Socio-cultural factors.*

Socio-Political factors included codes like

- Current and past education structures
- Lack/access to resources

- Lack/access to power (which included collaboration and collegiality)
- Issues of policy

Socio-economic factors were revealed to be ideas of

- Support or investments in physical resources
- Support or investment in idea development
- Support or investment in advocacy platforms and
- Issues of policy

Based on these subcategories and codes and an organic movement between memo writing that enabled me to break apart these developing categories while defining them and their changes, I organized the data under the categories of Motivation, Vision, and Scaffolding. To quote Charmaz, "Memo writing is the intermediate step between coding and the first draft of your completed analysis" and helps look at coding as a process rather as a sorting of data, helping articulate analysis within one case and across and beyond individual categories and cases (2001, p. 374). Thus, in analyzing socio-cultural contexts of gender in Aarti's observation about her female students,

> *Once they get married, they move into a family environment where they will not get a studio space or the money*. So in the initial years somebody has to support them, they need the money for the canvas and paint. So over a period of time I find even very talented students are dropping on the way and only 5 or 6 are able to sustain that and that too because they are attached to it. And if they begin to sell then they can make (it)...*you know its very hard to ask fathers and husbands to support you for a long time in that* (Aarti transcript, lines 343-349, emphasis

added)

I write a memo that recognizes that in talking about her background Aarti traces a geography of gendered expectations indicated in her movements from Southern India to Northern India and back. She moved as daughter and as wife, altering and adapting her work and career map in light of these expectations, perhaps not unquestioned but apparently accepted and not necessarily as a negative development. As student, artist and teacher she experienced what I see as a Deleuzian repetition and difference in othering. So within Aarti's narrative lies a narrative of gender that might possibly be a line of flight into issues of economic and class privileges in the gendered nature of Indian art educators. This is also seen in her recognition of the likely trajectories of her students. This internal dialoging between memo and data creates a theoretical sampling, leading to a firm definition of sampling through constant comparison, and leads to firming them into concepts. These concepts when connected lead to solid theory via "adequate" analysis (Charmaz, 2001).

Interpreting Data and Building Theoretical Concepts

Clandinin and Roseik (2007) highlight the particular characteristics of narrative inquiry as a methodology by contrasting it with Poststructural paradigms. Employing a Foucauldian power-knowledge relational critique, they remind us that while Poststructural research paradigms reveal the connections between power and human interests and actions, they are not pragmatic like narrative inquiry's purposes. They do not necessarily seek to offer alternative practices; rather they seek to redescribe what is. So while poststructuralist research seeks to re-describe to offer new ways of knowing,

narrative inquiry actively seeks to not only offer new ways of knowing but also to offer possibilities of new ways of being, by offering to be a resource to be used in the pursuit of....ameliorations of experience. There is no presumption, however, of a transcendent perspective to that which exists- merely a possibility of an alternative (2007, pp. 51-55). Through this explanation, the authors illustrate the place and appearance of borderlands within research methodologies. I keep these borderlands in mind as I examine my own research agenda against that indicated by the data.

I acknowledged transversals of D&G's concepts and *Vedanta* philosophy in describing the ontological framework of this study. These begin to unfold in the process of analysis and interpretation that unfolds in Chapters Four and Five. I established in Chapters One and Two that I am drawn to the conceptualization of D&G because I find the ideas compatible with Indic ideologies. D&G present the idea of the rhizome as a non-linear anti-arborescent structure that denies singulars and binaries, as extending outwards rather than upwards and as a sustained, cohesive structure. The essence of *Vedanta* is rhizomatic by this definition since there is an allowance for meaning to emerge through experience. It works around linear systems of histories and artistic and linguistic influences and works with multiplicity in methods, relying on experience. Linguistically for example, in western terminology, art and craft are separate and in some contemporary practice, this is true in India.

However, according to traditional texts, there is no distinction between the two– rather the term used is *kala* and it encompasses both art and craft, since both are supposed to have form and function in everyday life. There is no distinction between artist and

craftsperson, rather there is the image-maker (the master-artist who conceptualizes and the one who executes or makes the *kala*. This is an important consideration in interpreting and translating sections of data that use this term, within a globalized imagination (Kenway & Fahey, 2008). In postcolonial globalization discourse, the employment of language in representations of *other* cultures is an important consideration, since it can very possibly silence or undermine a way of perceiving and constructing knowledge. My interpretation of this silencing and voicing is part of the assemblage of Indian artist educator narratives.

Formatting the Presentation of Data or Mapping the Landscape.

The map is not the territory -Alfred Korzybski

I began this study with the knowledge of only one existing program of teacher education for visual arts in India. This was the Art Education program that is part of the School of Art at the University Jamia Milia Islamia in New Delhi. While living and working in the United States, I researched on the world wide web, asked professionals in the field, both teachers and artists, and those who answered to both these labels but found little information on other such programs.

During the process of conducting this research over two years however, I was struck by two revelations: one that administrators I spoke to at major cultural institutions at my sites of study, namely Chennai and Delhi, were not at all impressed by my ignorance of several programs of what they called 'art education' in existence in India and hastened to direct my attention to them. A detailed articulation of these findings is provided in the Appendix to Chapter Four. The second revelation was that none of the

art teachers I spoke to seemed to be aware of most of these programs. What were the missing links I wondered, and how might I sort through the confusing maze of information I was amassing and present it as creditably as possible? Pondering upon this problem and reading the transcripts of my interviews, it became clear that I needed to make some connections between the data I was collecting from institutional research sources and the interviews, to validate and balance the teachers' perspectives with administrative and curricular points of view. The narratives of art education and teacher identity presented in the chapter, including narratives of pedagogy, emerge from such juxtapositions and not just the interviews alone. I found that the data identified within India as 'art education programs' falls into two broad categories, the synopses of which may be found in Figures 1 and 2, the details of which are laid out in the Appendix to Chapter Four.

- Key trends in institutional and organizational research on art education in India. These include documentation on the need, impact, and goals of art education in India. These documents fall approximately within the time frame of 1995-2012. It must be acknowledged that this is a very incomplete list of sources but within the scope of this study provides an adequate indication of the currents within the field. (Figure 1)
- Major programs offered under the nomenclature art education–these are workshops, diplomas, degrees and publications offered for teacher education in the visual arts. Again, it must be understood that this is an incomplete list of sources but within the scope of this study is a pointer of the scope and direction of the field. (Figure 2)

Figure 1.

UNESCO	United Nations Educational, Scientific and Cultural Organization
NCERT	National Council for Educational Research and Training
CCRT	Center for Cultural Resources and Training
IGNCA	Indira Gandhi National Centre for the Arts
IIC	India International Center (New Delhi)
UGC	University Grants Commission

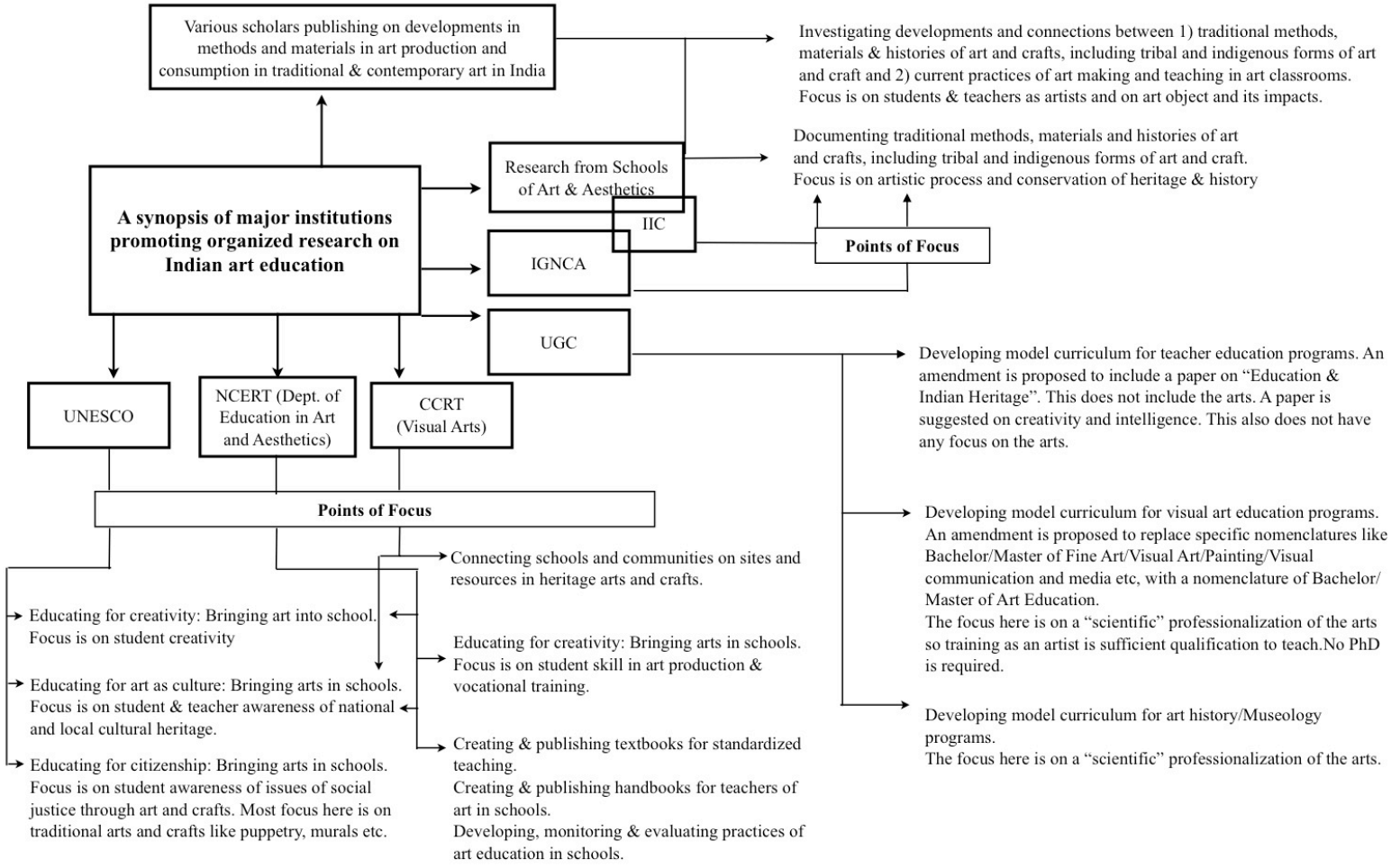
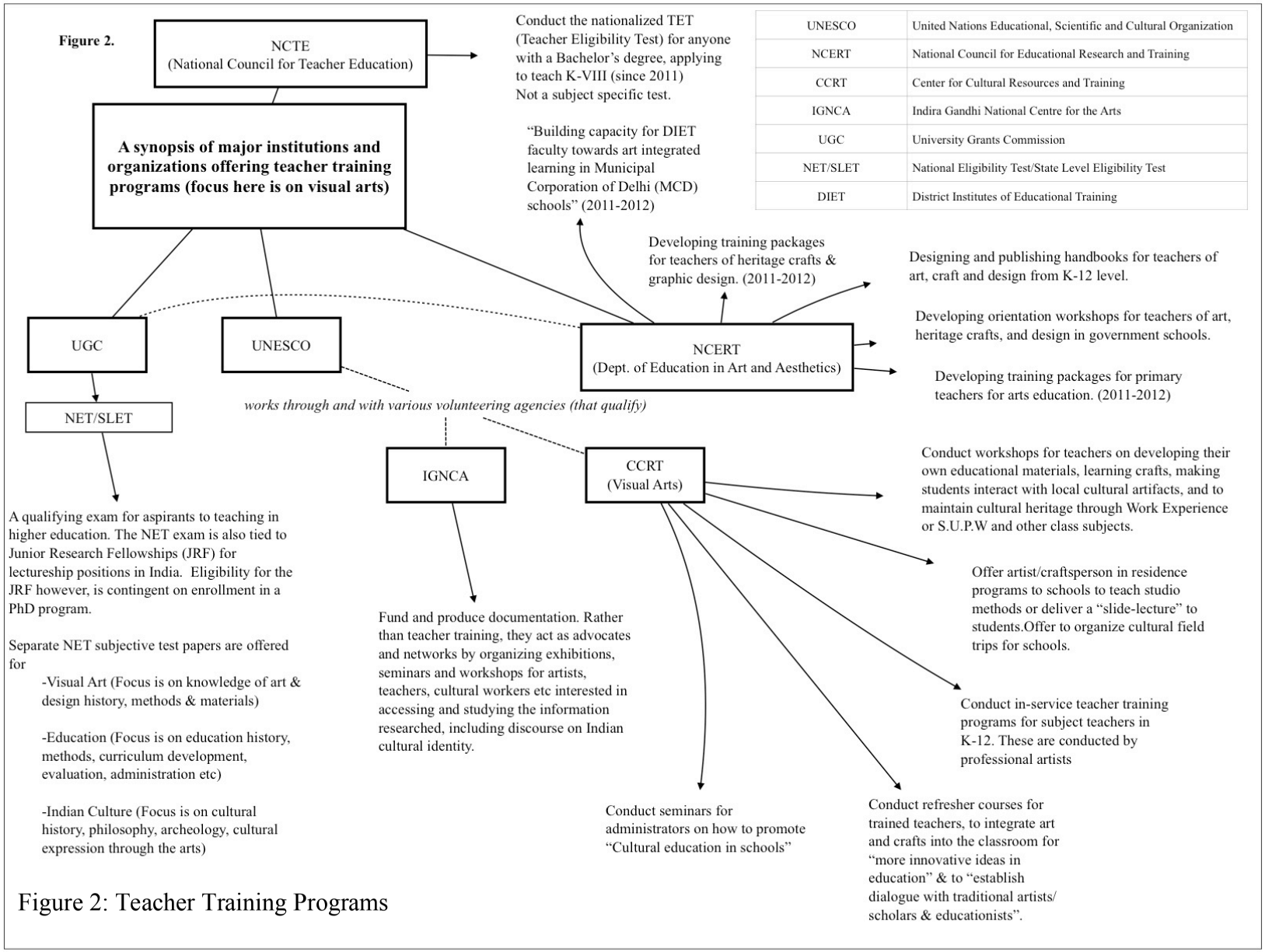


Figure 1: Research Organizations Overview

Figure 2.



UNESCO	United Nations Educational, Scientific and Cultural Organization
NCERT	National Council for Educational Research and Training
CCRT	Center for Cultural Resources and Training
IGNCA	Indira Gandhi National Centre for the Arts
UGC	University Grants Commission
NET/SLET	National Eligibility Test/State Level Eligibility Test
DIET	District Institutes of Educational Training

Figure 2: Teacher Training Programs

To create a triangulated study, I insert my findings on these two categories within the voices of the teachers to create more complete narratives of practice and ideology.

I interviewed seventeen visual art educators in Delhi and Chennai, whose practices span school, college, museum and community centers, studio art, crafts, design, art history, and aesthetics. The institutions they work in–and many of them work in more than one–range from public to private ownership and administration, and range from secular governmental institutions to those with religious affiliations. The names of the participants are coded. The names of the institutions they work for are also coded to maintain confidentiality and to indicate the nature and affiliations of the institute.

As I mentioned earlier in this chapter, I noted certain echoes as well as differences in the individual narratives that pointed to broad categories while sorting through the data. Sorting through the emerging codes and categories using methods of grounded theory and narrative inquiry, I recognized patterns in which participants' experiences and opinions were being echoed or were differing from each other. These were

1. Patterns of learning: these include educational backgrounds and routes to current practice, socio-economic and socio cultural influences including family value systems, class and caste affiliations, religion and geographical locations.
2. Patterns of teaching or pedagogy: these include teaching practices and beliefs based on ways of learning, as well as perception and experience of available resources in the field.

3. Patterns of Ideology: these include issues that emerge as most important in considerations of personal and discipline-wide practice. These reflect socio-political and socio-economic as well as socio-cultural positions in the data.

I deliberated on how to present the layered narratives emerging from these patters. A solution was called for that reflected not only the various meetings and breaks in the network of data before me, but also allow for participant confidentiality. The field is rather thin in my sites of study and given the political and personal nature of some of the interviews, it would not be hard to trace some of the dialogue back to the speaker if one was inclined to do so.

My ontological inclinations towards Hindu-centric aesthetics and ontology manifested themselves as I began visualizing personifications in the form of composites of the data showing me the emerging narratives. The meaning and function of a deity and the aspect of philosophy it explains is entwined with its form and iconography; it is, in a way, a visualization of data. I visualized the narratives of my data in the form of characters that were composites of these patterns. Visualizing these composites allows me to engage these narratives in dialogue with one another, possibility and flexibility that I find has powerful potential as a researcher. In framing these narratives, I understand that I recognize these narratives over others that the data contains, because of my own experiences and journeys; therefore I am very much present in these composites as learner, teacher, artist, and educator. The assemblages of teacher identity in my analyses reflect me as well as they do the participants.

The three composite characters are described as follows:

The name Vidya, in Hindi, means knowledge. The fictional character so named personifies the voices of the senior teachers I interviewed and as a composite character reflects the following pattern in the professional journeys of the participants: she is a practicing artist, trained as a fine artist and has up to or more than 10 years experience teaching studio art in K-12 and higher education. She holds a terminal degree, such as a MFA or PhD.

The name Shakti is synonymous with power and action. She is a composite of the junior and novice teachers and reflects another professional path. She has an educational background in studio practice other than in fine arts programs. In other words, she is trained in communications and design programs, has some background in a theory program like art history or aesthetics and holds or hopes to work towards an advanced degree like a PhD. She has not more than five years experience working in either/both K-12 and higher education.

Neeta in Hindi and Sanskrit refers to disciplinary rules and boundaries or alludes to those working within rules and boundaries. This third character is a composite of the artist/designer and art historian who has extensive experience working in community and NGOs. When working within an institutionalized teaching program, she is, for the most part based in a non-studio based department but has, when required taught theory courses as well. In naming these composite characters, I acknowledge the three categories of narratives they reflect: learning (Vidya), teaching practice (Shakti) and defined ideological spaces (Neeta). The process of constructing these composites is illustrated in Figures 3-6.

