

5-2019

Art as Meaning Making

Zoe Brockway

Loyola Marymount University, brockwayzoe@gmail.com

Tim Cunningham

Loyola Marymount University, timcunninghamart@gmail.com

Lucia Hye Yoon Joo

Loyola Marymount University

Jessica Pedroza

Loyola Marymount University, jmpedroza.jp@gmail.com

Michelle Plotkin

Loyola Marymount University, MPlotkin4@gmail.com

Follow this and additional works at: <https://digitalcommons.lmu.edu/etd>

Part of the [Art Therapy Commons](#)

Recommended Citation

Brockway, Zoe; Cunningham, Tim; Joo, Lucia Hye Yoon; Pedroza, Jessica; and Plotkin, Michelle, "Art as Meaning Making" (2019).
LMU/LLS Theses and Dissertations. 776.
<https://digitalcommons.lmu.edu/etd/776>

This Research Projects is brought to you for free and open access by Digital Commons @ Loyola Marymount University and Loyola Law School. It has been accepted for inclusion in LMU/LLS Theses and Dissertations by an authorized administrator of Digital Commons@Loyola Marymount University and Loyola Law School. For more information, please contact digitalcommons@lmu.edu.

ART AS MEANING MAKING

by

Zoe Brockway
Tim Cunningham
Lucia Hye Yoon Joo
Jessica Pedroza
Michelle Plotkin

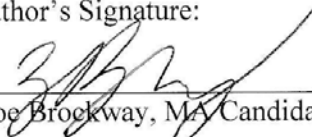
A research paper presented to the

FACULTY OF THE DEPARTMENT OF
MARITAL AND FAMILY THERAPY
LOYOLA MARYMOUNT UNIVERSITY

In partial fulfillment of the
Requirements for the degree
MASTER OF ARTS

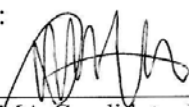
May, 2019

Author's Signature:



Zoe Brockway, MA Candidate, MFT and Clinical Art Therapy

Author's Signature:



Tim Cunningham, MA Candidate, MFT and Clinical Art Therapy

Author's Signature:



Lucia Joo, MA Candidate, MFT and Clinical Art Therapy

Author's Signature:



Jessica Pedroza, MA Candidate, MFT and Clinical Art Therapy

Author's Signature:



Michelle Plotkin, MA Candidate, MFT and Clinical Art Therapy

Research Mentor's Signature:



Suzanne Hudson, PhD

Research Mentor's Signature:



Debra Linesch, PhD, MFT, ATR-BC

Dedications

This research is dedicated to “outlier” artists, whose value has been denied, distorted and misunderstood. We hope this work invites artists who have historically lived in the margins to reimage their position and step into the light.

Acknowledgments

This project would not have been possible without the support and guidance of our dedicated faculty advisors, Debra Linesch and Suzanne Hudson. Their patience, wisdom and immense knowledge allowed us reach our fullest potential as a group and we are extremely grateful. We would also like to thank Rita Gonzalez, Jane Brucker and Alexander Justice for their expertise and willingness to engage in this process. Lastly, we would like to acknowledge the integral role of our family and friends, whose support was and is unmeasurably important and unconditionally present. Thank you.

Abstract

This project examines the meaning-making of art through multiple disciplinary lenses: Art Therapy, Art History, Studio Art, Art Education and Anthropology. Disciplines were selected for their inherent ability to enhance an understanding of meaning-making through the art making process and art product. An arts-based methodology was utilized in conjunction with the *Outliers and American Vanguard Art* exhibition at The Los Angeles County Museum of Art (LACMA), which featured a juxtaposition of formally trained and self-taught artists. Each of the five researchers selected a piece of art included in the exhibition, rendered the piece, documented the rendering process, and viewed each piece and its accompanying documentation from their respective disciplinary lenses to understand meaning-making of the original artist and their work. Results of this systematic investigation exposed common themes across disciplines that inform meaning-making: Culture, Context, Comparison, Communication, Formal Elements, and Accuracy. Through an understanding of elements that comprise each exposed theme, the discipline of art therapy can expand its theoretical and practical knowledge that currently informs its approaches toward the meaning-making of art. Results of this arts-based investigation imply that continued investigation of adjacent art and culture-centric disciplines can question, corroborate, and supplement existing assumptions about the meaning-making of art process and art product in the discipline of art therapy.