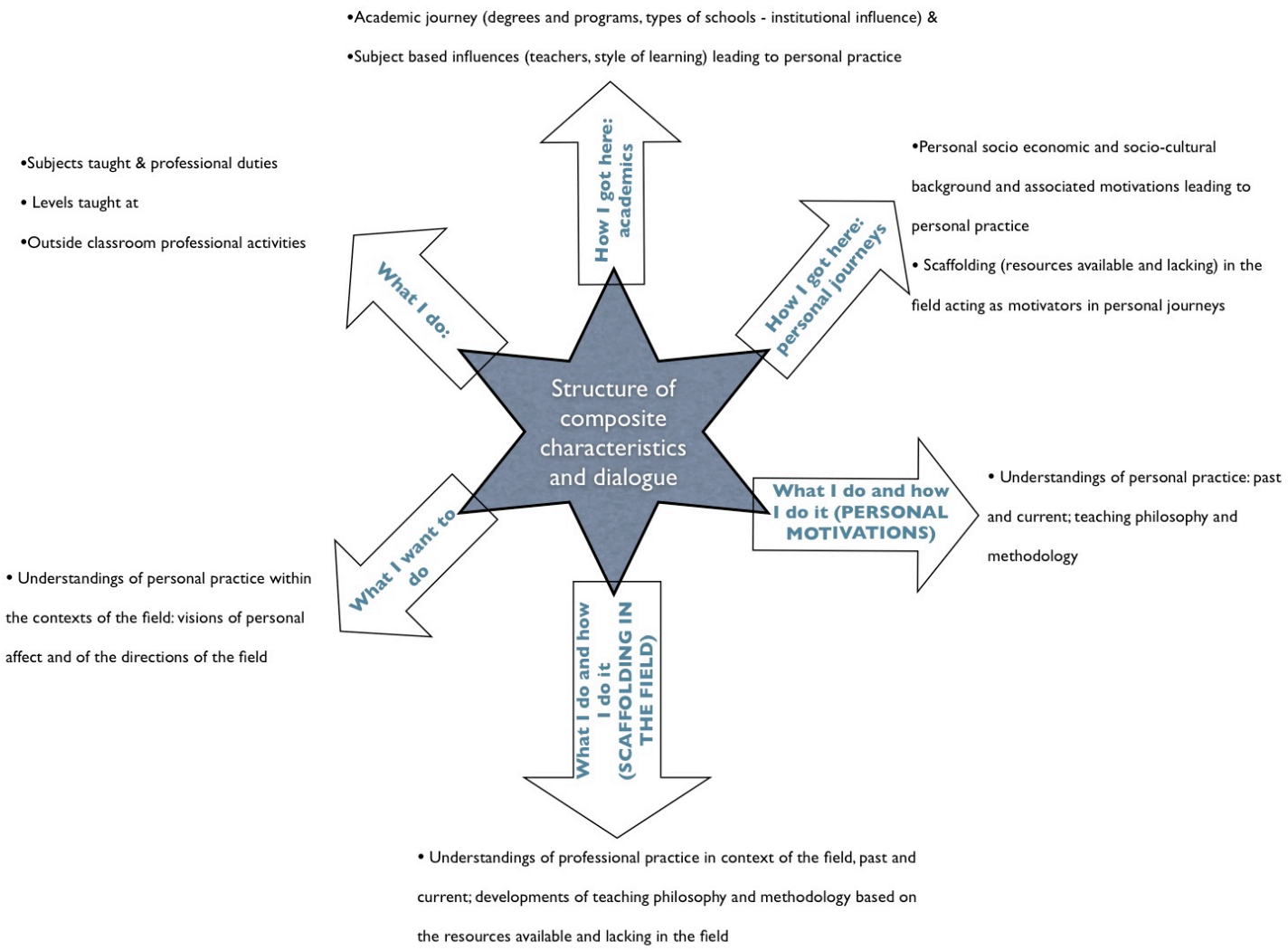


Figure 3: Structure of composites

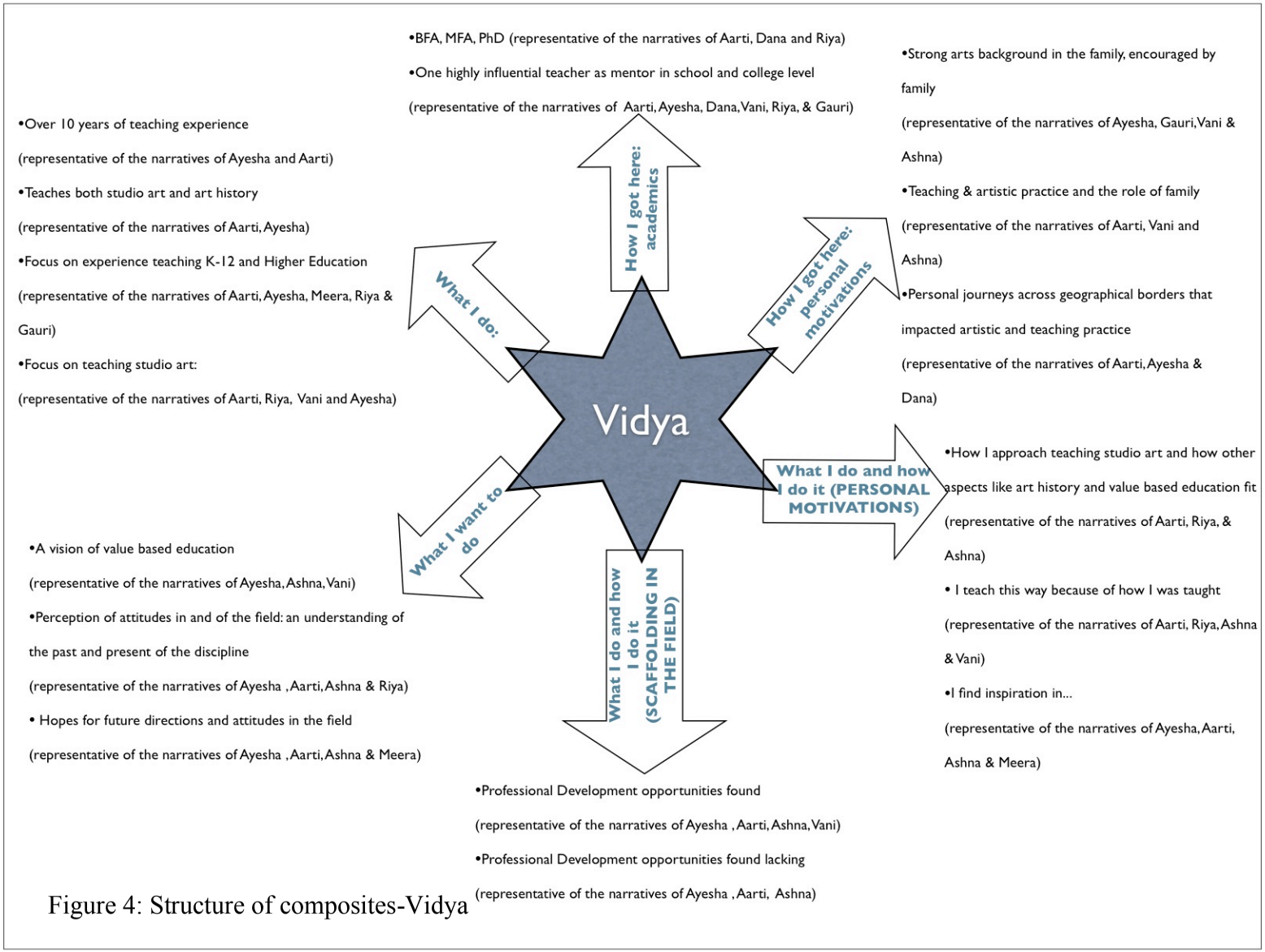


Figure 4: Structure of composites-Vidya

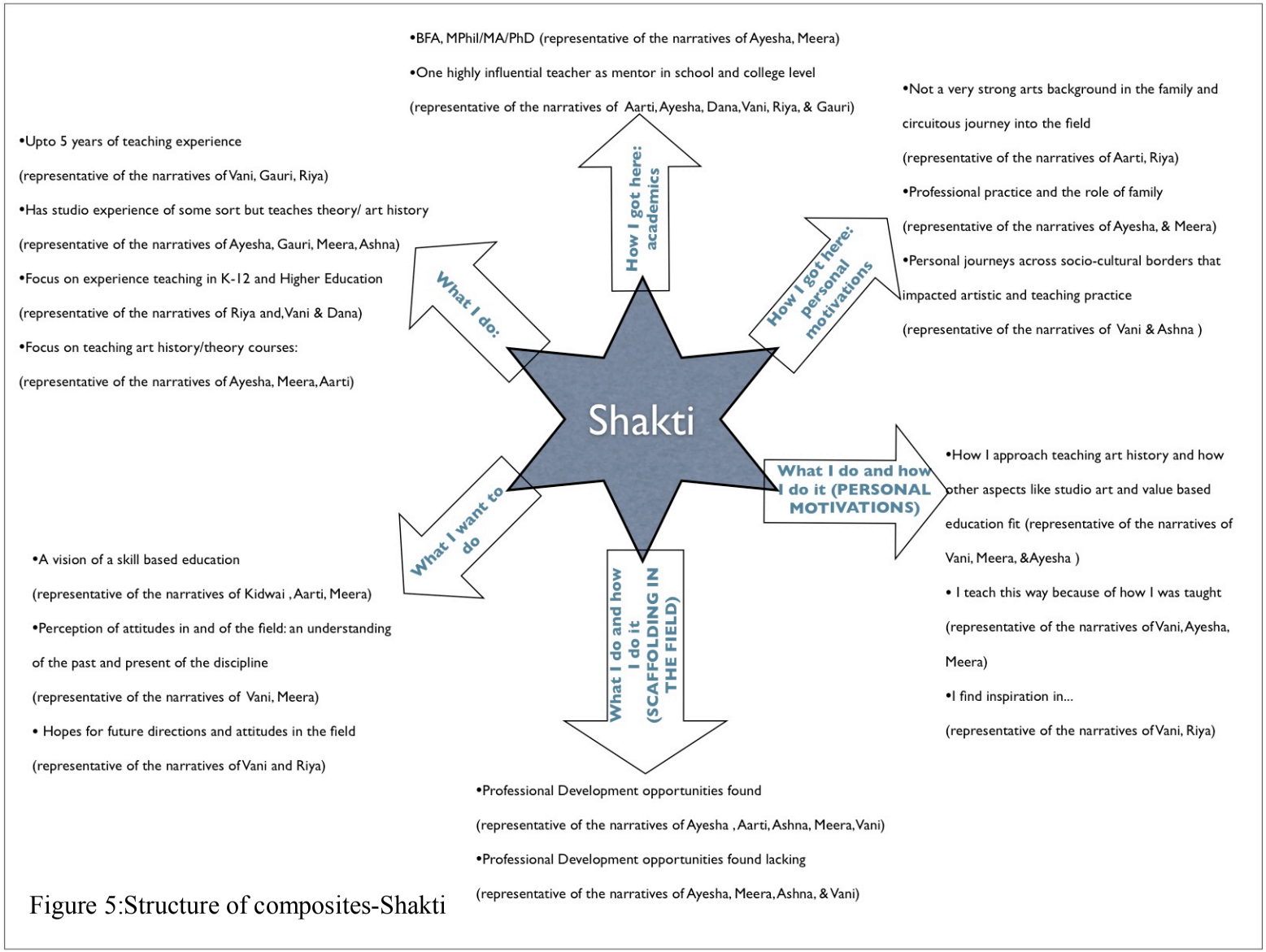


Figure 5:Structure of composites-Shakti

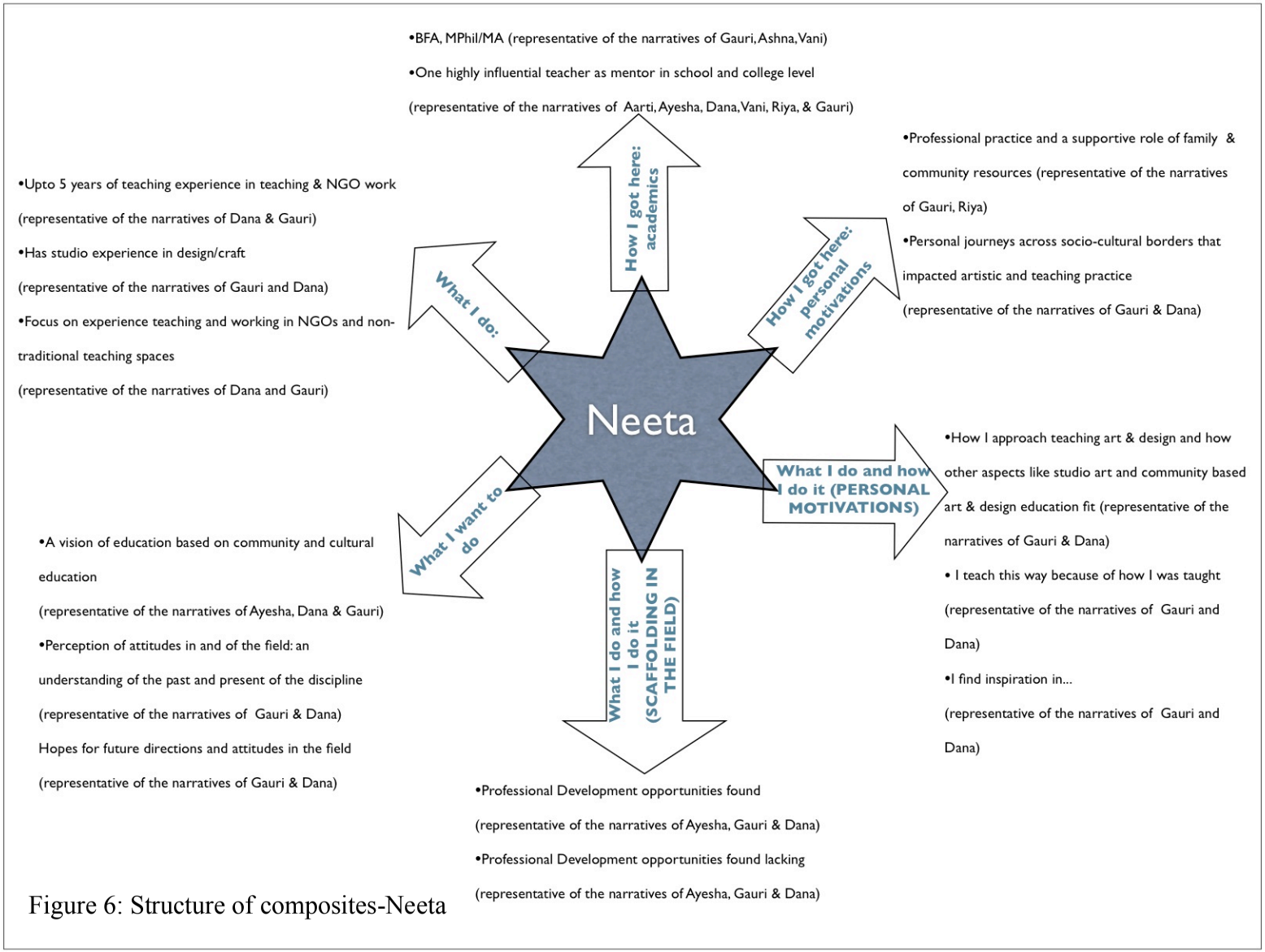


Figure 6: Structure of composites-Neeta

The validity of the structure of the narratives themselves is maintained in excel sheets that mark the building of the codes and categories as well as record meticulously the lines within each transcript that form the composite voices within each narrative.

Although these composites allow me to layer and juxtapose the voices of multiple participants, I must clarify that what lies within quotation marks indicates the participants being cited verbatim. The only changes I have made to the exact words of the participants are the following:

- Most of the interviews were conducted in English. However, in places where participants slip into another language such as Hindi and Urdu as most Indians are wont to do, I have made translations, since I am fluent in both languages. In cases where I felt I have translated a complex thought or idea, I resorted to member checks.
- Most of the participants use educational terms that differ from American and other western usage. For instance, Indian educators speak of a class of students hence they say "Class six" as opposed to the American "sixth grade" or British "form". In such cases where I recognize a difference, I indicate the concurrent American term in brackets the first time it is mentioned. Thereafter, I continue to be true to the Indian usage of the term.
- Colloquial dialects and usage of English differs across regions of India and economic and social backgrounds also affect the idiom. To ensure a wider readership and consistent understanding, I have taken the liberty of modifying grammar where necessary, without altering the meaning of the sentence. For instance, if the transcript reads, "I does this", I have, in the narrative altered this to "I do this". Similarly, a

sentence using colloquial grammatical structures such as, “I told them I would teach like this only”, where the *only* does not reflect exclusion or singularity, but is merely a manner of speaking, I alter to meet Edited Standards of Written English (ESWE) to read, “I told them that I would like this”.

The three narratives presented in Chapter Four are:

- Narratives of learning: these indicate what the data reveals about the ways in which formal and informal learning occurs.
- Narratives of teaching: These reveal the ways the teachers understand their pedagogical practice and navigate the support they receive and desire in their professional development, and includes the policies and programs in place, whether or not they are aware of them.
- Ideological narratives: These reflect their understanding of their practice and its value in larger society – what it is and what they want it to be.

The descriptions of place including sounds, weather, and participants’ gestures are taken from my field notes and memos. I have tried, as far as possible, to keep them faithful to the transcript from which the quote it refers to is taken, while maintaining the integrity of the developing narrative. For example, if Vidya frowns and leans forward as she speaks in the narrative, the participant whose quote follows this description actually frowned and leaned forward as she spoke. When I describe birdsong and cups of tea, that description comes from my field notes and transcripts of the audio-visual recordings of interviews. My own narrative and thoughts within the narrative are also from the memos and field notes I wrote while conducting the interviews and gathering the data.

There are, therefore, only two fictive elements in this chapter. The first is the personification of the composites and the juxtaposition of their quotes to make a narrative; the quotes themselves are not at all fictive as they are taken directly from the transcripts. The second fictive element is the dialogue between the three characters. When I conducted the interviews, they were individual and separate events. In presenting the narratives however, I have imagined these three composites dialoging in the same metaphorical room to create a more complete and layered narrative. I clarify this in detail in Chapters Four and Five.

In Review

In this chapter I have mapped the methodological construction of my research. I illustrated my rationale for identifying the foundations of this study in narrative inquiry methods including the role of auto-ethnography in defining my primary question. I described my rationale for identifying the sources of my data using triangulation. I then made transparent the actual process of collecting, recording and analyzing this body of data, in keeping with IRB protocols. I explained how I used methods of grounded theory for content analysis, leading to my recognition of significant issues that I then go on to interpret as significant narratives of pedagogical practice. Finally, in naming these narratives I introduce my interpretive strategy to find a hybrid ontological lens in constructing theory. In Chapter Four I present three narratives of identity of Indian art education, engaging composites of personal narratives of artist educators, with research in policy and curriculum. In Chapter Five I interpret these narratives as an *other* way of understanding pedagogy presented within an ontology that identifies itself as hybrid.

Chapter Four: Presentation of the Data

Proem

I find a pattern emerging while reading research on Indian visual art education in contemporary India. This is a pattern of recording histories of the development of Indian schools of art-making; scholars have mapped traditions of art and crafts in ancient to modern India, and from pre-colonial to post-colonial transitions as well as the hybridities of methods and materials resulting from encounters of colonialism and globalization. I have addressed this in the first two chapters of this study. I reiterate that this is not the purpose of this dissertation.

Rather than addressing the hybridity of art-making methods and materials in schools of art, I focus on the hybridity of teacher identity across these schools and outside them. In doing so, I identify assemblages not only of the identity of Indian art educators but also of the locations of practice of art education in contemporary urban India. The scope of such a study is impossibly vast therefore I limit it to two urban sites of practice, based on considerations discussed in-depth in Chapter Three, and define it within a context of postcolonial globalization theory. Even within these limitations there are multiple assemblages of identity and pedagogical practice in the stories that lie within the

body of my data. This dissertation follows certain lines of flight and is, consequently, a limited exploration bound by the limits of one mind and one project working within academic conventions. The primary research question asks: *How might we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization discourse?*

The sub-questions investigate:

- *How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education?*
- *How do postcolonial perspectives of emerging narratives of Indian art education, based on personal narratives of artist educators, inform a globalized discourse of art education?*

In Chapter Three I described the design of this study in considerable detail. In this chapter, I present the data collected through the process of conducting the study, while Chapter Five focuses on my analysis and interpretation of this data, in response to my primary and sub research questions.

Art education in India: The Lay of the Land.

Teaching across place and space: introductory overviews.

The offices of the art departments where I conduct the interviews are typical of most government construction in India: minimalistic rooms whitewashed and furnished with the no-nonsense wood tables, metal and plastic chairs, and Godrej™ cupboards that scream *government issue furniture*! Old PCs, of a drab white, adorn the tables while wooden cupboards of a design that reflects British colonial influence sit on the floor, their

glass fronts showing shelves crammed with files, paperwork, and books. The ceiling fan whirling briskly works hard to dismiss the oppressive heat and humidity that pervades summers in India while the array of artworks on the walls-oils and acrylics, prints and drawings-communicate that these are the offices of an art department in old, established institutions, rather than newer, corporate-affiliated and hence moneyed institutes. North and South, these are more or less standard the only marked differences being in the signs of the sponsoring institutions–religious imagery or portraits of political figures. It is in this representative room that I engage my participant voices with each other in a fictive format that imagines them in the same room, in order to allow the folding of the elements of data onto each other. I begin by explaining my journey and agenda and hand out a questionnaire that asks the participants to identify themselves, what they teach and what their professional responsibilities are, including the level and subjects they teach and their professional activities outside of the classroom. We begin with introductions.

Vidya looks at the questionnaire placed before her, her brow furrowed with a slight frown of thoughtfulness, her head tilted slightly. I wait for her to say something and an expectant silence grows in the room, broken only by the creaking fan and the unintelligible noises of a school in session in other rooms and corridors. Finally, she touches the paper briefly and talks:

"I teach visual art at the higher education level. I teach studio art, and I also teach art history and art appreciation courses when required. I teach design but I don't think there is anything such as a design educator is there? I would say I am an art educator – I teach how to make visual art and I teach art history so that is being an art educator I

think. I teach undergraduates and graduate students in metropolitan India. I give lectures of art history and art appreciation to the public in seminars and workshops. I have given private tuition (instruction) to school children interested in art making and in my career have also taught art in school level, from elementary to middle school. At the school level I have also taught craft-type activities but when I do that I am not called or I don't identify as an art educator, but simply as a teacher who takes Work Experience classes."

"What is Work Experience?" I ask to which she replies, "You know, up to about ten years ago, the subject we used to call SUPW (Socially Useful and Productive Work)? That class period that most of us considered like a free class period where we would make something crafty or do some service in community? SUPW is now called Work Experience." I nod my understanding and she continues, "I have been teaching for about 25 years now. While teaching college here in India, we are all jack of all trades; because see, one hour I have to teach an art criticism class, the next hour I have to go to a life drawing class and then into another painting class and then into value education, religious doctrine or whatever, based on where you are teaching." She sounds dismissive and impatient with the last of these duties. "So you do all kinds of different things altogether and you're multitasking in your practice. It is like this in a private art department within a college or university, mind you. Generally in art colleges what I have found is, if you are recruited as a lecturer in sculpture, you are a lecturer in sculpture-you are *in* the sculpture department or *in* painting, or graphic communication or in the art history department; but in private, parochial schools, it is a different kind of set up, one is expected to be everything, every time. Besides teaching I am also a practicing artist. I have exhibitions

of my paintings regularly, both group shows and solo shows as well. Over the years, I've evolved as an artist and although I really don't find time to paint I can paint from say 10 o'clock at night to 12 or one o'clock in the morning. But I definitely paint, everyday…I *have* to" she stresses with a smile. "Over the past few years a colleague, who also teaches art, and I have been working on murals as commissioned artworks in buildings; you know, in schools and corporate offices. So that is really satisfying, though it's difficult to balance my work as an artist with teaching and also having a family life." She gives a small nod, indicating that she is done talking for the moment and Shakti speaks up.

"Okay, I'll start with my education, is that fine? I have a BFA degree in painting from the Government College of Art and then I got my MPhil and PhD in art history. After PhD my interest is more on modern and contemporary art and besides teaching I do a lot of other work academically, like I'm also an author, an art critic and an art historian. I write for various journals - art journals and art magazines. I'm actually the art critic for a major daily newspaper in the city and I design lectures for various places. Like, I have been invited by the British Council libraries to give lectures on modern art appreciation to say, you know, what is modern art. I have lectured in major cities in India and I was also invited to lecture on Indian art by the University of Karachi (Pakistan) in their School of Art and Design. There I spoke of Indian miniatures and the concept of a temple. That's basically to say that I am very, very academic. My reading is also very academic so there is no reading for me besides, you know, my concerned area of research. And what do I teach? I teach about studio media and art history-I teach both undergrads and post grads

(graduate students). Also I guide some MPhil students and also I am guiding one PhD student. So I have taught at college level and there I identify as a teacher only. Several people have told me actually that I am a born teacher." She smiles, looking quite pleased. "In terms of school teaching, I don't have that much experience. I have three years of teaching experience as a middle and high school art teacher in the Ashram Foundation School and before that, a year's experience teaching elementary school. Before I had even graduated I got a job with a newly set up school in a suburb of Delhi. I was working there as a primary teacher... I taught students up to class five (fifth grade). I used to make art but after my PhD and research I kind of gave up on making art and now focus only on writing."

"Do you miss that?" I ask and she sighs, "Actually, you know, sometimes there is such an intense compulsion that I should take up a paper and pencil and do something but I never get down to doing it. It just remains at that desire level."

As she falls quiet Neeta says, "My turn I guess. I don't know if I even qualify to be in this conversation because you use the term art education and I don't know…" she shrugs, "I'm not a practicing artist really but I-what should I say-I do craft revival work with one NGO and also work as an archivist for another non-profit organization. I have taught for a year or so at the K-12 level, and for about two years at the college level. At college level I teach mostly art history courses, focusing on textile design – I bring my NGO (Non Governmental Organization, a synonym for Not for Profit Organization) experience in there mostly. I work with an NGO outside of college and I design and do policy-making decisions for them. I have been with them for a long time now so I

continue to do that though I haven't been teaching long. So, I would say I am more a designer than an artist. So, does that make me an art educator?" She ends on a slightly nervous laugh. I do not answer but leave the decision of this definition to her.

A narrative of learning.

Reflecting on my own journey as becoming art educator, my memories of how I was taught, or put another way, the ways in which I learned had quite an impact on how I teach. Given what I understood of the agendas of agencies creating and advocating for programs of learning in and through the arts and the memories of the art teachers themselves, a story emerges on how art, broadly defined, is learnt in India.

Vidya, Shakti and Neeta share their early encounters or lack thereof with art through socio-cultural influences like their families, neighborhood resources, and peer pressure. Vidya, for example, finds her beginnings in family tradition.

"This whole process, for me, began with my mother. She was very creative, very artistic and she had a very fine hand. So she used to do almost everything...from stitching my father's shirts and pants to our (school) uniforms - and there were seven of us in the family. She was very skilled, you know, she used to do fantastic embroidery. She used to do *zardozi* (a type of intricate embroidery) and all that so I've grown up watching her doing all these things. And she was never the kind of mother who said, "Just watch." Always we had to also *do*. My father was a photographer…he was initially based in Bombay. He was educated as an engineer - at that time you had to be properly educated in a "safe" profession you know - but he had a proper studio and he was even making a living shooting still for Bollywood pictures - but then, it got difficult to manage so he

took it up only as a hobby and got into a proper engineering job. My sister is also a painter, as is my brother-in-law...so it's very much in the family. I grew up with art all around - I would be always drawing in class!"

Shakti's account is more fractured in this aspect: "My family doesn't have a strong background in art as such. In school I was always interested in art and I was never too much into academics anyway, it was always co-curricular activities for me, whether dramatics or art or music. I used to learn Hindustani -classical music in middle school. I was in boarding school for a while."

Neeta's memories reflect a balance of home and community influence, along with a hint of upper-middle class privilege. She recounts, "Well, there is nobody in my family connected to the arts, so I can't make any genetic connections. I was interested in art as a hobby but the transition from hobby to - I would say - not a career, but as a professional field and even before that I would say as a way of life because it calls for certain choices you have to make in your own temperament, in your discipline, in the relationships you make – that's how it followed for me."

"Where did the interest in art come from to take those lessons that weren't available in school?" I ask, to which Neeta replies, " My mother told me I had to take the lessons actually; that was one thing." She tells of an artist who worked as an art teacher in a neighborhood school and offered private lessons to children in their homes, teaching them how to draw and use watercolors and oils "Another was that I used to travel a lot - my dad worked for an international airline so every summer and in December holidays we used to travel somewhere exotic. Seeing all those different places and traveling and

being dragged to museums and looking at sculpture and architecture – at that time I couldn't understand what I was seeing – until I was in class 10 or 11 (junior and senior years of high school)-I guess it kind of brought in-I don't know if I should say *taste*? But I think there was a lot more exposure and for my class in convent school at that time I could say I and maybe four or five other girls were very well traveled so we brought back so many experiences to class in terms of color in terms of design, in terms of artists' works we had seen. Maybe if I hadn't traveled I wouldn't have even thought of art as an option, because I would not have even known what art was. I mean I wouldn't have known it encompasses studio art as well as design as well as art history."

I mark these sharings as I read up on the works of international agencies like UNESCO that invest their expertise, funds, and organizational abilities in fostering dialogue and action on education on and through traditional artistic and cultural heritage. Their focus is on children and bringing the arts to schools. Their purpose is to a) foster creativity and creative thinking amongst students by using creative methods of teaching using art-making and art object and artifacts during teaching any subject, b) to foster in younger generations a sense of pride in cultural heritage and in doing so become more aware of their cultural identity, c) foster a stronger sense of citizenship by increasing awareness of particular cultural and social issues, using the arts as an educational tool. Puppetry, and textile crafts, are cited as examples of this (Vatsyayan, 2005, p. 11).

In a talk given as part of the UNESCO Symposia in 2005, Kapila Vatsyayan calls for art education as a tool to encourage discussions on social issues like literacy and alternate forms of literacies shrouded by colonization. I think of the credit given to

people like Vidya's mother as Vatsyayan calls for programs bringing a revival of visual, oral, kinetic literacies that were prolific in pre-colonial and pre-industrial cultural traditions of Asia. "Who makes textiles, handicrafts (embroidery, shawls, textiles), and who is responsible for the creation of handicrafts in Asia?" she asks. "My Indian identity is shown through my sari, my jewellery, etc. These products are often made by so-called illiterates in the "underdeveloped" world. But these creative expressions manifest a "literacy" of another order and through means other than through writing. Information, knowledge and wisdom can and has been transmitted through "oral" and "kinetic" means. Such reflections will perhaps convince us that there are alternative perspectives in regard to the measuring of development and creativity." (Vatsyayan, 2005, p. 11)

Returning to Vidya's last comment, I ask, "So growing up at home were you going to lots of museums and exhibitions and cultural events?"

She demurs, "No, actually not really museums. At that time what my father would do was that he would take us around to all the art competitions that were happening because he knew we were interested in that. So wherever he could take us, he would. I think we went to the NGMA (National Gallery of Modern Art) I remember–but this is very vague, I was very young. At that time, I don't think art exhibitions used to happen in the way they do now, with so many galleries and more in public sites and all. At least I don't remember going much; but to art competitions – yes! We had a motorbike and I would be in the front of my dad, my sister at his back and our drawing boards in front of me. It was a lot of fun."

This jibes with my own early memories of finding that art as a subject of study, rather than merely a "nice" talent to have, found more value amongst family and school communities when it meant winning competitions. I contrast these early experiences to the missions and goals being discussed more recently. For instance, through their publications of research and programming, agencies like CCRT and the NCERT DEAA outline implementations of their goals (see Figures 1 and 2) to reinforce the need for education in and through art and culture. Their main concern is the creation, promotion and maintenance of awareness of cultural heritage as exemplified through the arts – visual, performing and archeological/architectural. While the DEAA as a department of the NCERT is relatively new, having being established as recently as November 2005, CCRT was created in May 1979. The former functions under the Government of India's Ministry of Education and Social Welfare, the latter falls under the control of the Ministry of Culture.

When I ask about their experiences of learning art in school and college, all three have similar tales to tell. While Vidya thinks her art teachers in school were not necessarily trained as artists, Shakti and Neeta believe their art teachers-when they had them-had BFA degrees. However, their memories of content and style of teaching are more or less consistent. Shakti synopsizes, "Like the others have said, in most of our art classes, you look at a picture and are told to draw that. I believe now the scenario is changing but at that time–about 20-25 years back, it was... you know, there would be a picture given to you and everybody was doing the same drawing and the one who came closest to the actual picture was considered a better artist than the others. I think at that

stage the concept was very different – the idea was not to explore yourself, it was basically more towards the perfection of the piece of art you were working on with the idea that this could only be gained by copying someone – because the color, the style of sketching - everything was copy work. And so until I reached college really, I really didn't know whether I was considered good in art because I was copying better than others or did I actually have some originality in me. So our originality was only discovered when we were in college level."

I ask her if she had this questioning in mind while she was in school but she shakes her head in denial. "No, I didn't even know that what I was doing was not the right way to do things probably because all of us were doing the same thing. At that time, I was considered a good student because I was copying better than others. And I am talking about when you are in classes five, six seven (middle school) - that age."

She adds that even her decision to join an arts program in college was driven by her friends joining the same college and the fact that the art program was considered to be an elite department that was difficult to gain admission to, and filled with students only from the best schools since they were the only schools that had established art programs and dedicated art teachers. Neeta concurs, "...when I was doing my high school, to be frank - we were just asked to make some designs. There were some books and we were asked to copy those designs from the book and that would generally include what now I realize that was basically motifs from places like Ajanta and Ellora; I mean those kind of floral designs, you know, the lotus and their stems and all that - so very beautifully presented. What people would call *alamkaric* designs if you know what I mean? I didn't

know what that was then, but it got me interested in pursuing fine art….interestingly, when I sat for the entrance test for the fine arts program, they asked all kinds of questions in art history - regarding art history, which I had never known. These things were never taught to us. Because in our school – I was studying in a government school and they never taught art history so I wasn't aware..." she laughs, "It was kind of a hodge-podge system. If you are studying history you only see it as the subject *History* being taught and you never realize that art history is part of that…so you feel like the art history in the entrance tests is coming from nowhere and you don't feel prepared." I nod in recognition of what she narrates and prod further, "Do you remember any of the questions asked?"

"Oh yes," she says. "They probably asked about Ajanta and Ellora – I think one of the questions was: what is a mural painting? Then they asked, what is terracotta... and I was not really aware of the answer because in my school we were not taught all that at least at that time, you know, people were not themselves so much aware. It was a very different kind of teaching and awareness. Basically in school people were focused on science and there was also a feeling that those who study art are not intelligent and that's why they are doing art. It was a very silly feeling, I know that now – but anyway that's a different thing altogether."

Her expression looks like she is shrugging off a distasteful memory and it makes me remember a conversation with a man who worked as a chauffer at my father's workplace. He had a son my age and was interested in what college I was going to attend. When I told him I had been accepted into art school at Delhi, he freely expressed his perplexity and frustration with the fact that I would voluntarily "waste" my

opportunities and what he called "my good brains" by opting for a career in art when I had my choice of medical, engineering or other "proper" avenues I would worked for. His anger came from the point of view that while his son, with a lesser economic advantage than me had to struggle to gain access to the better science colleges, I was voluntarily wasting my upper-middle class advantage on something like art, blithely relinquishing the social prestige and economic value in society that my class easily afforded me with. Neeta and I also shared a rueful laugh over the inability of our upper middle class social milieus to comprehend our vocational decisions. According to them, not only did we give up our educational advantages and abandon more lucrative occupations, but that we did not even have the grace to be "proper artists" or "proper teachers"; rather we were located in some inexplicable in-between place, the value of which no one outside of our professional field could quite grasp. "Perhaps that is why so many of us opt for PhD and MPhil degrees" Neeta muses "So we can offer some validation that we are indeed smart." I tend to agree that post-independence at least, Indians tend to exhibit a culture that rewards achievement at their pinnacles over processes.

As the conversation continues, we draw another conclusion about our experiences as art students in school: that though art classes might have been sporadic and unstructured, sometimes including craft but mostly not, and largely reliant on "copy work", they were always, for those of us inclined to the arts, low stress classes. Neeta sums it up in these terms, "In art class, school was fun…there was no mad focus on getting into the top medical or engineering programs or anything like that. We were

allowed to be just a bunch of happy girls in school and that was liberating."

Vidya draws a methodological contrast between her days as a student in the Government College of Art where the teachers were leading artists of the day, teaching by example and her current teaching position in a parochial private institution where students sat at desks and were taught to draw and paint by teachers who were no longer practicing artists. "At that time, even if these artists weren't directly teaching, they were so inspiring. I was in painting specialization, but even a sculpture teacher would walk into the class, and even they would have something to contribute as they would just walk in and out of class, commenting on your work. Now comparing to college practices today….I go into a class," She indicates a closed box-like space with her hands, "and its like, it's *my* class and nobody else should get into it. Its a very closed environment as opposed to how it was there, where you had a very open environment where faculty would just walk in and comment and move on. That's a vibrant education period in my life and I really appreciate that period." Shakti adds that most colleges have a paucity of faculty, with only two or three people teaching multiple courses even outside of their specializations. She remembers her own experience in theory classes, where "one professor taught six out of eight courses I took. In studio courses, it's a little different I think."

Sensing that the conversation is headed towards reflections on teaching practice, I try to connect the dots of what I have learnt until now. I place the highlighted sections of my transcripts describing the experiences of these art teachers as learners next to recent publications in art magazines where issues have been dedicated to "art education" and the

reports on Symposia and Conferences on Art and Education and wonder where these conversations might connect. I refer to the various publications on art education that include histories of Indian art education, including the Kensington model, colonial art education, and the stories of the development of prominent and lesser known schools of art in India, including the Southern Legacy, the Baroda Story, Assam School of Art and the Bangalore Chitra Kala Parishad and more recent initiatives like the Raqs collective ("Special Issue: Art education in India," 2011). I wonder where this information might be put to use in the context of art education in India; its not like education programs in India have courses on History of Indian art education. Perhaps, as Neeta says, a history of Indian art education *is* a history of Indian art and that's where this would be used; but then it is worth thinking about how this research might benefit teachers of art.

Agencies like CCRT, NCERT DEAA and UNESCO's Observatories focus on developing an aesthetic that encourages teachers to incorporate art and craft into their teaching (Appendix to Chapter Four for details), while graduates of art history programs furnish histories of artists developing teaching skills in fostering India's artistic legacies and traditions. I try to focus on understanding how these three points of view form one narrative of learning where these art teachers came from, how they come to be. The development or becoming of an Indian art educator is not a singular narrative, nor a complete one. The education of the art teacher is caught, suspended somewhere between her education as an artist and her education as a teacher. The policy and programming machine is focused on developing one or the other aspect, while these practitioners defining themselves as artist educators emerge piecemeal from both, taking what they can

when they can. Thinking of today's artist educators as yesterday's student, and today's student as tomorrow's artist educators acts as a bridge between the perspectives of experience and policy. The depth and breadth of dialogue evidently developed over the past twenty years on what kind of programs, both formal and informal are needed to encourage future artist educators is encouraging, yet I cannot help feeling that some conjunction is missing.

Vidya's words provide a provocative concluding thought to this narrative: "The question I want to ask is, what is the criteria that would make an artist a good teacher and a good person? Even with a lot of academic qualification, one also needs-I don't know how to put it but…" she shrugs and smiles, "It's very difficult to articulate - but then mostly I find that knowledge & expertise in the subject - even if you don't directly teach it will come to you. In my experience, where I studied, I was not physically taught that this is how you do this, this is how to do that –but we got inspired by the way our teachers worked – the seriousness of witnessing their focus on *doing* and the fact that every faculty had a studio within the main big classroom made us feel we were really artists. That was a learning process itself because they were making their artwork while we were watching. As a student, that was more inspirational, and I find that even now, students are really inspired by visiting artists when they see them in action. You know, all you have to do is to put in that seed of a work ethic by modeling doing and it will grow on its own. Yes, we can go in and load them with precise instruction on color mixing and draw a line this way all sorts of theory, but if they are not seeing practice I feel that is a major, major problem."

Walking out of the conversation, into the sunlight, I look at the whitewashed walls of the institution, the Bollywood poster and political graffiti covered walls of the city, the statues of political propaganda and waterless fountains that act as public art and think about the seeds sown on Indian art and culture traditions. The messages my participants and I received about this as learners in school and out were quite conflicting. Perhaps in talking about teaching, it would become clearer whether these messages are getting clearer for today's learners and tomorrow's artist educators.

A narrative of teaching.

It is July and the summer heat is relentless, the rays of the sun burning as strongly as they might in the desert. Yet, this being India, a bird on the *neem* tree outside sings as if the monsoon had already arrived and back in the whitewashed faculty room my research participants and I sip on cups of piping hot *chai*.

"So you trained to become artists, art historians, designers, museologists, yet here you are, teaching. How did you know what to do and where did you begin?" I invite them to walk me through their journeys.

Initial experiences.

My participants all agree that in the early days of teaching, they turned to senior teachers in an instinctive search for mentorship and to learn through watching these more experienced teachers. As a result, their initial years of teaching mimicked their mentor teachers. Most also responded to the ways in which they experienced learning art, whether to mimic or to realize what they did not want to carry forward in terms of

teaching content and method. Shakti recalls her first days teaching elementary art in a moneyed, private school:

"When I first started teaching I spoke to the others already working there and took notes on how they were teaching. We had a huge hall in that school that served as the art class, and in one corner we had clay modeling and the other corner we had art – I mean, painting and drawing. We also had another room for art- and this was just in the junior section. So art was really a proper and settled class in that school. I mean, they weren't sporadic classes, we had a consistent, scheduled class for art." As she begins recollecting, her words start to come out in a rush, like her thoughts are tumbling over each other.

"Because it was a shared space, I could see other teachers taking the class – so I learned from them because they were my seniors and people who graduated from the City College of Art, so I could see how they were dealing with the kids and the subject matter. But basically it was the same: we worked on our painting and let the children do their work." She pauses, then continues as if to justify this, "See, it's not just one or two people you are teaching, its a huge class–maybe 50 elementary age children. So you have to take their attention and you have to make them feel very free to actually express *themselves* and also in the way they draw, they color - because … if you see in school… I don't know about how the other subjects work now, but earlier in the 1980s and even until the '90s, everything was very formatted." Her hands indicate striated, compartmentalized spaces. "This is the subject, this is the syllabi... you have to do like this... the whole day students are working this way - so to make them get away from that

kind of structure and relax-I kind of understood the purpose of art in school to be-a space and time just to relax and, you know, make the children calm down and enjoy themselves even if its in a formatted way. Making them do that and actually relax and chill out is a little difficult. But what I really liked there is that we had two classes together of every class. Two back to back periods, that is, about fifty minutes to one hour. Although it was only class in a week it was really good because they actually could come and settle down over one class period and then had half and hour to 40 minutes to work. And we would try and give them whatever clarification they needed-if they couldn't draw something, or anything, because they were really little ones, in class one or two-so that's the way I would teach-make them enjoy the class, then throw in a little format; because in the end, art is not easy or casual, you have to keep telling them a little about drawing, about color mixing, about composition – all these elements that are very important. But if I lecture them all the time, then it becomes very monotonous and very formatted again for the children, which I don't want. So I teach them some formatted stuff – jargon and technique, then make them enjoy then it by letting them do what they like with that knowledge, then add some more formatted teaching...and that's what I do now in all my teaching." After a few seconds she adds, "When I first started I was fresh out of college - I had just graduated – so at that time, I just give them some topics, (then) sit with them to talk while they draw. Actually you know, I never liked or wanted to draw on the board and have them copy it; I hated that. I wanted them to think individually so I would talk to them individually – I would take a round of the class – I could give at least two minutes to every child."

Vidya jumps in, "Yes, the classroom environment is very important. After my experience as a student with the fluid movements of teachers in a very free studio space, when I began teaching, I initially felt very much like an outsider because I could not gel with the kind of classroom set up I found at institutions like City Christian College. When I first started, I wouldn't even allow my students to sit on the table and draw because you know, the drawing is important not the discipline of sitting in a chair and at the table and sitting like this..." she indicates folded hands and prim posture, then shakes her head, grimacing, "…for me this is not important because I was never taught that way. So…all those things became quite complex for me." She leans forward, gathering herself, "Now leave all that." She leans back and assumes an authoritative, more controlled posture.

Neeta nods, " Yes, when I started teaching in a school, I was given junior and middle classes – 6^{th} to 10^{th}. I realized quickly that children in the 10^{th} grade are not interested at all in anything because they had to appear for the board exams and they are kept busy with that. That's the reason they were not interested in the art classes because there is no board exam for the art! Also I saw the same feeling that I had faced when I was younger and in school-that art is a subject that intelligent people don't waste time with-it doesn't give you much." She laughs, "And obviously everyone knows that science students and MBAs are the most popular ones…so it's that same old thinking probably that is why the children did not seem so interested. I mean, although I never believed in teaching them what I was *supposed* to be teaching them...because..." she stops, as if surprised at her own observation, then continues, "…actually there was no

curriculum. My idea was to focus on teaching children to be more observant and to learn from life. I wanted them to see the nature of the world and I wanted them to observe people and then create. So what happens generally in schools is that in art classes they are asked to make sceneries..." she breaks out into amused laughter "There is nothing like a scenery! It's a very...stereotypical word that has no meaning. Like, I think what they mean by scenery is like a landscape that has a mountain and a boat…you know that stereotype?"

I nod and we laugh in recognition of this image of a shared experience. She continues, "So I told my students that when you go on holidays, when you go on summer vacation, you should try to *see* things and try to depict that. So for instance you may have a lot of fun in a fair - paint that - see how people are enjoying themselves, how they are moving; what sort of things do you see in that space or if you have gone on a trip, what do you see? Try to remember those things and try to paint that. That will be more real and then you are expressing yourself. Then, they also need some skills, not just in learning how to express themselves but also the skill of drawing and painting, so I used to tell them to draw some objects so that they could learn how light and shade works and how things change because of light and shade and all that. So little bit of that academic style of training also I gave them. I wanted to give them all kinds of experiences in being creative in making." Shakti adds the principal of the Ashram school had asked her not to give the student "art homework" during vacations, since the students were burdened enough with holiday homework from most classes; instead, Shakti gave them a list of arts based resources in the city and on the internet to visit if they liked so they could come

back and share their findings in class the next term. These included monuments, festivals, exhibits, museums and films. She felt this was a good way of supporting interested students who were able to pursue these leads without burdening or embarrassing those who couldn't.

All the participants looked surprised when I asked them about how much prep time they got while teaching in school. They claimed they didn't need much preparation time at all, since they generally taught the same topic at varying levels of sophistication and detail to most of the classes they had in one day. As for methods and materials, at the school level, none of them had the experience of the school providing art materials. Shakti pointed out that most schools did not have the budget to provide many different media and materials, nor would it be a good idea to ask the students to bring in a variety of materials since many of them might not be in an economic position to do so. "I would never embarrass a student with something like that." Neeta says firmly. "Whatever they have, they use. If they don't even have a paper and pencil, I can ask them to come and do their work on the board. In any case, at school level, if the lesson is too technical the students will get bored easily. Many parents would come and tell me that their children were enjoying art class because they were looking at things in new and different ways. Isn't that the point, after all?"

Recognition of goals: reflections on curriculum.

What *is* the point after all? The keynote address at the *Transmissions and Transformations* symposium (*Educating for creativity: Bringing the Arts and culture into Asian education. A Report of the Asian Regional Symposia on Arts Education*, 2005, pp.

10–12), according to the UNESCO report recorded the regional advisor from UNESCO Richard A. Engelhardt, notes that, "There is increasing evidence that the benefits of art education are multiplied when the arts are used instrumentally in education. This is the goal of the Arts-in-Education (AiE) approach, through which the arts are used as tools to educate students about other subjects. This approach goes beyond teaching the arts or bringing art subjects into curricula (arts education), although technical skills and aesthetic appreciation are also learned in the process." It was discussed and agreed upon in this conference that the lack of resources in many Asian schools prevented art being provided as a separate class and therefore the focus should be on arts-in-education so that students would have continued exposure to art forms with a focus on local culture and knowledge (ibid, p 21). This makes me wonder about the future of the jobs of my participants teaching art in schools or how their teaching would be altered with an idea like this.

The papers presented by Indian art educators, researchers and administrators at this symposium and as included in this report support this idea of introducing and establishing the arts as a tool for education rather than a subject in itself. Artist and author Shakti Maira (2005) writes of the need to revive the diminishing value and function of the arts in Asian society by pointing out the "ancient foundation for the "new" vision of art in education: learning through the arts." He reminds us,

> The impact of these (western, Descartian) influences on Asian art education has been that art in the classroom, if it exists at all, usually consists of activities such as drawing, painting and object-making. The primary value of art- making in child-development is seen as individual self-expression and there has been a marked

> diminishment of the communicative and social development values (p 7)….there is a social amnesia about the educative value of the arts and therefore a need to remember and remind parents, educators and policy makers in Asia of the important learning that occurs through the arts in terms of: 1) creative, perceptual and cognitive skills; 2) aesthetic skills of harmony, balance, rhythm, proportionality and vitality, and a love for beauty; 3) communication, teamwork and sharing skills; and 4) an understanding of Asian cultures and value systems…. Our aim is to stimulate a revival, in contemporary education, of the fundamental purpose and role of the arts in Asia, which was *transmission* and *transformation*' (p. 9).

Dr. Pawan Sudhir, who heads the NCERT DEAA created in November of 2005 (the *Transmissions* conference took place in March 2005), makes a case for institutionalizing policy on arts in education by narrating her experience teaching students, subject teachers and "… "trained Art Teachers", who teach Classes VI to X, and "trained Post-graduate Teachers" who teach Classes XI and XII (students who have chosen arts as their future vocation)" (Sudhir, 2005). She reports that in the training activity she focused on driving home to the teachers she was training that "it is not so important what a child paints or draws, but what the child feels while doing that activity of painting or drawing, and what ideas are connected to these moments of feeling and creating." This experience of teaching this to various teachers made her aware that

> it is possible to educate or orient every teacher (of any subject) to understand and implement art as learning process. However, this is only is possible if our "teacher education curriculum" places art as the foundation component of learning rather than

skills-development tasks such as “blackboard writing.” (p. 110)

Thus, amongst all the decision-making agencies I explored, the dialogue pointed to the following agenda:

a. Developing awareness and aesthetic appreciation of Indian traditions and heritage arts in the community through promotion of arts programs. The approach is to bring artists and artisans into schools to teach students and also to bring students out into the community through development of programming at heritage sites.
b. Fostering creativity and an appreciation of traditional heritage by promoting art-in-education, in order to promote critical thinking and citizenship. National pride becomes a nice bonus. This is approached by introducing art-based courses in education and teacher preparation programs and by training teachers to use arts and crafts in their lessons. Primary school and government sponsored instituted that cater to low income and underprivileged populations are specially targeted.
c. Recruiting artists to conduct these workshops, designed by educators.
d. Develop opportunities for research on traditions and heritage arts and crafts and philosophies of the geographical and historical area that forms contemporary India. These researchers draw upon multiple disciplinary locations including education, art history, cultural studies, museology, art and aesthetics, Indology, linguistics, archeology, and anthropology.
e. Streamlining visual culture based degree courses in higher education into an

umbrella of Art Education. This, however seems to focus on studio based programs and it is unclear whether or not courses focusing on theoretical aspects of art and aesthetics would be included in this definition of Art Education. It is also unclear whether programs focusing on design and crafts would be included in this umbrella. Since there is no mention of media or communication studies, I assume that these are not considered as "the arts" in this dialogue. Current programs however, do offer graphic design and Applied Art as courses of study and these very much include modules on communication strategies and concepts, branding and marketing, consumer behaviors etc. An approach to realize this goal of an umbrella nomenclature is to develop a model curriculum in the arts at higher education level in terms of content and scope of what is taught. At the school level, though no standards or culminating examinations have been prescribed in the arts, development of these is under-way, with a focus on model and prescribed textbooks for teachers to follow.

The recollections of the teachers finding their purpose of teaching early in their careers and the articulations of the research community in art and education mentioned above appear to be moving on slightly different tracks. The ideas are not dissimilar but the beneficiaries of the imagined programs do not seem to directly include the teachers I am speaking to. This leads me enquire further into ways teachers negotiate established goals for teaching. I ask about the curriculum and syllabi the teachers follow. At the school level, none of the teachers inherited any syllabus at all. They were not asked to

design any curriculum not were they given any. Shakti mentioned that some elite private schools, such as the Ashram school did ask her to demonstrate her drawing skills and asked her how she would approach teaching art to children during her interviews. For the most part, they were hired based on their qualifications – a degree in art and the name of a good art college on the degree. Most of them decided what to teach a few days or at the most two weeks before class. They are also flexible in these decisions. Shakti says, "There are children who will sometimes come up and say, "Ma'am, today my heart is not in it, to do what you are telling us-I want to do something else completely…I can't force them to do something. If I can't persuade or push them a little to work on my plan I'll let them…I mean, I am an art teacher, you know, I don't want to be so strict with them. It's very free."

Shakti and Neeta also mention that suggestions for change and new ideas such as integrating interdisciplinarity come from administrative heads such as the principal. Shakti tells me that at the Ashram school, the principal suggested that she try and incorporate what the students were learning in other subjects, such as EVS (Environmental Sciences), geography and English. Shakti intrepidly embraced the idea though she did not recognize the term 'interdisciplinary curriculum' when I used it. She admits that "In the beginning I really doubted myself, but the principal was nice enough to tell me that I could take it up whenever I feel like it, but that I should try it out so the students might study at least two subjects in this connected manner. So I said, ok I'll try it. When I found that they (students) were studying about primitive men in geography, I showed them some cave paintings and then they made their own paintings in that style. It

was interesting because I noticed that they were doing everything in browns and ochre because those are the tones you see in cave paintings. I didn't tell them to do that but I picked up on the visual appeal that had for them. So in a sense, I am also learning - thinking of how a painter sees. It was a lot of fun for me because I was doing something fresh and interesting for myself." She pauses briefly to breathe.

"Similarly, they had studied about the Valley of Flowers (a place in the hills of Northern India) in their EVS, so with that I told them, maybe you haven't been there, but you have read about it, so imagine how it must look like. Visualize that….so these are one or two things that were added – teaching about artists and also this interdisciplinary thing; and this change is really good. This is not just *me* working alone it is with the support of others and you have to be really open to that. Because usually for an artist - if you tell them that you take up something from a particular subject, it can be a touchy thing. The ego gets hurt..." she smiles in a somewhat self-deprecatory manner. "So you have to be flexible enough to try it once – and then definitely things come out very well."

I guess, from this sharing, that schools with initiative pay for the educators-the principals, primary school teachers and "subject-teachers"-to attend the workshops on professional development bringing together art and education. However the art teachers, at least the ones I talked to, were not invited to avail of this opportunity, possibly because they are artists already and the class is "just art" so they don't need to know about he educational theories and methods. In Shakti's case, the principal was enterprising and had enough vision to suggest paths she could take such as inter-disciplinary lessons but this was more an accident of her working in that particular school with that particular

administrator.

Beyond such individual lessons, none of them offer any set curriculum or standards that they follow. I refer to the newly minted curriculum and textbooks on art and craft and "national heritage" rolled out by the NCERT and ask if they use that. Shakti chuckles. "See these are good resources, but no-one is going to follow them to a T because firstly, there are no exams in art. So why to be so strict and say this is what I will follow? Second, it is so prescriptive. I'm all for ideas, but only I know the reality of my classroom, I don't want my students being bored or dreading art class. Third, who has the time to cover a set syllabus?" She points out, and the others concur that in most places, art class is not taken seriously and especially in senior classes, is often taken over as extra classes for math and science to prepare students for the national board examinations. In more recent years, the art classes-teachers included-are recruited to help prepare decorative materials for school-wide events. The art teachers themselves have little to say in this, however frustrated they might get at losing teaching time. I recognize this last complaint as I have experienced and heard it in schools across the world. This is certainly not exclusive to Indian artist educators!

This question of a flexible curriculum vs. the NCERT textbooks seems at odds with each other. In face of this lack of enthusiasm, I wonder who the target audience is for these texts and how the implementation and marketing of this curriculum was planned. I mention the programs and workshops on art education listed as part of NCERT and CCRT's agenda and ask if the participants had attended them. Barring one or two, none of them had heard of CCRT and its work and as for NCERT, polite

comments indicated that though it was wonderful that such endeavors were underway, they hadn't quite reached these teachers and they were in prominent schools. "Maybe the principals and senior teachers are going for these workshops?" Shakti suggests. "Maybe they are targeting the subject teachers. We already know about art and they are teaching about what is art, yes? I am an artist, I know how make puppets. What I need to know is how to teach puppet making to 50 children in one class - or like psychology, how to hold the children's interest, how to introduce the subject to non-artists. That's the workshop I need, do they have that?" I refer to the NCERT DEAA and am able to confirm that orientation workshops and training packages for teachers of art, heritage crafts and design are in the works for 2012-2013, but would apparently be offered only for government schools and primary school teachers.

How about at the higher education level?