Table of Contents

Title Page	1
Signature Page	2

	6
Dedication	3
Acknowledgements	4
Abstract	5
Table of Contents	6
List of Tables	8
Charts	9
1. Introduction	10
2. Background of the Study	
Topic	11
3. Literature	
Review	11
a. Art Therapy Domain: Art as a Meaning Making Tool.....	12
b. Art Criticism: Meaning Making in Art Through History.....	27
c. Meaning Making in 20 th Century Artist Writings and Documentation.....	42
d. Meaning Making in Art Education.....	53
e. Anthropological Research/Interpretation and Meaning Making.....	64
4. Research Approach	74
5. Methods	76
Definition of Terms.....	76
Design of Study.....	78
Sampling.....	78
Gathering of Data.....	79
Analysis of Data.....	79
6. Presentation of Data	80
Researcher 1	82
Researcher 2	89
Researcher 3	96
Researcher 4	103
Researcher 5	110
7. Analysis of	
Data	117
Analysis from an Art Therapy	
Lens	119
Piece 1.....	119
Piece 2.....	121
Piece 3.....	123
Piece 4.....	124
Piece 5.....	126
Analysis from an Art History Lens	128
Piece 1.....	128
Piece 2.....	130
Piece 3.....	131
Piece 4.....	133
Piece 5.....	135
Analysis from a Studio Art Lens	137
Piece 1.....	137

Piece 2.....	139
Piece 3.....	141
Piece 4.....	143
Piece 5.....	145
Analysis from an Art Education Lens.....	148
Piece 1.....	148
Piece 2.....	150
Piece 3.....	151
Piece 4.....	153
Piece 5.....	154
Analysis from an Anthropological Lens.....	156
Piece 1.....	156
Piece 2.....	158
Piece 3.....	160
Piece 4.....	162
Piece 5.....	164
8. Discussion of Emergent Findings.....	168
A. Summary of Emergent Findings.....	168
B. Similarities and Differences Between Findings from each Len.....	179
C. Implications for the Discipline of Art Therapy.....	184
Conclusion.....	190
Reference List.....	196
Appendices.....	209

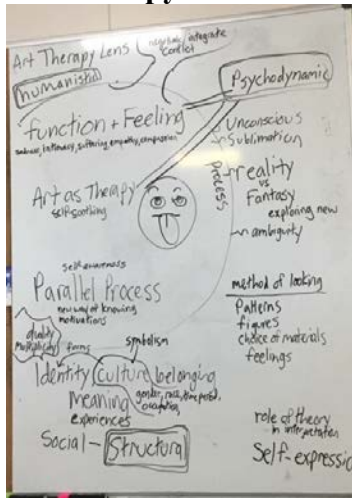
List of Tables

Table 1.....118

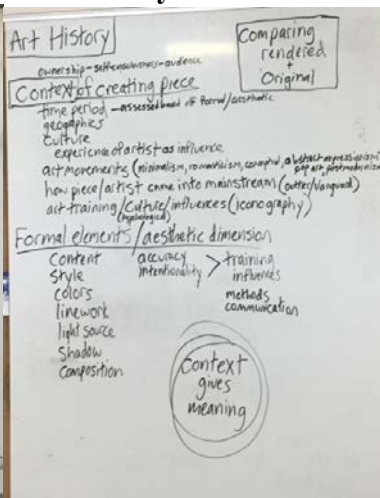
Table 2.....167

List of Charts

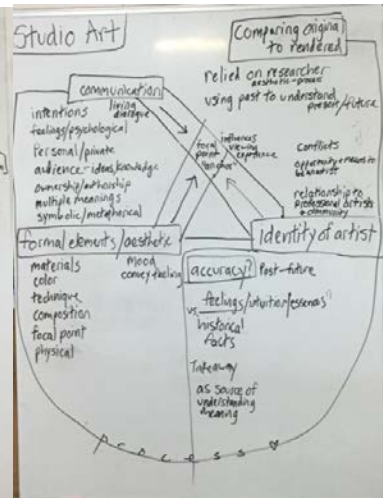
Art Therapy Chart



Art History Chart



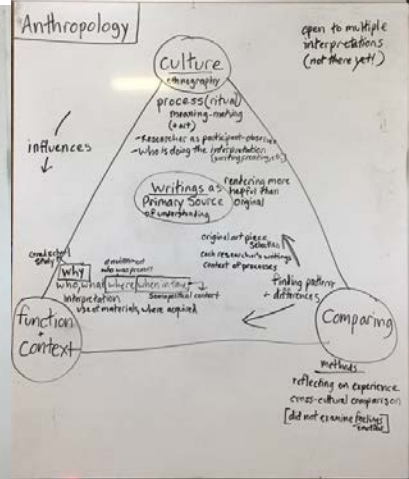
Studio Art Chart



Art Education Chart



Anthropology Chart



1. Introduction

The Study Topic

This project explores art making as a meaning making tool from a multi-disciplinary lens. It begins with a literature review that examines connections between the disciplines of art therapy, art history, art education, studio art, and anthropology. Although other disciplines might likewise prove relevant to our research questions, these disciplines are selected for their immediate engagement with how art processes and art products make meaning. Using the preliminary literature review to inform our exploration, we use an arts-based methodology to investigate art as a meaning making process in the context of a specific exhibit at Los Angeles County Museum of Art. The exhibit is selected because of its inclusion of both trained and untrained artists.

Significance of the Study

This study intends to expand the limited conversation regarding art as a meaning making process in the field of art therapy. It hopes to include the ideas of adjacent disciplines that examine art with the idea that the study of art as a meaning-making process across multiple disciplines and from different perspectives within those disciplines can expand art therapy's breadth of understanding. This expansion could have profound implications for the clinical approaches of art therapists. Additionally, the researchers, all of whom identify as both artists and art therapists, are interested in utilizing arts-based methodologies, wherein the art making itself is regarded as a way of knowing and meaning-making.

2. Background of the Study Topic

Five different disciplines are selected to provide a context for this investigation.

The various theoretical perspectives comprising the field of art therapy already suggest that there are multiple ways that art is used to make meaning in a therapeutic context, including psychoanalytic, humanistic and post modern interpretative strategies. Ideas about the making of meaning in art history include viewing art works as windows to the lived experiences of the artist to finding meaning in the social or political context or era in which the work was made; it also considers reception history and the role of the viewer in making meaning. Ideas about meaning making in studio art include a reflection of the artist's culture, the artist's relationship with their culture, and the artist's identity as a representative or resistor of their culture. The field of art education suggests that meaning making is a significant part of the holistic artistic process. Anthropology suggests that interpretation of visual data (meaning making) has evolved in recent decades from being hierarchical, where "other" cultures were interpreted and categorized by Western standards, to being self-critical of practices of analysis and display in consideration of post-colonial insights.

3. Literature Review

Introduction

This review is constructed to provide a multi-disciplinary lens onto the question of how meaning is made through engagement with artistic processes. Although there are many disciplines that might contribute to this discussion, for the purposes of this project five are specifically selected. First and foremost is the discipline of art therapy, in which this project

is primarily situated, in order to access the understandings of the field about how meaning is made as foundational for the project's investigations. Additionally, the literature of art history, art education, studio art and anthropology are explored in order to increase the variety of ideas that contextualize this investigation. The literature is presented by domain with a concluding section that bridges the themes found historically in each.

Literature from the five selected disciplines/domains:

- a. Art Therapy Domain: Art as a Meaning Making Tool*
 - b. Art Criticism: Meaning Making in Art Through History*
 - c. Meaning Making in 20th Century Artist Writings and Documentation*
 - d. Meaning Making in Art Education*
 - e. Anthropological Research/Interpretation and Meaning-Making*
-
- a. Art Therapy Domain: Art as a Meaning Making Tool*

Introduction

The use of art as a meaning making tool in the field of art therapy has shifted over time according to theoretical developments in the domain and informed by evolving theories in mental health. This section reviews the ways art has been understood and utilized as a therapeutic tool according to selected, major movements in the field. Selected contributors are organized by the timeline with which they entered the field and grouped together by their philosophical stance. Though this review is limited in scope and scale, the selected literature represents significant perspectives regarding the use and meaning of art in the art therapy field. The review begins by defining art as a meaning making tool. The categories that follow are

based on the ones organized by Judith Rubin in the third edition of “Approaches to Art Therapy, Theory and Technique” (2016), and Ephrat Huss in “A Theory Based Approach to Art Therapy” (2015). Selected areas of focus include: psychodynamic, humanistic, and contemporary orientations. The limitations and usefulness of these categories as representative of schools of thought regarding the role of art as a meaning making tool in the field are discussed.