Neeta narrates her experience as a recent graduate returning to teach in the same program. "The couple of weeks I think I was as intimidated as my students I guess they also knew that this is like one little kid who's come in because they'd seen me in the library and they'd seen me hanging around as an MPhil student. And then I figured the best way to get them to participate and treat me with that amount of teacher – student respect is if they kind of regarded me as a friend but like an older sister almost, like, listen she has knowledge to share but we don't overstep our boundaries. So it is very much a mentor approach. At that point in time, there were about three or four of us who were fairly young in the department so I was constantly asking the others, 'when you started did you face this issue, and did you have this girl coming in late all the

time'…you know, and I quickly figured out that everyone had pretty much the same issues when they started out."

Vidya adds, "I came from Government College of Art, and had lived in the North. All those years back, I joined a place like City Christian College, where out of twelve or thirteen faculty, maybe two or three are recruited from outside. I was from a different state altogether, so my culture was different in many ways and it took me time to adjust." She recounts that though she initially identified as an artist, she quickly fell in love with teaching and taught in much the same way she was: whole-heartedly. She admitted however, that large numbers of students in classes was a problem like it was in K-12 since it became difficult to give attention to students. "You can explain things theoretically," she says, "but it's very difficult to get all 50 students to actually draw; its challenging because while you are looking at the work of 15 of the best and weakest students, 35 students are just lost. So, in one class-and within a matter of three months- that is, one semester- you have to finish a syllabus – so, it becomes struggle and is very strenuous for students and for teachers because after that one hour or two ours, then you move into a theory class and then onto something else. I mean, even for us that break is too much, from theory to practical to theory – this running and jumping between…its too many things."

Regarding the development of curriculum across art history programs over a span of fifteen years, Shakti describes her understanding by contrasting two well-known programs, the older Baroda (the University of Baroda College of Art) and the newer program at JNU (Jawaharlal Nehru University School of Art and Aesthetics). Fifteen

years ago, she claims, art history and other theory courses were very conservative with the changes happening in the United States and Europe not reaching India at all. So in the mid-eighties, and up to the late nineties, courses were very India-centered. "If they had eight papers in the masters degree altogether, I think one was on modern western art and one on Renaissance and Baroque. These were the only non-Indian topics covered, with possibly one option on Southeast Asian art. So everything else was Indian art, either Indian sculpture, Indian architecture, painting." She adds,

"I remember Baroda had something called Religious and Textual sources where you got to learn about the Quran, and Ramayana, those sorts of things. There was something on aesthetic theory and something on primitive art. Today, a program like JNU and possibly even Baroda would not teach those categories or if we did, we would teach them in a very self-conscious way but the new art history had not happened at that time. It was also a very different time because it was before globalization, before the Internet, before e-journals - before India had *money* for these things you know. If you think about it, how many years ago really did all this change happen-not before the '90s. Certainly even at a place like JNU got subscriptions to all this only a couple of years ago. So there was no real connection with the outside world and with the shape of art history debates anywhere else. It was all very circumscribed-you can go to this monument, you have access to this material....that's it you know? But to be very frank, until I was in college, I didn't at all know what was happening in the modern art world. I didn't know anything that I was going to work on. I went in like an empty slate really."

She adds that nowadays, art history taught in Indian colleges is "postmodern and self-reflexive with a lot more focus on archeology, anthropology, cultural studies - its a lot more eclectic and we're a lot more comfortable being eclectic in our discipline and there is a lot more good writing for us to dip into now." She describes the curriculum she teaches, covering various schools of Indian art as well as seminars on western and other non-western art. I ask her if she covers diaspora when teaching a survey on Indian artists and she shakes her head, no.

See, whatever you might say, we are- it is still a very nationalistic frame. And I don't think we own the diaspora..." Her speech slows down as she thinks hard about this.

"See, at most levels, school or college, we have no real curriculum constraints, we can teach whatever we want in our classes and this can be fantastic but it can have its pitfalls where each of us goes off in our own different directions and doesn't need to check back with the others. So sometimes you need to cohere and yet most of us, of course our team of teaching intensively in the areas that are of interest to us and where we are doing our own research. So we have to actually fight against that impulse to also produce some courses that you think a well-rounded student that will come out of a program like this ought to have learnt about."

Neeta claims, "In museums, no learning happens at all, our resources are so pathetic" before Shakti continues,

" So, art history itself has changed. Today we are not simply looking at the formal aspects of art history... we're also looking at the conceptual. We're also looking at the cultural matrix from which it emerges. So today art teaching itself has completely

changed. Like, we were taught only to see the line and the color but today we are looking at the artist, his personality, his development in terms of his patrons, the time he lived in, technical developments...all those things. Abroad, they may go into great depth but here at least our students have *some* awareness; if you drop a term like 'Greenbergian' they wont be blinking at you, not knowing what it is. In terms of an Indian philosophy, I can only think of the Gurukul system; but I don't think it applies to so many art institutions that are first and foremost missionary institution, whether for Christians or Muslims etc. Secondly mostly art departments are small departments in an entire college. So, places like Baroda might be having a theory of art making and teaching they follow but what it boils down to is that we are looking at western art in one way, looking at Indian art in one way. Shantiniketan is one good model that Rabindranath Tagore started. You are in a rural setting and you bring the rural aesthetics into your work and many other values that are inherent in rural life. Of course in many ways that was, you know a Gandhian philosophy...but there are no other models as such because most of the schools apart from say Shantiniketan were started by the colonizers and so they have brought in this idea that became the model for most colleges and departments of art."

This diversity of styles and approaches she outlines doesn't sound so bad, apart from the lack of cohesiveness she mentioned. The conversation in the field is getting more interesting, though, with the UGC working to develop standardized model curriculum for art history/ museology and visual arts programs, to work towards a "scientific professionalization" of the field. In looking for these model curricula, I discovered that an amendment is proposed to replace various nomenclatures such as a

Bachelors or Masters in Fine art/Visual Art/Communication etc with one degree: a Bachelors/Masters in Art Education.

Juxtaposing this information next to Shakti's summation, I am not sure if this move is a step towards reduction or cohesion. When I bring this up, Vidya says, "We'll see what happens. What I want to know is how they plan to enforce all this." The change they are all uniformly happy about is the increase in pay scales for teachers, approved by the UGC.

I note that in the UGC's proposed changes, the suggested model papers for the Fine arts programs or Art Education programs have no modules or electives on education. The education program has papers titled Education and Human Development that includes an elective called *Intelligence, Creativity and Education,* and *Education and Indian Heritage* (Commission on Education, 2001, p. 51). Neither of these modules reflects any crossover with the visual arts curriculum.

When I talk to my participants about this, Vidya maintains that while artist educators, like herself, could greatly benefit from courses in psychology being added to arts based programs, papers on pedagogy belonged in the education department. Neeta agreed but said that workshops for art teachers on issues like classroom management and teaching strategies particular to the discipline would be greatly appreciated and were indeed needed. Shakti, in the meantime felt that art education programs focused on teacher training in the arts that were a yearlong option, like the one at Jamia Milia Islamia were a wonderful idea and that India should develop more of such programs. "It will give us direction earlier in our careers. If you know you want to teach, then why

shouldn't you go in prepared?" she challenges. "After all, our students can only benefit if we know what we are doing, from the start."

Teaching philosophies and methodological musings.

Having gleaned an idea of the goals of my participant artist educators vis a vis those envisioned by policy-makers and researchers in the field, I wanted to better understand how they went about getting there. What were the wisdoms they have accumulated, the practical barriers they had to face and what were the resources that led them to or barred them from the fulfillment of their vision?

This was an impassioned dialogue, with the conversation reflecting attitudes on testing for teacher qualification, cohesion and incoherence in different disciplines of art working together towards teaching methods, professional development opportunities and reflections on workplaces. Through this conversation, teaching philosophies were enunciated, both explicitly and implicitly.

Over the course of my data collection I became familiar with the qualifying examinations in place for aspiring teachers. Details on these exams are provided in Appendix to Chapter Four. To summarize, prospective teachers in most subjects at K-12 levels need to take the SLET exam however, according to Shakti and Neeta, if an art teacher holds a BFA degree, many schools will overlook a lack of this qualification for them. At the higher education level subjective test papers are offered in the qualifying NET exam. In reference to the interests of this dissertation, I read up on subject papers on Visual Art, Education and Indian Culture (see Figure 2). I would have imagined that artist educators might have to take all three, or at least two out of three, but Vidya, Shakti

and Neeta told me that they only had to take the Visual Art paper. Vidya was of the opinion that these exams were a good way of ensuring a high standard of art teachers in the future, that "at least we could know that yes, he or she took the time and effort to take the exam, so they must want to teach and at least we can know that he or she knows the basics of art….when you don't have much structure at all, standardization is not a bad thing." Neeta adds that having these kinds of qualifications in place might be a step in the right direction as the market of education grows in India with more education boards opening up. For instance, with more schools offering multiple curricular options such as the I.B, British A-levels, and American AP qualifications alongside Indian national and regional exams and focusing on a well-rounded, "finished" student, the demand for qualified art teachers is also growing. "My aunt has a school that offers the Cambridge curriculum and she is desperately looking for art teachers or artist educators. They need to teach both art history as well as studio art because in the Cambridge board I think the A level art is pretty high. But she says she can't find anybody qualified to teach that level; and she is just one example. A high school near here also runs the International Baccalaureate program. We have an ex-student here who goes and teaches there part time because they don't have good art teachers. A lot of good schools now have understood the importance of art education but there is nobody to teach. I mean there are people to teach art, like I did outside of school- but they don't bring in any theory input into what they are teaching."

The problem, they all agree, is that while these NET and SLET exams offer a certificate of qualification, they do not provide a course of study that the teachers can use

in their teaching. Here, we reach a point of contention: while all agree that Indian art educators need organized training in the three areas the UGC, NCERT and CCRT are focused on, the location of such programs is debatable. While Vidya firmly feels that any course of study beyond art making and art theory should be located in the education departments, but could be shared, Neeta and Shakti feel that they should be incorporated into the BVA and BFA programs, "because for one until you market the appeal and need (for art education) at school level when students minds are still fresh and they are undecided about what they want to do - that art is also an option, I don't think you will have takers for art in the BEd program. In that case, the next option would be to say, here you are – you are learning art but you have the option also to teach it, you could share that knowledge." Neeta adds that since NCERT is anyway marketing the Cultural Heritage textbooks at high school level, they could also incorporate the idea of education in museums and at cultural heritage sites within that, sowing the seed of art education as a possible career choice that way.

So exams like the NET and SLET are good things? I want to confirm when Shakti throws in a caveat. As a qualification certificate it's a good thing, as a qualifying process its not, she says. Also, she complains, the NET accompanies a language test, depending on which state you are in. The NET exam is offered in English, but if you are teaching in Tamil Nadu for example, you need to pass a Tamil exam, regardless of the fact that you might be teaching in English. So if Shakti is a north Indian teaching in English in Tamil Nadu, she must pass a Tamil test, which apparently is quite difficult and has nothing to do with her subject matter.

"Is this a nationalism thing to promote national integration?" I ask. "Nationalism? It discourages people from crossing over state lines!" she scoffs "And this rule apparently holds for all civil servants in Tamil Nadu at least. So…you might be a doctor teaching or working in Madras Medical College and you might be from Andhra or Punjab working here for a good ten years and suddenly you have to take this exam in chaste Tamil, even if you are not using it in your teaching or you can lose your job. I mean if you're not using it in your profession, I don't understand the logic of it at all but I am being told I cannot question it. They're preventing cross-migration basically, since its not even like they are testing conversational, communication skills." She also points out that though she doesn't think honing her language skills is a bad thing, it just doesn't seem worth her while given the multiple roles she manages in her life, since she does not get any time off nor monetary support for classes from the college or institution she works at to study for this exam.

"I say, forget it, if you want to cut my salary over this, you can keep it. Its not like I'm getting paid in diamonds anyway! It's really a dampener on my motivation, I feel. I mean, I'm teaching in an English speaking college where I am not encouraged to speak vernacular languages – I'm supposed to be equipping the students in English skills – then why force someone to do a language paper when they don't need it? I would quite happily write a test in some relevant course but this kind of thing…politics!" she shakes her head in disgust. "This has nothing to do with art nor education, just bureaucracy and politics." I remember Vidya's feeling of being an outsider as Neeta points out the assumptions that this kind of testing makes on ethnic traditions. It takes for granted that

if one is Tamilian, one grew up in the state and learnt Tamil. "What if you grew up in another state and never learnt Tamil formally..." I wonder and Neeta exclaims, "Exactly right! It's really discouraging and I feel it's really regressive. I think unless they make fundamental decisions in terms of trying to emulate what's happening in the rest of the world…I wouldn't say that western teaching methodologies are the greatest; I do feel we have a lot to offer in terms of our ingrained sense of what teaching is – but there are things we should look at and rethink what is it we are trying to do."

"And what is you ingrained sense of teaching?" I question. Neeta replies, "That teaching is almost spiritual. I mean, spiritual in that you respect your teacher. Basically, I feel we have nice students despite issues like truancy and ragging. I do think that, at least in South India, it will take another couple of generations to get rid of the idea that the teacher is next to God, in that we must listen to our teachers because they always know better than us." Shakti offers that this is already changing in North India, where students even at the school level are much friendlier with teachers and "treat them like friends, if the teacher allows it." She muses that what she would appreciate are workshops and training programs that tell her how to deal with these bemusing changes. "I have no idea of how to read such students or to deal with them," she confesses. "I always maintained a respectful distance from my teachers, I am not sure how to be their friend. Are they being disrespectful or do they need me to be their friend? I don't know!" she shrugs, "But from my own experience remembering my favorite teacher and what I want from my teaching, I know that I want to establish a bond of trust with my students, where they know you care and will make an effort for them. So in that way, I want help

to understand how to read my students, you know?" She pauses to think, "There are a lot of drop-outs in art programs I have found and I really want to be able to counsel them on finishing the course. In a way, its spoon feeding….because see, I feel often the onus to be self-motivated is not on the student as I have seen it is abroad; a lot of us feel that education is coming too cheap for these students. There is no vested interest on the part of the student in the course that she is doing, because for one, she is not paying for it so she is very comfortable. She lives at home and she is paying a pittance as fees because its mostly heavily subsidized by the university. So, how does one inculcate that value in the students for working hard even in the arts?" From the paperwork, I do not know that the NET, SLET TET exams or the teacher training programs in place provide answers or ways of thinking about these dilemmas emerging from ground realities.

Vidya agrees, "For me, art education means a really holistic approach which is mental, emotional and creative. And all three have to come together to define what is art education to me. Especially, I think that the emotional component is very, very important in art education and it starts at the primary level in school when children are at the age of three or five. If at that level an emotional vent is given to them or one avenue of art is provided to them I think it takes them a long way in their academics. But somehow, I don't know, its just not happening in India at a large scale. It is there, actually I think, until 4th or 5th grade, to some extent but after that, I don't know…art is completely marginalized. So that's what I think art education is – it's something very holistic: emotional, intellectual and creative. And by creative I mean, its how any problem in life is approached you know, that's how creativity comes."

She provides an argument for the way art should be taught in schools, that I feel is in conjunction with Maira and Vatsyayan's viewpoints, but that is not prominent in the goals of the teacher training workshops described by CCRT or NCERT DEAA. What Vidya, Shakti and Neeta are talking about is what I understand as Character Education and Critical Pedagogy. Vidya explains that she feels that the way art should be taught in school should reflect the way artists ideally think and work. "From my experience as an art teacher, I strongly feel that an attitude to life has to begin in academia, at the school level...I see creativity as an approach to a problem. It doesn't matter if it is as a painter or sculptor or whatever…for example even in teaching art history; if you teach about the problems of life that are tackled and approached in art history, I think that can give (students) an idea of how certain values, like perseverance, commitment, hard work in life can be approached. All these are things that we can learn from history - and that is something that every student must imbibe and must develop. So that for me, is art education." And cultural education, I add silently. Is this not part of an Indian cultural identity and cultural education we want to promote in schools?

In the meantime, Vidya continues, "See when you talk about art education in the city - it is extremely limited. Which is why, you know whenever someone approaches me for a lecture, I can never say no, because I feel in a way its the only way for us to reach out to a wider public, to make them aware. I feel, that art is a very strong medium to convey a million things and it brings about a lot of emotional attachment. Once you establish that emotional empathy, you can work with any kind of people, anywhere. You can reach out to them in the easiest way possible, it doesn't require any further effort on

your part. That's what I have seen at least - people reaching out to me just through art and art lectures I have given. So that's what makes me feel that art is a very strong kind of medium, to convey any kind of message. It's very healing, very therapeutic. It's also very intellectual besides being creative since it helps you approach life itself. I think in the end it should make you spiritual. I see many of my students turning to this kind of thinking. I always find students who are art students, compared to their peers in other disciplines, that they are always a cut above them. And its because of their thinking-its what art has done to them. They are – their whole personality is different, their thinking is different – they are so mature comparatively because of the things they do and talk about. I am always drilling into my students that you must *think* about what you are doing. Even a work of art, I mean, you can't just pick up a brush and say okay I'm going to do a painting – nothing good will ever come of thoughtless action. You have to think about it, visualize it...so whether it's a painting or art history or research, its the same thing of thinking and visualizing the form-and its the same thing applied to any problem in life. I mean nothing comes on the spot without preparation."

Neeta adds, "Even at the school level, there needs to be an attitude change." Instead of merely pushing forward children who have natural talent to win competitions and decorate school walls, students, teachers and parents need to be made aware of the value of art. "Yes, that should be the role of the art educator" she opines. "Art in education has no value because nobody explains the practical applications of it. So, yes, when we learn art history, it's because our teachers want us to know about different art traditions so they are basically making us aware of those things that have happened in

past and how artists think, how they have created things -and these are the things that are important. But there is no real awareness transmitted about this. All students care about is they got good marks (grades) on the test." She argues that somehow it is not conveyed that understanding art history is absolutely necessary for everybody who is studying art and that art, culture, traditions and art history are inextricably tied together. She adds that this is not a problem exclusive to India. "Even in the U.S there are separate departments for all this, and artists will grumble about compulsory art history courses, yes?"

Yes, I have to agree. There is an agreement amongst the participants that a universal battle for an upper hand in the departmental hierarchies across the arts fields leads to a loss of students, especially when it comes to research. Vidya points out that recently, fine arts programs are losing applicants to more lucrative fields of design and communication media, while takers for research in MPhil and MA programs are few due to the greater prestige of being a "real artist" with an MFA degree and those wanting to work in museums go the anthropology or conservation route, since India does not have many strong museum education jobs at all, though the NGMA in Delhi is working to remedy this.

Vidya adds, " Going back to your terms you used, art educator, artist educator…I think I would call myself artist educator if I saw my students becoming or studying to be practicing artists. For me, the term 'educator' has a much wider connotation. I mean students and artists have to think that they are not just simply going to apply these kind of philosophies to their paintings and their individual life and immediate surroundings; rather it has to have a rippling effect in society in the way they carry their art to the

community. And what is their responsibility towards this, apart from the need to be commercially successful?"

Neeta adds that this is happening at an institutional level instinctively and through collaboration and dialogue with western counterparts who send model curriculum through individual and personal connections within these institutions. "Recently at the archiving project I was working on, we made this documentation project." She tells us. "We thought - and we have been thinking about this for a long time - how we can make art history interesting to people. That's a topic that interests me a lot, because I think that surely these things should not be confined to a small group of people only. Because this is *our*...I mean, this is the art of our country - of *our* people. And we should know about it." I take this to mean that we should understand what we come from and where we are living – looping back to the linking of art history and cultural traditions, with strong nationalistic overtones.

Shakti muses that with this lack of communicating the value and worth of art education in society is attached –as cause and effect - a sense of isolation from other educational disciplines. "College wide, people have no idea what it is that we do. They think we just draw and paint in some aimless way." There is a regret also, amongst the group, that a lack of cohesion also expresses itself in the lack of connection between their practices across venues, beyond individual effort. Neeta, for example, explains that while she works with an NGO focused on women's rights, to help a group of craftspeople develop designs for their textile work and has even got her students involved with internships at the NGO, she has connected her teaching to her NGO work as design

education; not as activism. "I never heard of arts activism," she confesses. "I would love to bring that to my students, to realize how I am doing it even."

She provides another example, of talking to local people living at the heritage sites being documented as part of the archival project she worked on. She described questioning and informing them about the history and significance of the site, and in engaging them in dialogue about their feelings and sense of pride and ownership of the place after learning of its cultural and historical significance. She also described her own reflections on our educational process that led to an unquestioning acceptance of the use of language and biases in history textbooks (while learning of these sites as a student out of an art-history context). "This is art education, isn't it?" She nods. "Though it might not be called that."

We have talked of desired goals, actual practice and available resources across the field and touched on connections between striations of disciplinary practice. I invite my participants to share other opinions, issues and points of view. There is a pause as a cafeteria worker comes in to clear away the tea service.

Shakti speaks first, claiming that she finds problematic the contradictory trend in higher education, of having studio practice that focuses largely on western, postcolonial methods and materials of art-making, while in the theoretical programs of study in the arts, there is a paucity of Indian texts and Indian authors being read by students. Vidya agrees, "We will cover oils and acrylics and perspective with everyone but only advanced painting students will learn about traditional, indigenous methods and materials. In aesthetics even, we will cover the same pieces of *Natyashastra* like Rasa theory and so

on…" Neeta renders me speechless with the information that a new and exclusive (read: expensive) privately owned school offering the IB Curriculum only taught western history. No Indian history is taught to the students at all, art or otherwise, apart from what is recommended in the IB curriculum. "Can you imagine?" she giggles, "you have Indian children, taught by Indian teachers, in the capital city of India, growing up with no formal knowledge of Indian history and culture."

The anomaly of this school, apart, I wonder what is happening to the years of rich research being produced by institutes like the IGNCA and IIC. "Those only research students will use" Shakti offers, "at MPhil and PhD levels." And in any case, this is a matter of access – if you are in a metropolis that is ok, but if you are anywhere else, who has the money to travel to Delhi or go on to the Internet…maybe in another ten years. Maybe your dissertation will help increase awareness and bring about some changes? I really hope this leads to something, Manisha!" she laughs, a little sadly, and I don't know quite how to respond.

Another expression of the disconnect between the needs of art departments and the larger community is the battle for resources, Vidya offers. She explains the problem being that most administrators with the purse strings, especially in government-funded organizations do not have art backgrounds. "They don't get why we need so much studio space; they don't get that most forms of art-making, unless you are sitting at a computer, needs physical space, it is a physical act, and even when there 25 students in the room, they need *some* individual sense of space to work….that's why so many of the older programs are crumbling. They can't afford to update or build new classrooms or

buildings. They are still working in what was built 100 years ago…. This is why our museums are in such a pathetic state, that even if someone goes inside, you want to rush out after five minutes. Being in art galleries and museums is an intellectual undertaking. The surroundings must reflect that. But there is no money because there is not enough understanding of this." She adds that the field must look to the corporate world for such sponsorship. "We need patronage," she stresses. "Whether we do that as artists or art educators or artist educators, those roles need to be explored and decided. At this point, I say, whatever works to get the job done. But having money and infrastructure doesn't mean the teaching is good." She plays devil's advocate. "All these new fangled visual communications programs have great facilities but they are teaching technical skills, nothing more. Most of these people graduating from these programs are technicians, not artists or creative thinkers. I would not call the people conducting classes in such places as art educators; but yes, they are paid better."

"Anyone is paid better" Neeta retorts and informs me that her family doesn't understand her decision to work at the college. "I mean, seriously, my driver gets paid more than me. I have five years of graduate school and he has not even completed 10th class (tenth grade). My family doesn't understand it – they feel I am wasting my time and talents…but I can afford it you know. Its very demoralizing to put in so much passion and effort and not even be paid or recognized properly. But the bottom line is, I can afford it. There are so many who can't and still they persist. You know, there are teachers who travel two hours, changing three buses to come to work and they get paid less than or equal to someone who hasn't even finished high school. Why would anyone

want to be teacher then, you tell me!"

Speaking of workplaces, Shakti adds that it might be worthwhile thinking of the workplace in terms of ideology. She explains that we should think about where we should promote art education programs in terms of educating about values and character development. She cites the Ashram school as an example. "Maybe its just that this place ideologically stresses so much on spirituality and that's its so well established," she says, "but it has an atmosphere, you know, that makes it conducive to talk about these things. The other teachers are on the same wavelength, there is already a culture of appreciating and promoting the arts, incorporating traditional arts and crafts…it's just a peaceful atmosphere – for a school that is!" she ends on a laugh.

Vidya is not so sure, "I don't know–maybe in some places that can work, but if it is too connected to religion and all, it can be disconnected. Like, if I am teaching a studio class and suddenly I have to compulsorily teach about Christian doctrine, it's a little strange."

Shakti adds, "Yes, and its dangerous ground as far as curriculum design goes. In a place like JNU even, if I want to create a seminar on say, temple architecture at the *Ram Janm Bhoomi*, it is shot down because I can be accused of being a BJP activist! So politics plays a big part in campus politics and in how and what we teach about Indian art and art history. As soon as something like this comes up, all this talk that oh, we must do cultural education – it goes out the window!" To explain the context, she is referring to a much contested and controversial site in the northern city of Ayodhya that has been an ongoing source of communal strife and tension and used as a platform for opposing

political parties, BJP and Congress respectively; and JNU, named for Nehru was one of the founding members of the Congress, with the Nehru-Gandhi family being the uncrowned monarchy of the party. With this comment, I acknowledge that we have moved on, from the narrative of teaching to a narrative focused on more ideological concerns and implications.

A narrative of ideological contemplation

Through conversations with my research participants and my engagement of these conversations with institutional programming and research agendas, narratives have emerged of the identity and pedagogical leanings of Indian artist educators and art education; another more subtly layered narrative is also present in these conversations, indicating what I see as expressions of Indian socio-cultural and political behaviors.

A narrative of gender: economics and class dynamics.

There is an 80:20 ratio of female: male among the artist educators I approach and eventually interview. Bar none, their stories of how and why they entered the field were encouraged or discouraged from entering the art world, the path into the art and then art education world that they took all were affected by their gender and social class.

There is no dearth of citations of artists, educators, social workers and scholars calling for remedies to economic and social inequalities of class, caste, gender and other communal difference in India and Indian culture. I found that these calls might be directed towards India's artist educators as well. The male teachers I spoke with confessed that most of them had to fight families to join the profession. Most of them eventually joined an institution of their religious affiliation that provided an income that

assured a modest solvency through assured tenure positions or padded their income through providing private tutoring to prospective applicants to the art program they worked at. Some of them had chosen bachelor-hood because they did not feel they could adequately support a family without "forcing" their spouses to have to work. "There is no status nor money in this line" one participant laughs, "and how many women will be looking for that in a prospective husband, yes?"

The women have their own stories to tell. Vidya and Neeta have found their professional trajectories, by accident and by deliberation, by following the paths their fathers and husbands took them on. They went across geographies of India and abroad, and into graduate programs and employment opportunities by their permission. They both acknowledge their ability to continue working despite poor pay because their husbands support them. It was not likely that the situation would work so comfortably were their situations reversed. Shakti confirms this, when she describes that although she is trying to find balance in juggling her roles as wife, mother, artist and teacher, she would be the one compromising to find time to spend enough time at home "because my husband is in advertising and his hours are uncompromising." It is not a question of who earns more, for her, though he certainly does that. "It's just easier all around if I do it" she says, "though its difficult and one can't find balance all the time, when it works its wonderful." Vidya describes her schedule as teacher, wife, mother, and daughter-in-law taking precedence over her practice as artist. She described making time each night to paint from 10pm until about 1am because she can't imagine not being able to paint. They all acknowledge their luck in having fathers, husbands and in-laws who allow them to be

who they need to be, do what they need to do. *What does it matter what didn't happen or what might have happened?* is the spirit of what I hear them say. I recognize this unspoken thought, whether or not I agree with it: *This is my life and the route it has taken me on is serendipitous*. *I change what I can and work with what I can't because, after all, this is my culture.*

Ethical dilemmas: narratives of politics.

At the end of my list of interview questions, I asked my participants, "Is there anything else you want to share? Something I haven't brought up that you think is important to think about in this dialogue?" There were several heated topics brought up, most of which boiled down to ethics.

Both Vidya and Shakti expressed grave concerns about education, in the field, on intellectual property and respect for research. Shakti sums it up rather neatly: We are so strongly brought up in an educational culture where we regurgitate what it is in the textbooks, she says, that it is very hard to convey the concept of plagiarism to students. Cramming and memorization by rote has, in a way, led to a troubling copy-paste culture where students do not trust in their own capability of thinking originally. Getting students to understand the concept and rules of plagiarism is hard enough because it is a sudden change in college from what they have done throughout school, Neeta adds, but on top of that many of us don't know about this as teachers because we were never taught about it. This is becoming more of an issue as we encounter research and education outside of India, but we need better training on this and quickly. She adds that education

on ethical practices regarding intellectual property rights is also urgently needed amongst the public and in the business community because sometimes it borders on fraud.

She describes a project where one of her textile design students created an entire line of traditional wear and a lady she knew in the business bought some designs from her; the next thing she knew was that this lady owned a clothing store and was blithely reproducing and selling those designs in her store without ever acknowledging the designer nor compensating her for it. "And this unfortunate student can't really do anything about it because its not like she trademarked or copyrighted or patented the designs. Also this lady had paid her for the pieces she took. Now, I don't know if this lady did all this deliberately or if she even knew she was infringing on intellectual property but the point is, not only should we have thought to teach that student her rights, that lady should have had the social responsibility to tell this girl that listen I want to use your work so how can we do this. Surely we want to develop that ethical feeling in our culture and society in our education system; especially we need it in the arts because people don't see it as *work*, that this is actually someone's livelihood!"

Vidya also feels this ignorance of the concept of plagiarism affects how research is treated at an institutional level, that there is a basic lack of trust in the integrity of other scholars. Theses and dissertations from Indian colleges-at least in art education-are rarely available online and it is very hard to access them at all. It is not allowed in many art colleges, including prominent universities, to check a dissertation out of a library or to photocopy parts of it. I find this extremely counterproductive that after all that hard work, the product is not made available to the public or other scholars. Vidya counters,

"Knowledge is universal, yes, that is all very well, but somebody has sweated tears and blood to complete a research, so how can someone else just come in and take that research and claim it as their own? How can I trust you will cite me and not use my research as your own?" I am startled by her vehemence but she is adamant. I experience this depressing lack of trust myself, as three of my participants one potential participant refuse to share their dissertations with me despite my reassurances that I would cite them correctly. "The original is in Agra University" one participant says, "you can go there and read it in the library. Otherwise sit down and talk to me, and I will tell you about it and you can transcribe it. I worked for it, and you must work equally hard if you want that knowledge." Being quite far from Agra, and not knowing quite what to do with this aggressive stance, I briefly mourn my losing out on this opportunity to gain knowledge and build on work already done, and then I move on. This episode seems symptomatic of a secretive, mistrustful atmosphere that clashes discordantly with the positivity of good intentions I encounter in most other mind-sets during this process. Turning back to the layers of curriculum and policy, programming and testing in art education I have uncovered, I try and envision where these issues of ethical conduct might fit in so teachers and students might be on the same page with their counterparts elsewhere.

In Summary

In this chapter, I present my data in the format of three narratives: of learning, teaching, and ideology. These are drawn from a triangulated body of data, which includes interviews with participating artist educators, information on organizations and institutions working on arts education programming and policy and contemporary

publications on art education in India. The voice of the participants is presented in the form of constructed composite characters. This reflects an application of D&G's concept of assemblage in two ways: first, it enables a reading of the data in terms of making meaning through observing how separate and disparate elements work together, enabling deterritorialization and reterritorialization of the elemental data into specific contexts, thus revealing assemblages. Second, it reflects and acknowledges how data presentation and data analysis are simultaneous or rather, seamless events.

While this chapter focused on the unfolding of the data itself, Chapter Five focuses on making meaning of this data, applying the theoretical and conceptual frameworks defined in Chapter Two, in order to find answers to the primary and sub-questions posited in this dissertation.

Chapter Five: Analysis and Interpretation

A Reflection

Identifying the concept of assemblage through my Vedanta-based ways of knowing, I visualized my data as personified forms defined by their narrative functions. Influenced by the guiding questions to which this research seeks answers, I identified three narratives of Indian art education, those of learning, teaching, and ideology that I presented in Chapter Four. In Chapter Five, I turn to these narratives to analyze what answers they hold to my research questions.

The primary question of this research:

How might we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization discourse?

analyses the assemblages of identity of Indian art educators and art education that emerge from within these narratives. In identifying these assemblages and by reflecting on the process of constructing this research study, I respond to the first sub-question:

How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education?

My response to the second sub-question

> *How do postcolonial perspectives of emerging narratives of Indian art education, based on personal narratives of artist educators, inform a globalized discourse of art education?*

involves an analysis of my construction of the composite characters and my interpretations of this process. Accompanying this is an evaluation of how the assemblage of narratives might be relevant to global concerns in contemporary art education discourse.

Through the process of constructing this study, the concept of assemblage as proposed by Deleuze and Guattari emerged as a significant ontological ally in solving epistemological and methodological problems in the research. In folding the vocabularies and knowledge systems of Vedanta and Deleuzoguattarian thought, I find that three assemblages are made visible:

- An assemblage of postcolonial self-consciousness, that I identify as being largely an assemblage of enunciation
- An assemblage of disciplinary organization, and
- An assemblage of social organization, both of the latter, being more machinic, that is, they are more about technical and material concerns than semiotic.

The rest of this chapter unfolds the emergence of these assemblages and interprets their significance for postcolonial globalization discourse in art education.

Vedanta, and Deleuze & Guattari: The role of assemblage in understanding what Indian art education is.

Vedanta philosophy proposes that Reality or a primordial state of existence is paradoxically full of an infinite emptiness. In Sanskrit, this might translate to *shunya* or *shunyata*, which in mathematical terms is known as zero or zero-ness. However, like the mathematical zero, *shunyata* does not equal nothingness in that it does not indicate non-existence since it is fully of energy and consciousness. It is simply because it is known to be even as absence. This Reality or singularity is unknowable because it is masked and covered by multiple, infinite manifestations or forms of this energy and consciousness expressed within space-time. In Sanskrit and hence Vedanta, there is no one word for infinity. It is expressed in various ways based on context, such as without beginning or without end. In this belief that Reality is unknowable, what *is* can be understood only in context of what else is, or what is not. Opposites are understood not as polarities but as two aspects of the same coin and *maya* (illusion) of opposites is created only through language and illusory, temporal manifestations of form. It is only in transcending this *maya*-filled space-time of our own minds that we can experientially know this Reality. Reality is thus based on interpretation. It can be shared, expressed, and explained based on experience but it cannot be known by sharing because interpretation involves language and form mediated by space-time.

According to Vedanta, God/Truth is pure consciousness, a sustained state of knowledge of this full-empty singularity and each manifest form has this pure-consciousness or Godhood within them. It is through focused and consistent meditation

that we become able to see these temporal-spatial manifestations of the unknowable Reality and in seeing them as such, instead of as Reality itself, that we are able to see through and beyond them, thus coming closer to Reality itself. It is also proposed that this knowing can be achieved only through a combination of logic and rationale with intuition or instinct. (Moore & Radhakrishnan, 1967; Vivekananda, 1999)

In Deleuzoguattarian terms, we might conceive of this singularity as the cohesive core of a Rhizome and the *form*al temporal-spatial manifestations as Assemblages. I have explained my rationale and instinct in employing the specific combination of D&G with Vedanta at length in Chapter Two and more specifically in reference to context throughout this document. To summarize here, in application of Vedanta philosophy, I can only come closer to an experiential understanding of art education through an identification of the assemblages reflected by its covering spatial-temporal influences that cover and surround it. In sharing my view or experience of such assemblages, I contribute to the discourse attempting to clarify the field; in seeing what art education does, and in the ways it is experiences, we can move closer to explaining and seeing what it is. In the following pages, I analyze the assemblages of identity I found within these narratives using the conceptual framework and literature reviewed in Chapter Two.

Assemblages of Identity

An assemblage of postcolonial self-consciousness.

The primary question driving this research asks:

How might we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization discourse?

In clarifying my data, I identified three narratives: of learning, teaching and ideology, through constructing the identity of Indian artist educators as assemblages of spatial-temporal practice, presented in the form of composite characters, namely Vidya, Shakti and Neeta. In defining these composite forms I illustrate my understanding of how artist educators in India map their practice of learning and teaching art across striations of disciplinary practice marked by institutionalized programs. Identifying these assemblages of identity and seeing what narratives emerged from these assemblages, individually and across the individual assemblages was a rhizomatic process of observation, organization and analysis. The research thus presents "raw data" not as a stratum or element in itself, but rather within contexts, as deterritorializations and reterritorializations.

Wise explains the concept of assemblage as a "process of arranging, organizing, fitting together" to create a whole that "expresses some identity and claims a territory" (Wise, 2005, p. 91). An assemblage of identity comprises stories of professional development as well as personal journeys. This has been well documented and covered in education and art education research (Olsson, 2009). Deleuze and Guattari further distinguish axes of assemblages as content (machinic assemblages) and expression (assemblages of enunciation). These collective assemblages of enunciation are "of acts and statements" (Deleuze & Guattari, 1987a, p. 88).

The composite characters are collective assemblages of enunciation indicating the ways of knowing illustrated by the participants; their knowing of their selves and the spaces within which they function in fluctuations as powerful and powerless, as sharply

defined and as fuzzy and indistinct. For example, in this passage from Chapter Four, Vidya, Shakti and Neeta describe their movement across disciplinary striations.

> "I would say I am an art educator – I teach how to make visual art and I teach art history so that is being an art educator I think" says Vidya. While she and Shakti describe the locations of their students across schools and colleges and private tutoring, Neeta adds community-based organizations, like museums and NGO's to her locations. "…here in India," says Vidya, "we are all jack of all trades; because see, one hour I teach an art criticism class, the next I go to a life drawing class and then into a painting class, then onto a value education, religious doctrine...based on where you are teaching."

The identity of the Indian artist educator, as voiced in these composite / assemblages, is that of a nomad moving across the territorial spaces of defined curriculum and policy and deterritorialized spaces of creative instincts based on necessity and opportunity. The nomad, here, moves in the in-between spaces, off defined paths, and outside of organized systems of institutionalized programs.

The narratives of learning and teaching reflect a sense of invisibility to this assemblages rendering this a mute enunciation when placed outside its own territory. I refer here to the invisibility of the art teacher as a resource within the field of Indian art and the field of Indian education. There is a quite clear recognition of the defined identities of the artist who teaches and of the teacher who employs art as a tool of education as seen in the policy and research documents of organizations like CCRT, NCERT DEAA etc. However, once the boundaries of these territories, defined by policy,

curriculum and educational politics are crossed, moving into the in-between spaces defined loosely as artist educator, definitions, functions and acknowledged effects of practice become fuzzy and indistinct. By this I mean that understanding and recognition of where these practitioners come from, what they should focus on, what they are working towards and what they accomplish get lost in the inability to track a clearly defined professional accredited practice. This can be understood in Vidya's clarifications that "Besides teaching, I am also a practicing artist…though it's difficult to balance my work as an artist with teaching and also having a family life." Shakti on the other hand identifies her self as an academic in her work as a researcher, art critic and writer but when it comes to teaching art history and criticism at the higher education level, her language changes. "There, I identify only as a teacher" she explains. "If I was preparing people to be artists then I would identify as an artist educator or an art educator." Neeta, as a designer, questions her very presence in the study, not quite knowing whether her work "fits" in the definitions of the field or what I am looking for. "I am more a designer than an artist. So does that make me an art educator?" she says.

It might be argued that this is a matter for linguistics, a concern for language and I would agree. However, in articulations of identity, naming is important. We can understand this in two levels. In ontological terms: Deleuze and Guattari distinguish between "a maximum resonance of self-consciousness (Self=Self [Moi=Moi]) and a comparative resonance of names (Tristan…Isolde…)" (Deleuze & Guattari, 1987a, p. 133) in explaining the role of signs in movements of deterritorialization. Such subjective

signs (of enunciation) keep the identity a becoming-assemblage connected to its strata, binding it to pre-existing meaning and significance.

In this assemblage of enunciation, in reading the signs of naming self as: artist/educator/ art educator/artist educator/ teacher and naming of work as: art/ art history/studio as "practical" and theory courses opposingly as *not* practical (or of practical use); these may be read as either consciousness-related or as mimetic (1987a, p. 136). Thus, while these separations in identifying their selves allow a deterritorialization from a singular understanding of "art educator" as a licensed professional, there is no clear sense or vocabulary of cohesion that allows a re-territorialization into an assemblage re-assembled with some positive affect.

Second, in epistemological terms, we can read these enunciations as a system of signs in context of postcolonial globalization. When read as linguistic signs embedded in regimes of inherited language (mimetic) it can be reduced to a sign of colonial legacy: *In postcolonial India, linguistic difference is bridged by communicating in English as a bridging language*. However when read beyond embedded signifying regimes (self-consciousness) can be transformative: *In postcolonial India, I own English as my language as much as any other language system. I choose not to locate it in hierarchies nor opposition to any 'other' inherited linguistic system. I employ language not to mark hierarchies but to make connections*.

Thus, while language indeed remains an important issue in postcolonial discourses, there can be a choice in how it is used and within a discourse of art education with nationalistic agendas, this reterritorialization with linguistic and ideological

signifiers can prove a bridge between the disconnect of art education policy and artist educator pedagogy. Speaking for myself, writing in English or using vocabulary originating in the west does not make me less authentic as an Indian, nor does using Vedanta philosophy and Sanskrit terms makes me more so. Even though this assemblage of enunciation as an Identity of Indian artist educators seems tenuously held together, it is this possibly this very lack of a singularity in definition that keeps the field from falling into complaisance. For "nomadic thought does not immure itself in the edifice of an ordered interiority….It does not repose on identity; it rides on difference" (Deleuze & Guattari, 1987, *Translator's Foreword*, p.xii). While an assemblage of enunciation is expressed in a self-identification, as its own territorial singularity, it can indicate an understanding of the territory or assemblage of disciplinary space.

Becoming experience: Unmaking learning to making teachers.

During the process of constructing the assemblages I named Vidya, Shakti and Neeta, I came to understand that the narrative of learning that my participants and I experienced, illustrate a combination of logic and intuition. Not having consistently structured curriculum and prescribed routes of learning at the K-12 and college levels led to a multiplicity in the ways we formed our own routes to becoming learners and consequently becoming teachers. Our journeys illustrate an exploration of multiple paths of practice across schools, community-based organizations and higher education out of sheer necessity, causing us to absorb experience where we can find it. Intuitively, this learning is an assemblage of an aesthetic sense based on personal socio-cultural experience. In Vidya's experience for example, this included developing an aesthetic

sense through traditional craft forms through her mothers' practices and for Neeta, a sophistication or sense of "taste" developed as a result of exposure to formally organized presentations of artworks experienced through travel enabled by socio-economic privilege. I understand these learning's as intuitive because as Neeta confesses,

> At that time, I could not understand what I was seeing….maybe if I hadn't traveled, I wouldn't have thought of art as an option, because I would not have known what art was. I mean I wouldn't have known it encompasses studio art as well as design as well as history. (Chapter Four, p. 130)

This last understanding comes as a result of later school-based learning and logical application of that learning but even before this disciplinary knowing, Neeta tells us that sharing the experiences of their travels enriched the dialogue in their in-school art classes. Vidya's aesthetic development and story of learning also reflects enrichment based on a seeping through of her home experiences of "doing" crafts even without consciously processing it as "learning art" (Chapter Four, pp. 127-130). Thus, the early understanding of becoming Indian art educators indicate fluidity in how they define what art means and how art education happens.

This fluidity in defining art education gives way to more striated ways of knowing as learning gets more organized and institutionalized. This is reflected in Neeta's words as her understanding of art education develops as a goal-oriented course of study through participation in art-competitions. This experience is echoed as foundational across the participants' experiences of remembering their own art teachers directing their lessons based on the rules and requirements of organized art competitions. Creative instincts to

learn through individual exploration and expression however push at more structured ways of learning embodied in the more traditional ways of learning in both western atelier and Indian *Silpin* (master-artisan) and *karkhana* traditions exemplified in the exercises of copying and mimicking the masters.

This instinct manifests in the narratives of learning and of teaching. Shakti defines this structured and prescriptive system as the reason for her frustration at not knowing how to evaluate her originality of expression until the time that she reached college (Chapter Four, p. 133). She clearly indicates dissatisfaction with the acquisition merely of technical skills. In her own words, "the idea was not to explore yourself, it was basically more towards the perfection of the piece of art you were working on with the idea that this could only be gained by copying someone." Neeta's experience of copying *alamkaric* designs without ever learning that they were designs drawn from the murals of the historic cultural site of Ajanta and Ellora confirms this. It was never enough for them to just develop a manual skill in drawing or painting without processing the content and meaning, to know the history and context. In this pattern of learning lies a route of becoming teacher. In other words, these artist educators began articulating their territories of teaching practice based on knowing what was not in their spaces of learning. This instinct also pushes them to explore the criteria of learning and of teaching. While structured learning provide a sense of comfort by providing known directions, it inhibits nomadic movements that create a smooth space of learning, where questioning rises from multiplicities in combinations of instinct and experience. Vidya, for instance, explains it as a criterion of inculcating values as well as technical skills and

contextual cultural knowledge: “The question I want to ask is, what is the criteria that would make an artist a good teacher and a good person?” and goes on to ponder this based on her experience,

> It’s very difficult to articulate – but then mostly I find that knowledge & expertise in the subject-even if you don’t directly teach it-will come to you. In my experience where I studied, I was not physically taught that this is how you do this, this is how to do that, but we got inspired by the way our teachers worked – the seriousness of witnessing their focus on *doing* and the fact that every faculty had a studio within the main big classroom made us feel we were really artists. That was a learning process itself because they were making their artwork while we were watching. As a student, that was more inspirational, and I find that even now, students are really inspired by visiting artists when they see them in action. You know, all you have to do is to put in that seed of a work ethic by modeling doing and it will grow on its own. (Chapter Four, pp. 138-139)

In describing their own teaching, none of these artist educators express being situated in a location where they might practice this modeling in a powerful way. Here, I use the term power in the Deleuzoguattarian sense of *puissance*, that Massumi translates as “a range of potential” on a virtual plane of consistency (Deleuze & Guattari, 1987, p. xvi). As a network of identity-assemblages forming an assemblage of enunciation, Vidya, Shakti and Neeta expressly state feeling a lack of support in being able to sustain their practice as focused and recognized artists/art historians/social workers specializing in an arts-based practice, within their roles as teachers. In stepping from clarified

locations of discipline and defined paths of curricular practice into the in-between spaces of a becoming teacher who seeks to combine explorations of technique, cultural context and moral-ethical values that the artist educator becomes unrecognized. In other words, this identity-assemblage of enunciation can be seen as becoming invisible when folded upon machinic assemblages of disciplinary and social organization.

An assemblage of disciplinary organization.

Re-marking experience: Invisible spaces of practice and policy.

Along the disciplinary routes of technique-based studio art, theoretically oriented art and visual culture, history and aesthetics courses and arts-based activism of social work and "cultural heritage" conservation programs lies another territory articulated by research and political advocacy that drives curriculum and policy. The need to connect histories of artistic culture to current practices of artistic culture in places of learning is also voiced by researchers defining themselves as artists (like Shakti Maira), educators (like Dr. Pawan Sudhir) and cultural workers (like Dr. Kapila Vatsyayan) through platforms provided by organizations like UGC, UNESCO, NCERT, IGNCA, CCRT, IIC, and ASI.

In these elements of the narrative, methods and forms of teaching and learning are organized in rather neat striations. Artists and designers teach technical skills involving "practical" use of methods and materials, art historians teach theoretical courses, "subject teachers" are taught by artists, how to use art and craft as tools for value based education in social works milieus and as education/propaganda about "national culture and heritage" in schools. In these striated spaces of practice and ideology, networks are

created for the contemplation of art as relevant to education at several levels: art as development of individual and national aesthetics, as cultural historical development, in methodological evolutions in artmaking and in a nationalistic agenda of defining Indian cultural heritage. The places within which these practices are to be located are also defined in terms of K-12 schools, both private and government sponsored, higher education, museums and cultural organizations (including ideological subspaces of institutions affiliated to religious, political and nation-based organizations). The focus is clearly on Arts-in-Education, given the limited resources available to the arts in an understanding of India as a developing nation. As Englehardt points out in the UNESCO conference of 2005, "It was discussed and agreed upon…that the lack of resources in many Asian schools prevented art being provided as a separate class and therefore the focus should be on arts-in-education so that students would have continued exposure to art forms with a focus on local culture and knowledge." The call is clearly for curriculum and policy that remedies the "social amnesia about the educative value of the arts" in fostering creative, aesthetic and communication skills along with an understanding of Asian cultures and value systems (Chapter Four, pp. 154-156). The existing and proposed network of organized programs of art education exemplified by the stated intention of the UGC to revamp formal art education programs in India to work towards a "scientific professionalization of the field" clearly form a striated space. The nomadic practice of the artist educators I interviewed, however form a smooth space- a network that is somehow becoming invisible in the focus on the network of striated space.

Vivekananda in explaining the aphorisms of yoga (a key philosophy and practice of Vedanta) translates, "The experienced is composed of elements and organs, is of the nature of illumination, action, and inertia, and is for the purpose of experience and release (of the experiencer)" (Vivekananda, 1980, p. 187). He explains this to say that the Soul does know that it is knowledge itself. Once it identifies itself with a particular nature, it forgets its own infinity of definitions. It forgets that it is an essence, not a quality, that it is only when the essence is reflected upon something then it becomes a quality of that something. This aphorism expresses that these reflections are momentary states, to be understood as experiences that allow us to see qualities that are defined, undefined, indicated, and signless (ibid, p. 190).

Applying the spirit of this aphorism to the conceptualization of the identity-assemblage in the study, we might say that in reflecting the desired qualities of artist educators based on the specifically defined agendas (natures) of organized practice, the essence of and the potential for connections in these experiences is lost. The routes of the in-between artist educator remain signless and powerless in reflecting upon developments in curriculum and policy. In a reciprocal or cyclical disconnection, the efforts of such organizations to create structured programs of curriculum and policy go largely unrecognized by what could be their most promising allies and beneficiaries – the artist educators already sympathetic and waiting for such programs. It seems ironic that even as champions of the marginalized recognize the need to acknowledge the potential and value of the rural craftsperson, the artist traditions transmitted through non-formal venues of the home and community, these experts, for the most part continue to feel

undervalued, and unrecognized and marginalized. Vidya, Shakti and Neeta claim a vague understanding of the efforts of the CCRT to bring teacher-training programs to schools, since they are not identified as a target audience or experts since either they are already artists located in schools hence they don't need training, or they are not considered as "real" artists who could teach other subject teachers because that is not their primary identity.