Art as Meaning Making

In her book, “Art Psychotherapy”, Harriet Wadeson (1980) opens with a discussion of meaning. She notes the significance of the human inclination to create meaning in life, positing that this “human striving” (p. 3) is secondary only to survival needs. She points out the difference between creating and discovering meaning, placing significance on the agency of interpretation. She talks about the role of shared meaning in culture, noting that the “evolution of a culture’s myths reflect humankind’s ongoing search for meaning and the importance of these myths in directing the individual lives within the culture” (p. 3). She soon introduces art into her discussion, noting that the “meaning of meaning is central to art and psychotherapy...art products are visual productions related to other visual perceptions. Visual perceptions themselves are nothing more than shapes of color we integrate into visually meaningful experiences” (p. 3). Thus, the act of creating acknowledges the subjective nature of experience by activating the human potential for interpretation. Wadeson posits that art is a powerful meaning making tool partially because of its ability to enable new realities, saying “the artist has created an illusion, a separate ‘reality’, a personal vision that through transformation into an art object may be shared with others. It is the compelling nature of this communication that gives art its power” (p. 4). Art provides a language for the unspoken aspects of existence, a vehicle for the complexities of experience. Wadeson writes that “clients use the particular creative medium of art expression to

advance the larger creativity of making meaningful their own lives” (p. 5). Thus, the act of creating in art therapy creates space to practice the skill of imbuing, discovering and creating meaning. As the client becomes more comfortable with their ability to do so, they are able to apply their newfound, holistic way of looking to other aspects of their life.

Art in Psychodynamic Theory

Though there is ample evidence to suggest that art has been used as a therapeutic and meaning making tool throughout time, the domain as we know it today is generally thought to have emerged from the psychodynamic school (Junge, M. B., 2010). For the sake of this review, psychodynamic theory will include Freudian analysis, object relations, ego psychology and Jungian methodology. Huss (2015) points out the social context within which psychodynamic thought emerged, noting the, “shifting social realities of modernism, the grand theories, a belief in the rational versus religious mind, in science, industry, the emergence of childhood as a discrete concept, the struggle of women to leave the home and enter the workforce, colonialism, and the changing roles of art after the invention of the camera, among others” (p. 22).

It is within these greater shifts in the social atmosphere that dynamic theory comes to prominence in American culture, setting the stage for the development of modern art therapy. Huss describes the variable nature and use of art as a tool within dynamic perspectives, defining art as “the use of metaphor, symbols, visions, dreams, and sensual information” (p. 21). She groups together Freudian theory and object relations, noting that in these methodologies’ art may be seen as “an expression of pathology in the self or in relationships” (p. 21), while in ego psychology and Jungian ideology art may be seen as, “a way to negotiate and to integrate conflicts” (p. 21). In other words, psychodynamic theory utilizes art in two ways, either focusing

on the process of making art as a means to uncover and work through relationship dynamics or focusing on the art product as a transformative tool.

Junge (2010) explains this tension in the use of art within the dynamic theories may be traced back to the founding mothers of the domain, Margaret Naumburg and Edith Kramer. Both women were influenced by psychodynamic theory, yet their interpretations regarding the use of art in therapy differed greatly. Naumburg was the first to coin the phrase “dynamically oriented art therapy” in the year 1940 (Junge, 2010). She believed that creating art could help patients gain access to their intrapsychic processes, as she thought the unconscious could be “projected more immediately in pictures than in words” (Naumburg, 1966, p. 3). Naumburg adapted Freud’s concept of transference and re-framed it as a dynamic between patient and art rather than patient and therapist. In psychoanalytic theory, Freud defined transference as the redirection of a patient’s feelings towards a significant person from their past to the therapist in the present (1960). Just as Freud utilized the transference relationship as a means to explore and work through unresolved conflicts, Naumburg understood the art process as a means to gain insight into the patient’s unconscious approaches to life.

Edith Kramer, who is widely considered second in line to Naumburg as a founder of the art therapy field (Junge, 2010), believed that the therapeutic value of art lies in the act of the creative process itself rather than the insight gained from it. Despite her belief in art as therapy rather than art psychotherapy, Kramer was influenced by psychodynamic thought, particularly Freud’s concept of sublimation. Freudian theory defines sublimation as a defense mechanism by which unconscious, primitive urges are transformed into socially acceptable actions (Freud, S., 1930). Kramer posited that this transformational process was one of the primary goals of art therapy work, as she believed the act of creating artwork could literally and metaphorically alter

negative emotions and urges by turning them into useful products. Kramer considered insight and interpretation of little value in the art therapy process, instead placing importance on the actual art product as an indication of “the depth and strength” of sublimation (Kramer, 1958, p. 23). While Naumburg completely de-emphasized the final art product and focused only on the process of creating as a tool for insight, Kramer de-emphasized the process and focused on formal elements of the aesthetic product. Kramer defined what she was looking for in the art as “evocative power, inner consistency, and economy of artistic means...the [visual] integrations and balance of tensions” (1971, p. 67).