One might accuse these artist educators for inertia and lack of initiative in joining the discipline of the striated space, but that seems quite unfair in a history of invisibility and non-recognition. The narrative of learning shows Neeta's reminiscing that this attitude comes from an appreciation of non-formal transmissions of art and craft as continuations of tradition and culture, but that within the formal education system where the focus and value is on the sciences, "there (is)….a feeling that those who study art are not intelligent and that's why they are doing art." A pursuit of art as a formal subject of study might also be seen as a lack of opportunity, a reflection of socio-economic and socio-cultural status as reflected in various recollections, including Vidya's father having to find a "proper and safe" job, and Neeta and my dialogue on the perceived responsibility of a privileged student to make use of their social and economic advantages in a poverty-riddled nation. Mark this excerpt from the narrative of learning:

> Neeta and I also shared a rueful laugh over the inability of our upper middle class social milieus to comprehend our vocational decisions. According to them, not only did we give up our educational advantages and abandon more lucrative occupations, but that we did not even have the grace to be "proper artists" or

> "proper teachers"; rather we were located in some inexplicable in-between place, the value of which no one outside of our professional field could quite grasp. "Perhaps that is why so many of us opt for PhD and MPhil degrees" Neeta muses "So we can offer some validation that we are indeed smart." I tend to agree that post-independence at least, Indians tend to exhibit a culture that rewards achievement at their pinnacles over processes. (Chapter Four, pp. 135-136)

The tags 'un-successful' and 'unpromising' thus become a part of the assemblage of the Indian artist educator's identity right at its inception, severely limiting collective motivation and direction in action despite a socialized cultural expectation that teacher as guru ought to be selfless and non-materialistic. The expected identity of the teacher somehow remains driven by the *gurukul* system though the system itself has changed in manifold ways and times. As Vidya indignantly points out, individual drive and spirit can only be sustained for so long by noble intentions. "I'm sorry, but I am not a saint like Swami Vivekananda that I can keep working endlessly without any reward or appreciation!" (Transcript: Ayesha)

Deleuze and Guattari (1987a, pp. 474–475) reflect the principle of duality that mark opposites in Vedanta, in their explanation of smooth and striated space.

> No sooner do we note a simple opposition (between two kinds of space) than we must indicate a much more complex difference by virtue of which the successive terms of the opposition fail to coincide entirely. And no sooner have we done that than we must remind ourselves that the two spaces in fact exist only in mixture: smooth space is constantly being translated, transversed into a striated space;

> striated space is constantly being reversed, returned to a smooth space….*That there is (such) a distinction (between the two spaces) is what accounts for the fact that the two spaces do not communicate with each other in the same way* (emphasis added).

This distinction becomes more interesting when one recalls D&G's explanation that "…all progress is made by and in striated space, but all becoming occurs in smooth space" (ibid, p. 486).

In the assemblage of smooth space of Indian artist educator identity and striated space of Indian art education identity the potential, I believe, lies in examining how the "smooth space subsists to give rise to the striated" (p. 494). In reading the narratives, I glean some understanding of how the flip side of this coin works. For example, by working outside of specific paths such as prescribed programs of study to be certified as artist educators delineating already located striations of disciplinary practice, the participants look within to find areas of interest and combine them with what is practically available to create shifting definitions of self and of professional practice. There is no illusion about the unknowability of this map of smooth and striated space. This lack of illusion appears to be based on a sense of self-understanding as well as an understanding of how others see them.

Vidya alludes to this when she says that she does not identify as an artist educator when she teaches crafts to high school students, but is "simply a teacher who takes Work Experience classes." She further clarifies her striated understandings of being an artist educator when her teaching enables her students to become practicing artists, a term that

encompasses a communication of technical know-how and commercial success, but also of a philosophy of life that includes reflexivity on social responsibility and a spiritual centering. Neeta questions the validity of naming herself as artist educator in her primary self-identification as a designer and community-based arts professional, but though she takes great initiative in enabling her design students to work with NGOs, she does not naturally identify this with the agendas of cultural and value-based art education described by UNESCO and CCRT.

It appears that in focusing on defined routes and spaces of art, culture and education towards a measure of progress, these in-between practitioners are rendered invisible and consequently their potential power lies unrecognized. Coincidentally, while a space for teacher-becoming artist (or at least arts-engaged) is provided for, a space for reflections on the artist- becoming-teacher is curiously absent.

An assemblage of social organization: Cultures of deference and defiance.

In the preceding pages of this chapter I have presented my analysis of the narratives contained in the data as interpretations of assemblages of identity of Indian art educators and art education. The primary research question intends to investigate these narratives within contexts of postcolonial globalization. With this lens, I identify a largely machinic assemblage describing a territory of identity marked by a network of ethical and value-based questioning across agendas of class, gender and politics.

In a dialogue riddled with citations of national heritage, tradition and culture, narratives of learning and teaching reflect particular understandings of cultural identity as patterns of value systems and behavior. I identify two axes in this particular assemblage:

that of deference and that of defiance. My own feminist lens leads me to read markers of this territory of belief and action as gendered. In the narratives of learning, teaching and ideology, within my data, gender lies along the axis of deference. The narrative of gender reveals,

> Vidya and Neeta have found their professional trajectories, *by accident and by deliberation,* by following the paths their fathers and husbands took them on. They went across geographies of India and abroad, and into graduate programs and employment opportunities *by their permission*. They both acknowledge their ability to continue working despite poor pay *because their husbands support them*. It was not likely that the situation would work so comfortably were their situations reversed. Shakti confirms this, when she describes that although she is trying to find balance in juggling her roles as wife, mother, artist and teacher, *she would be the one compromising to* find time to spend enough time at home "because my husband is in advertising and his hours are uncompromising" (emphases added).

This attitude is not unique to Indian culture, but I feel that the attitude of deference over and above acceptance to this being a satisfactory state of affairs is. The mother and wife at least have central roles in various Indian mythological and religious systems and are symbols of power, as evidenced in the significance and impact of the Goddess figure in Indian cultures. However, even the Goddess has limitations and must give proof of her purity and loyalty, as evidenced in the mythologies of Sita and countless other heroines of Hinduism. The female in Vedic and Hindu cultures = the womb = the

earth, which gives of itself and sacrifices itself so society and the world be nurtured. This idea of woman as *naturally* being more flexible/compromising, based on one's point of view has crossed its grounding in Hindu culture to become a respected ideal in Indian culture. The woman giving up her role as artist or art educator in deference to her role as wife and mother does not necessarily see herself nor is seen as oppressed or subjugated; in Shakti's case, it is a matter of empowerment and strength – a thing she can do, possibly better than her husband. The ability to compromise and function in-between as homemaker and professional, in the role of artist-educator works as a positive for most of the female research participants. For the men, working in this in-between space is more an act of defiance. In an explicitly macho society where female empowerment is often more symbolic than real, the nomenclature of art teacher appears to be more forgiving to women than men. Where, for the women, working as an art teacher or as an artist educator is just one more role that is managed or juggled, this same deference is not afforded the men. So while a female participant describes her schedule as teacher, wife, mother, daughter-in-law taking precedence…her male counterpart chooses bachelorhood because he felt he could not adequately support a family without "forcing" his spouse to work. In stating, "There is no status or money in this line…and how many women will be looking for that in a prospective husband" he expresses a disempowerment in his own, his potential wife's and society-at-large's lack of confidence in his ability to juggle roles; he also expresses that for the male, his job as breadwinner takes precedence over and dictates his roles as husband, son, father etc; not so much deference for him in this regard! With this understanding of gender dynamics the identity of artist educator can be

defined as a becoming: for her as art teacher, a signifier of generosity and compromise of her self as mother/wife who also teaches to nurture her art along with her family; for him, as artist educator a signifier of pride – an artist who *also* teaches to provide a livelihood.

Connected to this deference to a gendered sense of choice, is a class-related deference tied to economics and caste-privilege. This can be seen as a duality or polarity within the complex social systems of India. My voice and Neeta's in this narrative reflects this duality. In our cases, our decisions to pursue careers as artist educators is perceived as a waste of economic privilege that could be better spent in following more lucrative avenues with "proper" evidence of growth through promotions, improving salary packages and hefty bonuses. On the other hand, our decisions are acceptable because have choices – fallback plans afforded to us by our educations and privileged backgrounds. For us, becoming artist educators is an act of defiance against set definitions and perceptions of success. The other side of this coin reveals the artist educators for whom this career choice was the best choice: an opportunity to find not only economic stability in an overpopulated country but also to climb a rung up a social ladder still very much affected by concerns of hierarchical and oppressive caste systems. Traditional mores of morality and social structures in India have attached connotations of reverence and deference to the title of teacher as expert or guru, if only symbolically. Adding the title of teacher or educator to the title of artisan or artist therefore can be a very positive choice for someone not identifying their own self in a position of social or economic privilege.

Another way to look at this combination of terms as nomadic, deterritorialized, or *in-between* the line of becoming that connects artist and educator, in terms of value systems, is that of its role in defining ideals of character development. Shakti muses how becoming a teacher teaches her humility, taming her artist ego: "…usually for an artist - if you tell them that you take up something from a particular subject (direct their creativity to a certain prescribed task), it can be a touchy thing. The ego gets hurt..." she smiles in a somewhat self-deprecatory manner. "So you have to be flexible enough to try it once- and then definitely things come out very well."

For Vidya, becoming artist educator is about thinking and behaving holistically, about making connections with people, defining art education as "creative, intellectual, and emotional. And by creative I mean, its how any problem in life is approached." Neeta describes it as instinct:

> I was interested in art as a hobby but the transition from hobby to-I would say-not a career, but as a professional field and even before that I would say as a way of life because it calls for certain choices you have to make in your own temperament, in your discipline, in the relationships you make – that's how it followed for me.

Shakti believes that the "ingrained" belief of teaching in India can be described as spiritual, changes and exposure to more 'western' ways of thinking and behaving are shifting student-teacher relationship and need thinking about.

> "(For us) teaching is almost spiritual. I mean, spiritual in that you respect your teacher.…I do think that, at least in South India, it will take another couple of

> generations to get rid of the idea that the teacher is next to God - in that- we must listen to our teachers because they always know better than us." Shakti offers that this is already changing in North India, where students even at the school level are much friendlier with teachers and "treat them like friends, if the teacher allows it."... "I have no idea of how to read such students or to deal with them," she confesses. "I always maintained a respectful distance from my teachers, I am not sure how to be their friend. Are they being disrespectful or do they need me to be their friend? I don't know!" she shrugs, "But from my own experience remembering my favorite teacher and what I want from my teaching, I know that I want to establish a bond of trust with my students, where they know you care and will make an effort for them." (Chapter Four, pp.171-172)

Their methodologies as well reflect smooth spaces, a comfort with a lack of structure, at least at school level. This is seen particularly in Neeta and Shakti's narrations of working with students, where they choose not to force students to follow the planned lesson or let them work with what they have. "The parents come and tell me that the children are happy," says Shakti, "and isn't that the point of it all?"

This instinct to understand art education as spiritual-as an internalized process-lies along the paths that appear to be disconnected from the rationale of the dialogue on policy and curriculum that understands art education as a tool for cultural understanding-as a more externalized process, resting on factors like historical-political signifiers of culture and tradition through specific histories and definitions of art, Indian culture and Indian traditional heritage. Connecting these two trends of thought will possibly lead to a

minefield of political argument and would in any situation be a chaotic, but exciting conversation. I have excluded that line of flight within this document since that leads to question formations that deserve their own in-depth examination. However, I touch upon it briefly here, since it appears as a possibly significant narrative and would be well worth pursuing in future research. Elizabeth Grosz puts it well when she discusses the anxiety associated with newness:

> While it is clear that *newness*, *creativity*, *innovation*, and *progress* are all terms deemed social positives, the more disconcerting notion of the unpredictable, disordered or uncontainable change- the idea of chance, of indeterminacy, of unforseeablity – that lurks within the very concept of change or newness, seems to unsettle scientific, philosophical, political, and cultural ideals of stability and control. (Grosz, 2000, p. 16)

It is at points like this that re-territorialization of ideas and structures can take place. In folding narratives of learning and teaching with those of ideological realities and desired directions dynamic assemblages of Indian art education and artist educator identity can emerge; a re-assembling of what is into what can become, in order to make a difference that is productive and satisfying, spiritually and pragmatically.

Another point of developing value systems in the narrative lies where the participants talk about a culture of ethics in Indian art education. In the section of Chapter Four titled *narratives of ideology*, I shared my participants' reluctance to share work, both artistic (Neeta's example of student work being plagiarized) and academic (Vidya's indignation at theses and dissertations being available to open access, and

Neeta's lament of her students "not getting" the concept of plagiarism because of the copy-paste and rote methods of learning encouraged in a testing-driven school system). An element or history of the kind of unsettling change that Grosz describes perhaps underlies this mistrust. In Chapter Two I described the culture of anonymity of individual artists and artisans that existed in pre-colonial India and the multiplicity of 'Indian culture'. Plagiarism as a concept acknowledging individual achievement was not an issue in an artistic culture based on particular systems of iconography and whose core texts are, basically, anthologies. For obvious reasons, plagiarism is an issue students, artists, teachers need to know about to participate on contemporary postcolonial globalization platforms.

Besides this issue as a point of education, the mistrust evident in the narrative of my participants also implies an issue that might need discussion in Indian art education discourses: a sense of resistance, rather than co-operation amongst practitioners, in an evident need for recognition in a disciplinary field that already clearly feels unrewarded and unrecognized for its efforts. I present this analysis, not to judge or criticize, nor condone. The point I want to focus on is that this sense of resistance lies along a path that is somewhere along the spectrum (of instinct and logic) between tradition and change. I believe my participants have reflected this as a pedagogical concern in Indian art education, not only to protect artists and scholars in the field, but also to engage a larger public with the value of this form of work.

Ontological Hybridity and Pedagogical Negotiation

In the following section, I present my interpretation and response to the first sub-question of this research, which asks:

> *How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education?*

In Chapter Two I examined the concept of in-between locations of identity from several viewpoints including those of D&G (multiplicity), Bhabha (ambivalence) and Anzaldúa (borderlands). Of these, I find Bhabha's idea of ambivalence as a third space of working with multiplicity in identities and Anzaldua's concept of pushing boundaries from within borderland locations to be most identifiable with the narratives brought to light in this research.

In identifying the assemblages of enunciation and machinic organization of Indian art education, I noted and problematized some points of connection and disconnect and in-between spaces caused by these dis/connections. One point of disconnect that I feel has implications for pedagogical discourse lies in the identification of disciplinary expertise as opposing or disconnected dualities subsequently seen as hierarchical, based on which limb of discipline one is located in: artist, teacher or cultural (social) worker. In this situation, artist educators working in positions of some permanence become stuck in an in-between identity of ambivalance, a sort of *belonging-to-neither*, while those located as expert-artists in the artworld or in the world of education as curriculum and policy experts are free to enter and leave this space as tourists. The experiences of Vidya, Neeta and Shakti, as teachers in schools and colleges, exemplify this.

Vidya describes learning by watching her teachers be artists rather than direct instruction and appreciating a more open system of mentorship where "even a teacher from the sculpture department" might walk into a painting class and provide input. Vidya synopsizes her current teaching practice where student access is limited to defined experts when she indicates a closed box-like space to express closed ways of learning where the attitude gets reduced to "this is *my* class and nobody else should get into it."

Framing this description of the art classroom as a closed environment in a larger context of jealously owned spaces inhabited in turns by the artist as teacher, educator or social worker using art as a tool etc. indicates a culture of resistance towards or away from disciplinary locations that in this logic must indicate one discipline working *for* another, a hierarchical viewpoint causing a cyclical political battle for supremacy in this. This is evident in Shakti's recollection from her college days at a prestigious art college in a University in Western India:

> While I was there, there was a kind of a caste system in place - where even though you were in the same place as in the same building within the campus, it was understood that the painters are the intellectuals among the artists, the sculptors are a rung below that because they are doing more physical work, and printmakers are somewhere-also not so great-and the applied *wallas* (people) are just frivolous and they just have parties! And the art history people were considered really - I don't know, how do you put it…there was a really strong anti- theoretical attitude. Today artists are so theoretical, but it was not the case then and so there was *an attitude of disdain* (italicized text translated from Hindi) that oh, they think they

> can talk about art, but they don't even know how to *make* art so how can they understand it. So we were very much part of an under class and the only consolation we had was that we weren't totally at the bottom of the rung! So, in my days there was very little interaction between the art history folk and the artists. And it may have changed now because the artmaking has changed, art history has also changed - it is all more interesting now. (Meera's transcript lines 292-309)

She goes on to reflect that while her own inherent interests kept her going as an art historian, she felt that her education might have been much richer had she been given that interaction and access to other ways of thinking. She admits that things are much more generous now, but that still the problem is "insufficient traffic" among these other ways of thinking that happen in different disciplines. This understanding echoes Vidya and Neeta's descriptions of metaphorical and literal open classroom spaces that allowed the artist educators within them to develop their pedagogies by learning from each other enacting their different roles as artist, teacher, art historian, social worker etc. The strife appears to come in when they felt reduced as 'art teachers' having, in some way, to leave their multiplicity of identity outside the classroom. While this self-consciousness is a change from the situation 10-20 years ago, when the Indian art teacher was subaltern in the hierarchies of art and education, there is much that needs to be done.

The feeling of being disconnected from the dialogue of program planning (curriculum and policy) seems linked to the effect of invisibility experienced in this in-between identity state. At this point the perception of artist educators (as represented by

my research participants) appears to be as those lacking expertise – stuck in a disciplinary borderland, disconnected from any one discipline.

This perspective of self-identified invisibility somewhat alters the complexion of how we might read the impressive planning and programming of agencies like NCERT, CCRT etc. From this stance, bringing artists into schools to teach the teachers, or *using* the arts/artist becomes problematic and within a paradigm of directional mobility. (Massey, 1994a)

Without a sense of reciprocity that the artist educator in the classroom also can give back to the artist/social worker etc, the value of the teacher in the classroom can be perceived as diminished. This engenders a lack of sustained and open growth or cohesion between studio, classroom, and public places as interactive social and cultural spaces. A sense of investment and belonging needs to be inculcated that crosses disciplinary striations, that whether working in a studio or classroom or NGO, this is their work; without that sense of respect they remain as visitors making things better for the un-knowing occupant of that space, who most commonly, is the artist educator/art teacher/ teacher. The agenda can in this sense be described essentially as soteriological: an expert is brought in to help, uplift and save something in a relatively weaker position, for instance to ensure continuity in cultural understandings, or traditions of indigenous artistry. If the concept fostered at an institutional level is that of an expert being brought in to help train a weaker, less knowing subject, rather than being invited to work with colleagues with wisdom and expertise of their own, the agenda of these thoughtful

programs lies in danger of being colonizing, as well as losing out on a rich treasure of professional experience and investment.

So when scholars like Vatsyayan and Sudhir call for discussions on "alternate forms of literacy shrouded by colonization…and transmitted through oral and kinetic means" (Chapter Four p. 139) this could be productively pertinent to pedagogical as well as curricular dialogues. Here, the literacies to acknowledge would be those of the artist educators negotiating the limitations of their ambivalent locations. In encouraging such dialogues, we enable a dislodging of boundaries to negotiate the borderlands that lie between striations of artist, teacher, social worker, theorist, and cultural worker etc., to reconsider how they are valued in power systems.

From an ontological viewpoint, this might be understood as the influence of a Vedanta philosophy: while it encourages multiplicity in terms of how we might conceptualize singularity, Vedanta is an essentialist and transcendental ontology that focuses on salvation. It provides us with ways of looking within a body to focus on its functions and through meditation on its own internal working and the effect of external factors on its failings, allows ways in which to control its efficient and powerful functioning. In plain words, the focus is on fixing what one already has, rather than adding on new appendages and prosthetics. However one must remember that this functions with the idea of the one body that is only a temporary but necessary vessel that will eventually give way to One universal energy. This is where the rhizome can enter and shift the danger of reading singularity as reductive.

The concept of an assemblage deterritorialized from the BwO inserts a vocabulary in this internal meditation to displace the soteriological agenda of Vedanta. Reciprocally, Vedanta with its concept of *shunyata* (a full emptiness) enables us to look within assemblages in which we exist understanding them by moving beyond them and this getting an outside or "other" perspective on that within which we exist, or that which forms us.

In contexts of art education it can allow for artist educators in disciplinary borderlands to identify our own assemblages of identity without having to be rooted in one. We might push into multiple frontiers, without having to locate ourselves in one in order to explain belonging to one as justification for being. We might be connecting bridges without having to name the ends of the bridges as beginning and end, as lesser or greater: in other words, as hierarchical.

For art education, this idea is not a comfortable one in terms of defining a space of our own. Most of the history of art education has been about advocating for our own identity and discipline. This idea might even be understood as undermining the degree programs that have been so fiercely fought for; that is not my intention. I suggest that we need to shift from a culture of resistance, towards or away from a grounding discipline, and work on routes that employ our inherent leanings towards multiple affinities. If this leads to a questioning of professionalization (conferring a specialized degree or certificate from within a discipline) as the only ground from which to think and act, I don't see that as necessarily being detrimental.

In Indian art education, this hybridity might enable a dialogue between the dualities of defiance and deference, helping us to look at territories of art, art education, cultural education in terms of connections rather than essences. On the other side of that coin, it can also help us look at the assemblages of social and disciplinary organization and see it in its essence, in order to be more critical of it as it is being built, rather than retrospectively.

In entirely practical terms, this way of distinguishing the essential and connective natures of our field might help us identify and convey our strengths and possible contributions as a smooth space more effectively, especially in resource poor and funding deficient economies.

Personal and Composite Narratives: Re-placing Research in Postcolonial Globalization Contexts

The second sub-question of this research asks:

> *How do postcolonial perspectives of emerging narratives of Indian art education, based on personal narratives of artist educators, inform a globalized discourse of art education?*

In the remainder of this chapter, I examine the process of research on and subsequent constructions of art education through the postcolonial perspectives of hybridity, ambivalence, and space as I have woven them through this study, in context of the narratives I identified. In answering this question, I posit this examination in a globalized discourse on how we identify, locate, and dynamically position ourselves as artist educators within borderlands of art and education.

Re-placing narratives in an assemblage of becoming-nation, becoming-discipline.

This dissertation reflects hybridity, in its ontological, epistemological and methodological development. In the context of Indian art education it became an exploration of my participants' and my hybrid identities as socio-cultural chameleons migrating between physical, socio-cultural and disciplinary geographies. In unpacking these hybrid identities, hybridity of ontological foundations emerged as a significant point of consideration. My consideration of sub-question two also reflects hybridity and ambivalence, which I find to be within postcolonial globalization contexts.

- How do we, in art education, value workers inhabiting disciplinary fields of ambivalence – an ethic of care for those who dare to live as disciplinary nomads having to defend themselves in a political arena that demands set answers to where they are migrating from and where they intend to settle.
- How we, as nation/ ethnic/racial/religious/etc. based citizens in a globalized world, value ideas of tradition and change from dual or opposing ends of our hybrid ways of thinking, always encouraged to illustrate hierarchies of ontological influence.

My attempt to decipher the combination of spiritual instinct and material-logical reasoning that ran as undercurrent to most interviews as well as the documents of curriculum demonstrated a disconcerting understanding of the tug-of-war in every aspect of Indian-art-education as a singular discourse and as an assemblage of ideological terms and practices. The narratives that emerge in this research reveal a security driven need to

entrench a basic articulation of what it means to be Indian –as nation and Culture - a need to sound and be present in clear articulation before seeking a place on global platforms that spell change. This need for definition and articulation is natural and understandable especially in postcolonial globalization settings that bring with them influences of change and difference that render becoming identities vulnerable.

However, this view of tradition and change as polar opposites can be reductive and unproductive; consider the example, in the narratives, of the disconnect between "practical" studio practices based almost entirely on western, post-colonial methods and aesthetics, while a "theoretical" art history remains largely a history of Indian history and quite entirely impractical. With positive and invigorating developments of programs like those at JNU, NCERT DEAA, UGC and the variety of directions in which they can make an impact, the discourse on curriculum and pedagogy in India promises to be exciting.

Artist educators in these various possible areas of impact can deeply enrich this discourse in claiming an authority of voice; by repositioning ourselves with our borderland locations and nomadic status as positions of power, our mobility as possibility. We are poised in positions of insight on issues of migration, settlements, hybridity and ambivalence, in terms of discipline (studio art, art history, aesthetics, design etc), methodology (area based artistic practices and vocabularies, transversals and intersections of arts and crafts), and culture (traditional practices and media, new media, fine art and mass media and visual culture), which is *the* discourse of the moment and I believe of the foreseeable future in India and abroad. In reflecting on and employing our own hybrid ontologies, we can use our own multiplicities in productive and satisfying

ways instead of allowing ourselves to become invisible and power-less in political territorial wars of Culture, Nation and Academics.

To find open channels of fluid multiplicity in artist educator identity, one must challenge the dubious comfort of the grounds between which the tug of war of identity occurs; basically, the idea demands that we take an existing disruption of location and make it worse, of course, in order to try and make it better.

The narratives of learning, teaching, and ideology identified in this research point me to assemblages of identity that raise fundamental question of social organization, at disciplinary and cultural levels that touch on locality, regionality, nationality, and a sense of a validated place in global re-alignments. The narratives are filled with dialogue that reflect tug-of-war questions: who are we, what do we want to be, do we reify tradition or move towards new-ness, how do we stay true to our roots while extending our branches to global (west-driven) changes?

For instance Vidya, Shakti and Neeta report on ways in which they deal with paucity of art materials and teaching resources in schools with strategies of respecting the material and cultural limitations of their students and privileging the joys of expression and creativity over technical expertise in manipulating a variety of set materials. Reports of the UNESCO conference also indicate the efficacy of promoting teacher training programs that enable teachers to use local and traditional art and craft forms, aka creative expressions of making. The agenda of the first is the contentment of the children in the classroom. The focus of the second reads to be on the maintenance of cultural traditions and mostly-invisible artisans to ensure more grounded future citizens: “the focus should

be on arts-in-education so that students would have continued exposure to art forms with a focus on local culture and knowledge" (Chapter Four, p. 145). Both of these are noble and worthy goals but are they separate? Juxtaposing the three assemblages I identified, maintenance of a concept of *other* is illustrated as an identity that is marginalized and neutralized. The artist educator exists in a tug-of war between disciplinary locations of identity as artist and teacher, teacher and art historian, practitioner and theorist, artist educator and cultural worker. Without the loyalty of location, they remain largely powerless in terms of the extent of their influence because they are always the *other* within limited options of *either*.

The nomenclature of art education in India exists as a similar disciplinary tug-of-war embroiled in politics and semantics. Shakti disclosed that the work of the diaspora in art is not a part of institutionalized curriculum on Indian art history. However, there is concurrently an alternate community-based art education in evidence, such as that driven by artist collectives like Raqs that reflects and employs the work of diaspora and indicate trends of those artists and artist educators who straddle lives in India and abroad. Conferences and symposia such as those organized by UNESCO and universities like JNU also invite a pan-Indian population into the discourse on the future of India's culture and traditions. This dilemma locates artist educators such as myself in that difficult in-between space where I am unsure if I am vagabond or tourist, (Bauman, 1998) migrant or nomad in a discourse where multiplicity of identity as artist/educator/scholar etc., becomes other to an identity dictated by my belonging to a nation-state. This might also

disconcerting news for a vast diaspora whose artists build their careers on exploring their identity as connections to India and Indian art and traditions.

In accepting such a situation of having to choose a territory within which to locate ourselves and to which we must prove loyalty, I find we can be rendered suddenly and swiftly powerless. I shall attempt to illustrate this idea using myself as an example: I am after all an Indian citizen but not living and working in India; I teach art education but am not teaching about Indian art; so am I an Indian art educator; an art educator from India? Am I a mere poseur in adding *Indian* to my artist educator identity or rejecting my origins if I don't? Similarly, is my employment of the vocabulary and concepts of western philosophers in formulating a study on Indian art education a colonizing act that proves my departure a betrayal of *my Culture*? I find this question as colonial in mentality as someone expecting an Indian artist to make art that "looks Indian" and uses prescribed motifs and methods, a not-so-subtle indication of where I belong. In any discourse considering globalization as a condition the world is in or moving towards, this rhetoric needs a paradigm shift. At this moment in history we understand the need to disrupt directional mobility (Massey, 1994a) by ensuring that any meaningful socio-political, socio-cultural, and socio-economic discourse include and acknowledge vocabulary and ideas from multiple levels and positions. For tomorrow, we need to prepare against the anguish of having to keep count of which idea originated where; an idea that maintains a cyclical tug-of-war status quo that resists a dissolution into hybridity with an opposing entrenchment of traditional mores and belongings in striated territories of nation and region.

Vidya, Shakti and Neeta as composite characters personify a perception that identities and their subsequent expressions in artistic and cultural forms and tradition are created through dialogue among inherited and acquired knowledge, a sense of empowerment through action and an engagement with material, intellectual and emotional resources. Vidya says about the connotations of the education in art education that

> students and artists have to think that they are not just simply going to apply these kind of philosophies to their paintings and their individual life and immediate surroundings; rather it has to have a *rippling effect in society* in the way they carry their art to the community. And what is their responsibility towards this, apart from the need to be commercially successful? (emphasis added, Chapter Four, p. 167)

The following excerpt from the narrative similarly calls attention to a need for reflection on the instinctive internalization of what happens in Indian art education that is now dialoging outside of itself:

> Neeta adds that this is happening at an institutional level instinctively and through collaboration and dialogue with western counterparts who send model curriculum through individual and personal connections within these institutions. "Recently at the archiving project I was working on, we made this documentation project." She tells us. "We thought - and we have been thinking about this for a long time - how we can make art history interesting to people. That's a topic that interests me a lot, because I think that surely these things should not be confined to a small

> group of people only. Because this is *our*...I mean, this is the art of our country-of *our* people. And we should know about it." I take this to mean that we should understand what we come from and where we are living – looping back to the linking of art history and cultural traditions, with strong nationalistic overtones. (Chapter Four, p. 167)

This glimmer of *puissance* in connecting with other conversations in art education, such as those happening in the United States to examine issues like nationalism and national identity and tradition is confirmed in Neeta's confession, "I never heard of arts activism. I would love to bring that to my students, to realize how I am doing it even." This also begs juxtaposition with this other face of educational reform in globalization:

> Shakti speaks first, claiming that she finds problematic the contradictory trend in higher education, of having studio practice that focuses largely on western, postcolonial methods and materials of art-making, while in the theoretical programs of study in the arts, there is a paucity of Indian texts and Indian authors being read by students. Vidya agrees, "We will cover oils and acrylics and perspective with everyone but only advanced painting students will learn about traditional, indigenous methods and materials. In aesthetics even, we will cover the same pieces of *Natyashastra* like *Rasa* theory and so on..." Neeta renders me speechless with the information that a new and exclusive (read: expensive) privately owned school offering the IB curriculum only taught western history. No Indian history is taught to the students at all, art or otherwise, apart from what is recommended in the IB curriculum. "Can you imagine?" she giggles, "you have

> Indian children, taught by Indian teachers, in the capital city of India, growing up with no formal knowledge of Indian history and culture. (Chapter Four, pp. 169-170)

Neeta provides more examples of instinctive reflexivity that indicate the value of the artist educators' experience in dialogues across disciplinary striations:

> She provides another example, of talking to local people living at the heritage sites being documented as part of the archival project she worked on. She described questioning and informing them about the history and significance of the site, and in engaging them in dialogue about their feelings and sense of pride and ownership of the place after learning of its cultural and historical significance. She also described her own reflections on our educational process that led to an unquestioning acceptance of the use of language and biases in history textbooks (while learning of these sites as a student out of an art-history context). "This is art education, isn't it?" She nods. "Though it might not be called that." (Chapter Four, pp. 168-169)

These dialogues on the tugs-of-war between looking back to tradition and moving on to the new are further exemplified in this case: Neeta's descriptions of engaging with citizens on their need to have a sense of pride in local historical monuments to conserve and care for them as markers of national history and heritage contrasts sharply with her, Shakti and Vidya's regret about sluggish investment in public arts institutions like museums, art schools and colleges as venues of arts and culture education, although there is healthy economic investment in art galleries as ventures of commerce. Another such

moment lies when the participants see themselves as 'other' due to a lack of awareness and information.

> Shakti muses that with this lack of communicating the value and worth of art education in society is attached–as cause and effect – a sense of isolation from other educational disciplines. "College wide, *people have no idea what it is that we do*. They think we just draw and paint in *some aimless way*." (emphasis added. Chapter Four, p. 180)

From these instances, it is clear that while pedagogies of Indian schools of artmaking for the most part form the history of Indian art education, this in a way indicates a lack of or possibility to disrupt disciplinary striations. Neeta admitting to never having heard of arts activism does not mean it doesn't happen, but that its happening is hidden or lost in assemblages of enunciation, in seas of semantics, filed away defined as cultural values and possibly under the umbrella of cultural studies.

Another moment of pedagogical possibility to insert into the discourse on Indian art education and arts-in-education can be found in two point that Neeta makes; the first is when she talks of engaging local people with a sense of pride in the significance of the monuments as marker of a nationalistic history; the second when she talks about students not caring about art history because it is taught to them as just another point to remember in a very long and convoluted timeline rather than an as an engagement with the impact of good design and storytelling or analysis in life or as an appreciation of visual aesthetic achievement.

> Even at the school level, there needs to be an attitude change." Instead of merely pushing forward children who have natural talent to win competitions and decorate school walls, students, teachers and parents need to be made aware of the value of art. "Yes, that should be the role of the art educator" she opines. "Art in education has no value because nobody explains the practical applications of it. So, yes, when we learn art history, it's because our teachers want us to know about different art traditions so they are basically making us aware of those things that have happened in past and how artists think, how they have created things - and these are the things that are important. But there is no real awareness transmitted about this. All students care about is they got good marks (grades) on the test." She argues that somehow it is not conveyed that understanding art history is absolutely necessary for everybody who is studying art and that art, culture, traditions and art history are inextricably tied together. She adds that this is not a problem exclusive to India. "Even in the U.S, there are separate departments for all this, and artists will grumble about compulsory art history courses, yes?" (Chapter Four, p. 166)

This kind of sharing indicates strong possibilities in developing talking points for pedagogical and curricular conversations in more connected ways, where the hard work across striations of discipline and agenda actually communicate with each other. It also offers concrete examples of mobility of imagination towards what Rizvi (2008) calls mobile minds that can think other-wise across disciplines and art education practices by identifying problematics such as the agreement amongst the three composites that

> …a universal battle for an upper hand in the departmental hierarchies across the arts fields leads to a loss of students, especially when it comes to research. Vidya points out that recently, fine arts programs are losing applicants to more lucrative fields of design and communication media, while takers for research in MPhil and MA programs are few due to the greater prestige of being a "real artist" with an MFA degree and those wanting to work in museums go the anthropology or conservation route, since India does not have strong museum education jobs at all. (Chapter Four, pp.167-168)

It is clear that with increasing migration, multiplicity of culture(s), hybridity of cultures and peoples our ability to define identities is becoming more elusive. The backlash to this is the drive towards defining authentic identity, culture, nation, and tradition as essential and historically rooted. These are socio-political and economic realities as well as our own basic needs for security and social belonging.

While Vedanta philosophy with its essence allows us to look inwards through the chaos of infinite influences and discourses to inquire: *who do we want to be*? Deleuze and Guattari's assemblage and rhizome offer a vocabulary to pull back from an essential answer to explore multiplicity in identity: an enduring concern of postcolonial globalization discourse. Our identity, I believe, does not have to be rooted in one discipline, one cultural identity or practice, one set vocabulary, for us to be valuable. Our whole range of self-understanding and perceived affect can change with a hybrid understanding of a simple question: *who do we want to be?*

Corollary: Re-placing narratives as becoming-researcher in postcolonial globalization contexts.

When I was a child, my father would tell us stories from Indian mythology and history as bedtime tales. One of these stories was about how writing began and how our Vedic texts came to be written instead of being taught through the oral tradition that was the norm of that time. The story told was that the sage Veda Vyasa, a master of all Vedic knowledge and history decided that times were changing and that oral traditions could not longer be trusted to faithfully pass on the knowledge of the Vedas to future generations, without corruption. Since the writing itself was a momentous and new task, he approached Ganesha the Hindu deity of knowledge and auspicious beginnings to be his scribe. Ganesha agreed to perform this task on the condition that Vyasa keep his narration flowing at a pace where (Ganesha's) pen need not be lifted from the paper. Vyasa responded with a counter-condition that Ganesha as scribe not put pen to paper until he had thoroughly processed and understood the narrative and its significance as expressed by him, Vyasa. Upon this understanding, the writing of the Vedas began.

My father recently reminded of this story as I shared my struggle with the analytical and writing process in this research. The moral of this story, we agreed after some discussion, was that thought and action, as scholar and scribe, must respect and keep pace with each other in order to produce anything of worth and lasting value. We might look at this story in two ways in direct context of this research: the first is where the participant is the narrator and I am scribe, and the second where, as researcher, I am both narrator and scribe.

In Chapters Two and Three, I examined ethics and implications of telling and re-telling stories, from lenses of postcolonial theory and narrative inquiry examining location of voice and its empowerment or disempowerment based on directions and movements of affect (Adichie, 2009; Anzaldúa, 2007; Burns-Jager & Latty, 2011; Butler-Kisber, 2010; Charmaz, 2001; Clandinin & Rosiek, 2007; Kenway & Fahey, 2008; Massey, 1994b; Stone-Mediatore, 2003; Varadarajan, 2010).

Stone-Mediatore (2003, p. 144) discusses the work of Anzaldúa and Barrios as experiential stories grounded in social and geographic specificity without "naturalizing identity" or reverting to "what Anzaldúa calls mere 'counterstance,' that is, a mere affirmation of a formerly devalued group….recasting identity as a historically rooted yet also strategic category." Stone-Mediatore goes on to say, "As Anzaldúa articulates images and draws connections that help her make sense of these lived contradictions (of her own personal stories), she foregrounds social phenomena that are formative of her identity but that ruling narratives of 'Mexican American' efface" (p. 144). She cites Anzaldua's expression that the co-existence of opposites in a person of mixed heritage "makes us constantly crazy, but if the center holds, we've made some sort of an evolutionary step forward" (p.145). This examination of storytelling within global politics brings to the fore an understanding of what Stone-Mediatore calls a "ruling narrative" and also tug-of-war between narratives grounded in racial, ethnic, geographical territories. The power of these shifting-but-grounded, or borderland narratives, is explained by Anzaldúa through the metaphor of the Mestiza corn that becomes resilient by clinging to both the cob and the earth, dislodging racially or geographically purist

mentality in frameworks of research. I experienced this anguish not only in attempting to be a responsible scribe to my participant's particular narratives but also in becoming narrator and scribe in working in the borderlands of narrative inquiry and grounded theory methods of analysis.

In re-locating the concerns of personal narratives into the concerns guided by composite narratives, I have followed a line of flight that has striven to reveal overlays of disciplinary and social territories. In doing so, I have followed some patterns and set aside other patterns and some excellent insights that defied pattern; part of my anguish of presenting my data as composites of experience was the understanding that I inevitably would have privileged one voice or one story over another. For instance the line of flight that led to me to identify class and caste-based politics of admissions and hiring of faculty as a serious concern for my participants did not find its way into the ideological assemblage of this particular version of the dissertation. The particulars of that narrative would be appropriate and relevant to education and art education discourse within India and the Indian subcontinent. I could not have done justice to that narrative in context of global discourse and the questions that drive this research. My scribe and narrator selves would not have found a fruitful folding there and hence set that aside for a future revisiting.

This anxiety was my processing a decision to bypass the aspect of research where the ahistoricity of personal stories is replaced as a politics of resistance to the cultures from which they emerge (Stone-Mediatore, 2003). This was part of my engagement with the effort to replace the metaphor of tug-of-war with that of flow enabled by multiply

opened channels of communication and acceptance where a multiplicity of identity as artist/artist educator/teacher/activist is not in constant danger of becoming a fractured identity narrative; where metamorphosis and shape-shifting is perceived as a betrayal to parent points of origin but as a form of empowerment and freedom to act at will.

Ergo…

The idea of tradition as settlement, as rooted and as singular logically implies limitation of movement an eventual paralysis of effectiveness. Even in a postcolonial globalization framework that aims to dislodge hierarchies, the question inevitably arises: what theory are you locating yourself in and which one is primary? In dis-locating the focus from the essence of information and re-directing it to making connections, I am still employing the excellent concepts of existing theories, but also realizing how my own power (*puissance*, possibility) of affect becomes more dynamic.

Hence, I suggest experimenting with a rejection of a centered or grounded identity; an allowance to not having to give hierarchical credit to aspects of our identity, be it in terms of discipline, race, nation or notions of traditional culture; and whether I choose to name this as *becoming nomad* or as *detachment* or its Sanskrit counterpart - *vairagyam*, both ways of knowing come from within me as Indian artist educator and researcher and are hence part of my identity to be called upon when most appropriate; it is how I connect and employ these ideas that matter rather than a maintenance of their purity. To clarify, while an acknowledgement of my multiple ways of knowing is vitally important and respectful, expectations of remaining limited to origin-al ways of knowing or having to define the relative value of each of these can prove self-defeating.

Hierarchies exist – that is a fact of human history and nature – what is within our power is to look at ways in which to disrupt and work around unjust hierarchies. Knowledge is after all power; and by reading power as *puissance*, those of us inhabiting borderlands of identity, the in-betweeners and others can become powerful, instead of powerless and in our very lack of belonging, become potential for change.

Chapter Six: Conclusions

That which was to be done or *Quod Erat Faciendum*

The primary question that drives this research is*: How might we understand Indian art education and teacher identity as assemblage through narratives in the context of postcolonial globalization discourse?* The sub-questions are:

- *How might ontological hybridity in Indian art education be employed in conceptualizing pedagogies of art education?*
- *How do postcolonial perspectives of emerging narratives of Indian art education, based on personal narratives of artist educators, inform a globalized discourse of art education?*

This research began as an investigation of pedagogical practice in Indian art education. As an insider-outsider located in the borderlands of Indian-becoming-diaspora, as well as art educator-becoming-researcher reflecting on my own professional journey, I built upon a narrative inquiry that sought to gather data primarily from other practitioners in India. The term Indian art educator itself came under scrutiny in its scope and reference. Following a study of literature on the history of visual arts related

education in India, and conversations with my research participants about the ambivalence of disciplinary and socio-cultural self-identification, I employed the term *artist educator* throughout this study. This label indicates and acknowledges the multiplicity and hybridity of the identity of my participants based on their disciplinary origins and their current locations of professional affect. The prefix *Indian* led me to an exploration of the role of nation, Culture, tradition that set this study squarely in the realm of postcolonial globalization. The latter focus strengthened as I located volunteers identifying themselves as artist educators. I found myself encountering teachers of studio arts (fine art), art history, graphic design, communication design who had taught and continued to teach across various venues, including schools, colleges, museums and community forums. I identified three identity narratives by engaging the voices of my participants in a fictive negotiation with current dialogue on policy and curriculum in Indian art education. These are:

- A narrative of learning
- A narrative of teaching, and
- Narratives of Ideology

I employed mixed methods of narrative inquiry and grounded theory and concurrently performed data analysis as I sought to present it. Finding connections and systems of signifiers within the voices of the participants, I created three composite characters that represented key issues and concerns from the range of my participants. In conceptualizing these composites as personifications of their perceptions of the visions, motivations and scaffolds of their pedagogies, I presented specific portraits or

assemblages of Indian art education: a picture of how it functions and connects with and within its various elements, such as spaces and places of disciplinarity, policy and curriculum, pedagogical development, socio-political and economic ideologies and histories, and the effects and affects of artist educator identity.

This scrutiny has led me to observe that we as artist educators, Indian or otherwise, might be perceived as migrants across striated spaces of discipline having to choose locations in which to settle in order to be validated, while we could re-think our identities as nomads moving across a smooth disciplinary space, working as affective across these spaces, comfortable in our ambivalence and our borderlands. By refusing to root the hybridity of our identities in one location, in refusing to identify ourselves in locations of majority-minority, we can respond to the issue of postcolonial globalization.

In explanation: In hyphenating our identities, the signifier after the hyphen is established as the norm or the majority, while the signifier before becomes the minority (Bignall & Patton, 2010a); in this way we identify hierarchies in our becomings, and knowingly or unknowingly undermine an aspect of our work not only internally but also possibly sending mixed messages to possible professional allies and beneficiaries. By bringing more clarity and confidence to our own ambivalent, borderland locations, we can strengthen and empower our own experience, and in inserting our voices into narratives of art education, create stronger pedagogical assemblages.

I uncovered, through a literature review and the directions indicated by my participants, a wealth of dialogue on the fostering and furthering of art and arts-based education in the country. Art education is alive and well in contemporary India, just not

necessarily as licensure programs for artists. In a drive to professionalize the field, organization is in process to put policy and curriculum into place towards more arts in education, arts-based education and arts as cultural and heritage conservation.

Although these perspectives on policy and curriculum and research directions act as valuable counterpoints and balances towards a more complete picture, my focus remains on the experiences of the artist educators since their insights, experience and development remain largely invisible in a rich range of developments in the various interpretations and visions of art education in India. Literature on Deleuze and Guattari's concept of assemblage shows that when folds (in and between assemblages) cannot be seen, objects seem to emerge from a void. In such cases, it becomes difficult to see them as cohesive, to find contexts and functions that might be reterritorialized. Without folding the narratives of policy and curriculum in art education onto the narrative of artist educators themselves, an assemblage of identity could not emerge. In finding these narratives, I could identify three assemblages of identity:

- An assemblage where signifiers indicate self-consciousness of postcolonial markers of identity of the artist educators and consequently of Indian art education itself. I believe this to lean more towards the axis of enunciation described by Deleuze and Guattari.
- An assemblage of disciplinary organization, and
- An assemblage of social organization.

The second and third assemblages indicate, in different ways, existing striations in Indian art education in its disciplinary and socio-cultural contexts and how folding the

smooth space of artist educator practice can become an identity of *puissance* rather than of invisibility.

The idea of ontological hybridity was a key point of investigation in this dissertation. In exploring the hybridity of Deleuze and Guattari's concepts with those of Vedanta, I sought to reconcile different but co-existing worldviews beyond a fruitless nomadization of thoughts where one merely transfers one concept to specific cases. Instead I have sought a synthesis or becoming of both through a process of folding. I fold the concept of rhizome and lines of flight onto the idea of *shunyata;* the celebration of multiplicity onto a reverence of singularity; the machinic onto the soteriological. In doing so, I suggest the emergence of counterpoint views that allow cohesion without rootedness, intellectual pursuit with a respect for the spiritual.

In context of Indian and global art education, the concepts of assemblages of identity and hybridity of ontological views that unfold in this dissertation

- encourage and enable a de-centering of uncritical deference to rooted notions of tradition and culture that influence future directions of discipline, nation, expression in pre-determined ways, subverting hierarchical ways of thinking
- present an other way of understanding reality without positing the *other* as opposite or hierarchical but as affect, opening up channels of understanding and creative conceptualization.

I complete this study at a relevant time in history where art education in India and other Asian nations is looking to create structured programs and is ready to share stories of research and practice while looking to curriculum experts. The narratives and

assemblages presented in this study can help us as a community of artist educators, to think not only about what we seek to learn from "other" and "new" practices, across space and place, but also about how we present our cultures of pedagogy and artistic cultures to and within the dominant discourses. Meanwhile, the west is moving beyond prescriptive licensure programs to explore alternative viewpoints from which to conceptualize the field. It is my hope that this study will lead to more nuanced ways of asking about and responding to questions of what art education is like in India and in *other* cultures, as well as in thinking about what is it that art educators do, not only internally but also across cultures and disciplines.

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Appendices

Appendix A: IRB Exemption Form

Office of Responsible Research Practices

300 Research Administration Building
1960 Kenny Road
Columbus, OH 43210-1063

Phone (614) 688-8457
Fax (614) 688-0366
www.orrp.osu.edu

June 10, 2010

Protocol Number:	**2010E0402**
Protocol Title:	**EMERGING PEDAGOGIES IN INDIAN ART EDUCATION; KEVIN TAVIN, MANISHA SHARMA, ART EDUCATION**
Type of Review:	Request for Exempt Determination

Dear Dr. Tavin,

The Office of Responsible Research Practices has determined the above referenced protocol **exempt from IRB review**.

Date of Exempt Determination: **06/08/2010**
Qualifying Exemption Category: **1, 2**

Please note the following:

- Only OSU employees and students who have completed CITI training and are named on the signature page of the application are approved as OSU Investigators in conducting this study.
- No changes may be made in exempt research (e.g., personnel, recruitment procedures, advertisements, instruments, etc.). If changes are need, a new application must be submitted.
- Per university requirements, all research-related records (including signed consent forms) must be retained and available for audit for a period of at least three years after the research has ended.
- It is the responsibility of the Investigator to promptly report events that may represent unanticipated problems involving risks to subjects or others.

This determination is issued under The Ohio State University's OHRP Federalwide Assurance #00006378.
All forms and procedures can be found on the ORRP website – www.orrp.osu.edu. Please feel free to contact the ORRP staff contact listed below with any questions or concerns.

Cheri Pettey, MA, Certified IRB Professional
Senior Protocol Analyst—Exempt Research

Office of Responsible Research Practices
Ohio State University
1960 Kenny Road
Columbus, OH 43210
phone: 614.688.0389
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email: pettey.6@osu.edu

Appendix B: Research Invitation

Dear

I am a PhD candidate in Art Education at the Ohio State University. As part of my dissertation research, I would like to request your permission to interview willing members of the fine arts faculty at your institution. I am including here

- a description of my project
- an informational invitation to participate in the study
- the script of the interview process and the questions I would ask the participants
- the consent form for you and whomever else required to give consent for this project.
- my CV so you are informed about me and my background.

I am in _____until _____, and am hoping to interview interested teachers at least twice before my departure.

Please feel free to contact me at 09580643357 or sharma.205@osu.edu with any questions you may have.

I look forward to hearing from you, hopefully with a positive response.

Thank you,

Manisha Sharma

SCRIPT OF INFORMATION PRESENTED TO RESEARCH PARTICIPANTS

Hi, I'm Manisha. I got your contact information from _____ who mentioned you might be interested in participating in my research study. Thanks for talking to me about this. Let me tell you about what its about. I'm a doctoral student in art education at the Ohio State University in the United States and I'm trying to find out how art teachers in India do what they do. I was trained as an artist in India and I knew I wanted to teach art but I couldn't find any degree-conferring programs focused on the teaching of art in the country so I went on to get my M.A in Art Education abroad. I've been teaching and making art since then. It's been 11 years now since I left India and as far as I know there still is no more than one program that support training and professional development of art teachers in India. So, the purpose of this study is to find out from artist educators like you, how you do what you do and with what vision in mind. Basically, I'm asking who are artist educators in India and in what possible ways can higher education support and enrich practice.

Your participation is entirely voluntary and you can leave the study at any point if you like. If you choose to participate, you will receive a questionnaire so I have a bit of background information about your experience with art and teaching. We will engage in dialogue over two or three interview sessions and I would like to come and visit you at your workplace so I can observe how you work and where it is that you work. As I gather more information and ideas from participants like you, we may hold one or two focus groups to take the conversation to the next level. If you are interested, I can give you a consent form, which will give you details about the study. Please read it carefully and if you choose to participate fill out the information on the last page. Please remember to indicate your choice in being video-recorded. You can send back the completed form to me or I can come collect it from you. You can return it unsigned if you choose not to participate. Please feel free to ask me questions if you have any, at any point.

Appendix C: Consent Form

Consent form for research participants

I have read (or someone has read to me) this form and I am aware that I am being asked to participate in a research study. I have had the opportunity to ask questions and have had them answered to my satisfaction. I voluntarily agree to participate in this study. I understand that I will be given a copy of this form**.**

☐ I give consent to the researcher to (circle one or both:) audiotape / videotape my participation in the study.

☐ I give consent to the researcher to use photographs /copies of my teaching materials to use as data in this research**.**

Printed name of participant	**Signature of participant**
	AM/PM
	Date and time
Printed name of person authorized to consent for participant (when applicable)	**Signature of person authorized to consent for participant (when applicable)**
	AM/PM
Relationship to the participant	**Date and time**

Investigator:

I have explained the research to the participant or his/her representative before requesting the signature(s) above. There are no blanks in this document. A copy of this form has been given to the participant or his/her representative.

Printed name of person obtaining consent	**Signature of person obtaining consent**
	AM/PM

Appendix D: Appendix to Chapter Four

Constructing this study has been an investigation of what art education in India wants to be, what it is in its current forms and what it is understand to be by those who form it. Speaking with art teachers provided one perspective. Reading dissertations (Kantawala, 2007; B. Singh, 2001), current publications on Indian Art Education from contemporary art and culture magazines like Art Varta, Marg, Context: Built, Living and Natural, Indian Contemporary Art Journal, Kalavishkar etc., and research published under the auspices of organizations like the IGNCA, NCERT Department of Education in Art and Aesthetics (NCERT DEAA), CCRT, IIC and UNESCO as well as University and College presses across India made it clear that the volume and volubility of the discourse on the need for, impact of and advocacy for art education in India is growing rapidly. My data on research trends in art education fell into certain arrangements revealing distinct agendas, synopsized in Figure 1 on page 118.

Art in Education, Cultural Heritage in Schools.

International agencies like UNESCO invest their expertise, funds and organizational abilities in fostering dialogue and action on education on and through traditional artistic and cultural heritage. Their focus is on children and bringing the arts to schools. Their purpose is to a) foster creativity and creative thinking amongst students by using creative methods of teaching using art-making and art object and artifacts during

teaching any subject, b) to foster in younger generations a sense of pride in cultural heritage and in doing so become more aware of their cultural identity, c) foster a stronger sense of citizenship by increasing awareness of particular cultural and social issues, using the arts as an educational tool. Puppetry, and textile crafts, are cited as examples of this (*Educating for creativity: Bringing the Arts and culture into Asian education. A Report of the Asian Regional Symposia on Arts Education*, 2005). A symposium titled *Transmissions and Transformations: Learning through the arts in Asia* was conducted as a joint effort between the office of the UNESCO Regional Advisor for Culture in Asia and the Pacific and the India International Center –Asia Project (IIC-Asia Project) in 2005. The keynote address at this symposium, according to the UNESCO report recorded the regional advisor from UNESCO, Richard A. Engelhardt noting that, "There is increasing evidence that the benefits of art education are multiplied when the arts are used instrumentally in education. This is the goal of the Arts-in-Education (AiE) approach, through which the arts are used as tools to educate students about other subjects. This approach goes beyond teaching the arts or bringing art subjects into curricula (arts education), although technical skills and aesthetic appreciation are also learned in the process" (*Educating for creativity: Bringing the Arts and culture into Asian education. A Report of the Asian Regional Symposia on Arts Education*, 2005). One purpose of this symposium was also established to be the introduction of a new key initiative: proposed Arts in Asian Education Observatories, that would "act as clearinghouses of information about the arts in Asian education and serve as a resource for arts education advocacy in the region" (ibid, p 3). It was discussed and agreed upon

in this conference that the lack of resources in many Asian schools prevented art being provided as a separate class and therefore the focus should be on arts-in-education so that students would have continued exposure to art forms with a focus on local culture and knowledge (ibid p 21).

The papers presented by Indian art educators, researchers and administrators at this symposium and as included in this report support this idea of introducing and establishing the arts as a tool for education rather than a subject in itself. Artist and author Shakti Maira writes of the need to revive the diminishing value and function of the arts in Asian society by pointing out the "ancient foundation for the "new" vision of art in education: learning through the arts" (Maira, 2005). He reminds us,

> The impact of these (western, Descartian) influences on Asian art education has been that art in the classroom, if it exists at all, usually consists of activities such as drawing, painting and object-making. The primary value of art- making in child-development is seen as individual self-expression and there has been a marked diminishment of the communicative and social development values (p 7)….There is a social amnesia about the educative value of the arts and therefore a need to remember and remind parents, educators and policy makers in Asia of the important learning that occurs through the arts in terms of: 1) creative, perceptual and cognitive skills; 2) aesthetic skills of harmony, balance, rhythm, proportionality and vitality, and a love for beauty; 3) communication, teamwork and sharing skills; and 4) an understanding of Asian cultures and value systems…. Our aim is to stimulate a revival, in contemporary education, of the fundamental purpose and role of the arts in Asia,

which was *transmission* and *transformation*' (Vatsyayan, 2005).

Kapila Vatsyayan calls for art education as a tool to encourage discussions on social issues like literacy and alternate forms of literacies shrouded by colonization. She calls for programs bringing a revival of visual, oral, kinetic literacies that were prolific in pre-colonial and pre-industrial cultural traditions of Asia. "Who makes textiles, handicrafts (embroidery, shawls, textiles), and who is responsible for the creation of handicrafts in Asia?" she asks. "My Indian identity is shown through my sari, my jewellery, etc. These products are often made by so-called illiterates in the "underdeveloped" world. But these creative expressions manifest a "literacy" of another order and through means other than through writing. Information, knowledge and wisdom can and has been transmitted through "oral" and "kinetic" means. Such reflections will perhaps convince us that there are alternative perspectives in regard to the measuring of development and creativity" (p 11). Citing the continuing social inequality of caste and class associated with professions especially for artisans, Vatsyayan urges that "an equalization within Asia, and certainly within India, is required; giving equal status (in educational terms) to cerebral and manual skills" (p 13), in order to think of education more holistically, as human development.

Performance art and cultural critic Shanta Serbjeet Singh and dancer, researcher, teacher and social worker Sangeeta Isvaran focus respectively on the therapeutic impact of the arts in education, citing the Natyashastra to make a case for Indian dance as empowering and healing, and by promoting creativity through the Rasa theory in non-formal education. Prabha Sahasrabuddhe of Columbia University employs John Dewey,

Rudolf Arnheim and Elliot Eisner to envision a curriculum for learning through the arts in Asia engaging children creatively towards creative, cognitive and cultural development.

Dr. Pawan Sudhir, who heads the NCERT DEAA created in November of 2005 (this conference took place in March 2005), makes a case for institutionalizing policy on arts in education by narrating her experience teaching students, subject teachers and "… "trained Art Teachers", who teach Classes VI to X, and "trained Post-graduate Teachers" who teach Classes XI and XII (students who have chosen arts as their future vocation)"(Sudhir, 2005, p. 110). Sudhir says, that in the training activity she focused on driving home to the teachers she was training that "it is not so important what a child paints or draws, but what the child feels while doing that activity of painting or drawing, and what ideas are connected to these moments of feeling and creating." This experience of teaching this to various teachers made her aware that

> "it is possible to educate or orient every teacher (of any subject) to understand and implement art as learning process. However, this is only is possible if our "teacher education curriculum" places art as the foundation component of learning rather than skills-development tasks such as "blackboard writing" (p 110).

As mentioned earlier, this report outlines the establishment of Observatories in the structure of a network of institutions to eventually act as advocacy platforms. I quote:

> A voluntary network of teaching, research and support institutions or individuals (including universities, teacher-training institutes, educational NGOs, professional artists' associations and artist support groups) will provide information on the use of

> arts in education to the Observatories in the form of best-practice case studies, analyzed research or raw statistical data. This information will be largely generated from their own research and the in-house experience of the networked institutions (p 136).

Through their publications of research and programming, CCRT and the NCERT DEAA reflect these ideals, going further to outline implementations of these goals (Figure 1). While this department of the NCERT is relatively new, having being established as recently as November 2005, CCRT was created in May 1979. The former functions under the Government of India's Ministry of Education and Social Welfare, the latter falls under the control of the Ministry of Culture.

The CCRT's mission is also to reinforce the need for education in and through art and culture. Their main concern is the creation, promotion and maintenance of awareness of cultural heritage as exemplified through the arts – visual, performing and archeological/architectural. Their audience is children (students) as well as teachers. While the NCERT DEAA creates curriculum and materials for students to use, the focus of their educational training is on teachers precisely through said development of curricula, textbooks and handbooks. CCRT however is a resource center working reaching out and working directly with students as well as teachers, connecting them to community resources in heritage art and crafts.

Art in Education, Art in Schools: Policy and Curriculum Design.

The NCERT DEAA sees its vision and agenda to find the best ways to not only encourage arts integration in schools, but to establish it as a mandatory subject at the K-

12 level and subsequently, to generate textbooks and handbooks for students and teachers of art at school level to standardize the curriculum at a national level. They envision creation and monitoring of evaluation practices of in school art education as one of their future goals. In 2007, the Ministry of Culture announced its decision to revive "vanishing Indian crafts" by introducing Craft Heritage as an elective subject in grades 11 and 12. The National Institute of Design (NID) prepared a list of dying craft practices and the NCERT DEAA prepared a curriculum to be used when schools implemented offering of the elective. A textbook has also been developed for this elective. More recently, in 2010, the Ministry of Education ruled that art be made a mandatory subject from K-10 grades in Indian schools. This mandate was supposed to have been brought into action in 2011 (Jha, 2009).

Thus, the NCERT DEAA focuses on enabling policy and designing programs and curricula to bring arts and crafts to students at the K-12 level, in the form of arts-in-education, as a vocational skill set, and to drive home the value of cultural heritage and tradition. However, in its projected goals, beginning 2011 and 2012, this organization plans to expand its arena of activity to work with national, state and district level teacher education programs by developing training packages for teachers to facilitate teach art integrated learning, heritage crafts and graphic design in schools (NCERT, n.d.-c). I provide more information on the implementation of these goals later in this section, where I present the teacher training programs in and for the arts, synopsized in Figure 2 on page 119.

Art, Cultural Heritage and Teaching in Higher Education.

In the previous pages, I illustrated the concern of organizations like UNESCO, CCRT, NCERT DEAA, IIC in investigating the role and form of art education primarily at the K-12 level school, working from a location of policy and curriculum design. Another other side of this picture is located in the realm of higher education. The University Grants Commission (UGC) overlooks the development of model curriculum for recognized programs and courses in higher education. It also outlines minimum and desired qualifications for teachers at that level and prescribes payscales and benefits etc. In context of the goals and directions of the UNESCO report, CCRT and NCERT DDAE, I present a summary of reports of curriculum development (updated in 2001). For the visual arts, the UGC suggests a "professionalization" to make art education more scientific and systematic to put them on par with professional courses like Engineering or Medicine or Information Technology (University Grants Commission, 2001). Thus, they suggest renaming a B.A and M.A in Fine art/Sculpture/Painting etc, since that might lead to confusion and conflation with a regular 3 +2 year format of a Bachelors degree as B.V.A/M.V.A or Bachelor /Master of Visual Art, a nomenclature that reflects the 4+2 year structure of the program. With this change, they also suggest the removal of the requirement for a PhD in art in order to obtain a teaching position in higher education. Within the BVA degree, the committee suggests that all students go through a foundation year and then choose a 3 year specialization from 8 options, namely, Painting, Sculpture, Printmaking, Advertising Design, Art History, Textile Design, Pottery and Ceramics, Traditional Sculpture, Temple Architecture, and Photography. In their specialization

years, students may choose one main subject with three papers, one elective and two compulsory theory papers. A point of interest is the directive:

> The students can select one elective other than their specialization. The electives are to be project oriented. India is known for various skills and traditions, some are living and some are dying. The students by taking a project and learning the skills from the experts would open up new areas. The experts need not be from the university or academic set up. They can be master craftsmen and artists or traditional artists. (p 8)

The recommendation for the Masters degree in Visual Arts (MVA) is for a 2 year course that includes a main area of specialization, theory papers and practicals along with the option to choose an elective. Apart from outlining such a model curriculum for visual and performing arts, the UGC also has model curriculum for programs in art history and museology, and of course, one for Education. While the first three programs do not have modules or electives on education, the education program has papers titled Education and Human Development -which includes an elective called *Intelligence, Creativity and Education* (Commission on Education, 2001, p. 51) - and Education and Indian Heritage. Neither of these modules reflect any crossover with the visual arts curriculum. The MA Program in Education has, as one of its papers, a module on teacher education for different levels of education (p 49). Distinct to the BA and MA in Education is the BEd and MEd programs. The former are described as "Education as subject of study in the University" while the latter are listed as "Professional studies in education".

Interestingly, it is in the MEd program that educational administration modules and (quantitative) research methods of data gathering and data analysis are covered.

Defining Eligibility: Teaching (art) in Schools and Colleges.

The UGC also provides clear guidelines as to how one might become eligible to teach any subject including art in schools, as well as in higher education – there are different paths and options for education, and for art. According to the 2010 guidelines (University Grants Commission, 2010) to teach visual (fine) arts as an Assistant Professor in higher education, a Masters level degree in the relevant subject is required, along with a certification of having qualified the National Eligibility Test (NET) or the corresponding State Level Eligibility Test (SLET). However, the NET requirement is waived in case the candidates hold a PhD degree. An alternative to this Masters and NET/PhD route is if the candidate is a "Professional artist with highly commendable professional achievement in the concerned subject" and having five years of experience conducting workshops, holding exhibitions and an evident mastery of the subject to be taught. For an associate professor, a doctoral degree or eight years of experience as professional artist is required and for a full professorship, a PhD with eminent scholarship or twelve years of experience as an eminent artist is required.

For corresponding positions in a BEd course: in order to be a principal or head in a multi-faculty institution, a PhD in Education, along with ten years of teaching experience is required, five of which must be in s secondary teacher education institution. For an assistant professor position and above, two types of qualification are required: Eligibility in Foundationa courses and Methodology courses. The former are fulfilled by

a Master's degree in Science/Humanities/ Arts, and an MEd or and MA in Education and a BEd is mandatory. The latter requirement is filled by a Master's degree in the subject to be taught, and an MEd degree. To be an MEd professor/Head one must also have a PhD in addition to the above options and ten years of teaching experience in higher education and a publication record. For Associate Professorship the same options (with PhD in Education) and eight years of teaching experience is required.

The UGC conducts the NET/SLET exams twice a year. Passing this exam is also a prerequisite for applying to a PhD program. The exam consists of multiple papers or modules, all of which have multiple choice questions. There is a paper for testing teacher aptitude, that is divided into sections on a) teaching aptitude, b) research aptitude, c) Comprehension, d) communication, e) Reasoning, f) Data Interpretation, g) Information and Communication Technology, h) People and Environment, and i) Knowledge of higher education systems: governance, polity and administration. Past this test, there are specific subject tests. I was intrigued to find separate syllabi for NET/SLET tests on Visual Arts, Indian Culture and Education. Syllabi and sample papers for these exams are freely available on the internet.

The equivalent for teachers aspiring to work in classes I-VII, the NCTE conducts the Teacher Eligibility Test (TET). This test was introduced in 2009, as an attempt to create a benchmark for teacher quality. One must prove eligibility to appear for this test by having acquired academic and professional qualifications specified in NCTE guidelines issued in 2010, and by being enrolled in or having completed a teacher education course. There is a separate paper for those wishing to qualify for grades I-V

and for those intending to teach VI-VIII. Broadly, Paper 1 tests knowledge on child development and pedagogy, language 1 and 2, Mathematics and Environmental Studies. Paper two has compulsory questions on child development and pedagogy, language 1 and 2, and separate subject specific tests questions. Candidates wanting to teach from grades I-VIII must qualify in both papers.

Education In, Of, and About the Arts.

Barring the curriculum for the visual and performing arts, the weight of focus in the aforementioned agencies really lies in education rather than the arts themselves. However, research focused on traditions and innovations of making, preserving, connecting art, design and heritage crafts and how they might reflect and attain larger social relevance is emerging from practicing artists, art historians, curators, cultural critics and activists working as professionals of the art world, or as educators within institutions like colleges of art, aesthetics and design, as well as research, documentation, and development agencies like the IGNCA, IIC or newer initiatives like Sarai, Here, research on art education takes the form of recovering and re-marking the development of the teaching of art in India. The focus is on the development of the art world, and the methodology of the artist as teachers, the diversification of studio and art history practice and trends in reaching out of the studio to new audiences. So, for example, when the Kolkota based magazine Art Varta released an Art Education Special in 2011, it held articles covering the history of Indian art education from the 19th century onwards, from the impact of the Kensington model of art education in India to colonial art education, the story of the development of the various schools of art, including the Baroda school of art,

which in its institutional form in called M.S University, the J.J School of art in Mumbai, the legacy of the southern schools of art, the emergence of the Institute of Crafts and Design in Jaipur, the artists media collective Raqs Collective as art education in its mission to creatively find connections between media, technology and urban spaces as markers of developing nations.

The IGNCA was established in 1987 as an autonomous institution under the Ministry of Culture to conduct research towards documentation, development and dissemination of "Indian culture". This covers a wide swath from visual and performing arts, tribal, traditional crafts, archeology and anthropology, breaking down striations and demarcations within these. The organization not only conducts and promotes research, it also documents and archives it, exhibits, and publishes it. While it does not provide direct training to educators and artists, it does organize conferences and seminars to discuss how its vast resources might be used in art and cultural heritage education as well as art and cultural heritage *in* education ("Indira Gandhi National Centre for the Arts - Indira Gandhi Rashtriya Kala Kendra," n.d.).

Educating the educators: and the artists?

If the list synopsized in Figure 1 seems incomplete, it's because it is. I have already clarified that this research is not a survey of art education programs in India and thus the agencies and undertakings I present do not pretend nor attempt to be comprehensive. My purpose is to gather information to understand the lay of the land; to find the island and isthmus of policy and curriculum that is the other side of the story the participants told tell. Most of the agencies and institutions mentioned here are apex or

central institutions. Many of them have headquarters in New Delhi but reach or affect my participants in Chennai as well as their counterparts all over the country, in direct and indirect ways. In this section I present the data explaining the type of teacher training/preparation programs offered by these agencies, as practical expression of the goals expressed in their research agendas. Figure 2 provides a snapshot of this information.

I explained the NET and SLET as qualifying examinations introduced for teaching eligibility in higher education, and TET as in counterpart in K-12 education. Reading through the syllabus and test papers for these exams, I understand that in these multiple choice exams, 1) the papers for visual art focus on the knowledge of art and design history and methods and materials of art making, 2) the education tests focus on Indian and world education history, methods, curriculum development, evaluation, and educational administration, while 3) tests on Indian culture focus on ancient and independent India's cultural history, philosophy, and forms of cultural expression through the visual and performing arts.

Where the UGC tests the eligibility of prospective and continuing teachers, agencies like the NCERT and CCRT provide the training. The CCRT ("Centre for cultural resources and training," n.d.) explains its division of training programs as

a) A three week long Orientation course for middle to high school teachers and teacher educators to introduce participants to the range of creative expressions in India so they might get an idea of how to expose the students in their care to understand "understand the cultural heritage, the variety of geo-physical features and racial, religious,

linguistic groups that have contributed to the aesthetic quality and richness of our culture" towards better citizenship. The main goals of this workshop are thus to help teachers incorporate cultural components in their classrooms, interact with other subject teachers across the country and with artists, and educationists for "…attitudinal changes towards innovative teaching" that is an integrated approach to teaching.

> The format of the workshop include "illustrated lectures and lecture demonstrations on aspects of Philosophy, Aesthetics, Architecture, Sculpture, Painting, Literature, Music, Dance, Theatre, Folk and Traditional Arts, Handicrafts, etc" ("Centre for cultural resources and training," n.d.) and teachers are expected to participate in practical workshops focused on making art and crafts such as wheel-thrown pottery, book-binding, textile crafts etc. Participating teachers are expected to learn "at least three or four crafts in-depth" during the one week spent on practical training conducted by "experts in their field". The workshop culminates in lesson plans and educational aids for and by participating teachers. The invitation explicitly advises for yoga, physical education and SUPW/ Work Experience teachers as well as primary school teachers not to be recommended for this program.

b) Seminars for teachers on how to promote cultural education in schools. The list of objectives of these workshops include

> "…studying the role of schools in conservation of our natural and cultural heritage and involve students and teachers in such activities that may help them to serve the country. During the workshop the participants will also develop a

practical plan of action that may inspire students to appreciate their natural and cultural heritage and feel as responsible citizens of India, to protect the environment."

The CCRT describes these workshops as consisting of lectures, slide presentations, conservation activities as well as a study of monuments and museums, and group discussions on the role of schools in protecting local, national and cultural heritage. These workshops also include visits from experts from such institutions like the Archaeological Survey of India, Indian National Trust for Art & Cultural Heritage, National Institute of Museology and Conservation, Indira Gandhi National Centre for Arts, National Mission on Manuscripts etc. An explicit goal of these workshops is to enable teachers from different parts of the country to share their experiences and local cultural knowledge. The invitation to participate instructs schools not to send school administration for such workshops, rather they advise schools to send teachers teaching "subjects like Languages, History, Geography, Civics, Sociology, Economics, Commerce, Mathematics, Science, Music and not Physical Education, Drawing, Arts, SUPW/WE, Painting, Craft etc". The workshop also includes a practical component where teachers develop their own materials, and learning heritage crafts to enable students to interact with local cultural artifacts such as heritage architecture and craft forms.

c) Ten day workshops for SUPW/ Work Experience teachers to learn to teach heritage crafts "as a tool for social transformation….by providing a bridge between traditional crafts and modern techniques". The focus of this program is to conserve

traditional crafts, promote creativity amongst students and to promote community service as a component in education. The crafts generally taught in the lecture demonstration format of these workshops are "Pottery, Clay Modelling, Papier Mache, Mask Making, Tie & Dye, Rangoli, Wall decoration, Cane Work, Bamboo Work, Book Binding, Paper Toys, etc".

d) The CCRT also offers community and extension services in the form of artist-in-residence programs. Schools may request these three day workshops, lasting about three or four hours, where an artist/ craftsperson conducts workshops for school children in the Indian forms of the following arts and crafts: clay modeling, pottery, rangoli, cane-work, mask-making, book binding, kite making, tie and dye, paper toy making, wall decoration, songs in national languages, and movement and mime. The suggested artist to student ratio of these workshops in 1:45. As part of this program, schools may also request a slide-lecture of approximately 1.5 hours on any of the following topics: Indus civilization, Buddhism, Gupta Art, Mughal architecture, classical dance, Indian architecture, musical instruments, sculpture, Indian handicrafts, and creating environmental awareness.

e) Educational tours around the Delhi area are also an option as part of the community and extension services. CCRT conducts tours to study i) historical sites such as the Qutb Complex, Humayun's Tomb, the Old Fort, and Red Fort, ii) Environmental awareness programs in local parks and sites for nature study and iii) museums and centers of learning such as the National Museum of Modern Art, the National Handicrafts and Handloom Museum and the National Museum.

The NCERT DEAA has, since its inception, focused on developing handbooks and textbooks for teaching of art and crafts in schools but in its agenda for 2011-2012, has stated its intent to focus on developing training packages, not only for teachers of heritage arts and crafts at the K-12 level, but also towards developing master teachers who can promote arts integrated learning in Delhi Municipal (government run) schools. These programs, developed as "learning kits", are taught by artists and craftsperson's to subject and general education teachers (NCERT, n.d.-c).

The data provided in this section provides a map of the goals and intentions of policy ad programming bodies at the apex levels in training teachers to promote and develop art education in India. These documents describe in some detail, the intended audience – subject teachers and students. Those who conduct the practical aspects or the art making workshops are described as artists and craftspersons that are expert in their field. However, it is unclear how the educationist, scholar and artist who come together to teach these workshops develop their dialogue. The narratives in Chapter Four engage to juxtapose these policy and curriculum efforts with the voices of the composite representations of the voices of participating teachers.