Though the field has developed significantly since its founding, the debate between art as therapy and art psychotherapy remains relevant. In her 2008 publication, *“Mourning, memory and life itself, essays by an art therapist”*, Junge speaks to the long-standing debate, calling it a dialectical model. Junge traces the debate back to the founders, but goes a step further, noting that the evolution of these perspectives also speaks to, “the art therapy profession’s natural embeddedness in the prevailing ideas of western cultural dualism since Galileo and Newton, the renaissance and the age of reason” (p. 210). Junge explains her perspective on the model as a means of identity development in the field, noting that this ideological battle allows for art therapists to “face each other and *stay connected*... with the *other as different* we can know and define ourself and our own boundary” (p. 212). Perhaps, then, the debate remains relevant because of the value of the question itself rather than the answer.

Some other significant art therapy contributors who are considered psychodynamic include Arthur Robbins, Edith Wallace, Margaret Frings Keys, Judith Rubin, Joan Kellogg and Myra Levick. Robbins identifies specifically with object relations and describes the use of art in this framework as a means to explore relational dynamics in his essay “Object relations and art

therapy”, published in Rubin’s “Approaches to Art Therapy: Theory and Technique” (2016). He notes that art may act as “a container or organizer that mirrors internal object relations,” especially since the individual’s relationship to the art “offers a safe framework within which to investigate and experience the object world” (p.132). The object world refers to the individual’s internal framework of understanding that is based on early childhood interactions and serves as an interpretive filter in interactions with external objects [people, things]. The art in this theory becomes a means with which to play out relationship dynamics from the past in the present. Robbins notes that the subjective, expressive nature of art makes it a particularly strong tool for reaching deeply buried part of the self, saying, “the art form offers an added means for working with internalized splits and polarities, and integrating them into new wholes. The representations from our past are expressed through image and symbol and expand the boundaries of objective reality...being non-verbal in nature, these symbols and images [internal objects] are often difficult to express clearly in verbal form, and therefore lend themselves well to art” (p. 133). Under the object relations lens, art is a meaning making tool because of its capacity to provide insight into the past self in an expression of the present moment.

Robbins brings attention to the art therapist’s identity in successfully utilizing the art as a relational device. He explains the importance of the therapist’s own creativity in navigating the complexity of the art process in this theoretical framework, saying “the challenge for the art therapist is to provide an art experience that makes this transition possible...canned recipes related to each developmental level cannot hope to address issues of such complexity. What is called upon is the art therapist’s artistry—in using his or her conscious symbolic awareness of the patient’s artwork and the relationship—to keep the therapeutic process moving” (p. 135). Thus, the art not only serves as a vehicle for the client, but also as a foundation for the therapist.

As Huss (2015) states, “in object relations, art makes the relationship visible and creates a symbolic zone within which to enact it” (21). While the client uses the art as a living expression with which to grapple, the therapist relies on their artistry to see the depth of the work and bring its symbolic potential to life.

Humanistic Art Therapy

Humanistic psychology emerged in the late 1950s as a reaction to psychoanalysis and behaviorism, which had been the prominent ideologies dominating the American mental health sphere in the first half of the century. In direct opposition to the pathological focus of psychoanalytic thought, humanistic theory focuses on the positive and unique aspects of self and the human experience. Humanistic theory assumes that all people are equipped with the qualities and capability for self-actualization (Maslow, 1943) given the right conditions for emotional growth and stability. For the sake of this review, humanistic theory includes existential, narrative, gestalt and contemplative methodologies. Some significant contributors to the humanistic movement include Abraham Maslow, Carl Rogers, Rollo May and Clark Moustakas. Maslow created the concept of hierarchy of needs (1943), positing that development may be understood through intrinsic motivational drives in which progress depends on mastery of each stage. The highest evolution is termed self-actualization and refers to the realization of one’s full potential as a holistic being. Rogers (1965) developed person-centered therapy, focusing on the individual’s capacity for self-directed growth, personal insight and discovery. The humanistic lens takes issue with the compartmentalization of self, seen in psychodynamic thought, instead viewing people holistically as complex and nuanced beings with a phenomenological motivation.

In the art therapy domain, some significant Humanistic contributors include Josef E. Garai, Mala Betensky, Bruce Moon, Janie Rhyne and Natalie Rogers, Sean McNiff and Pat Allen. Huss

(2015) explains how the humanistic lens focuses on the positive aspects of the individual and the intrinsic motivation of meaning making, art becomes “an active way to define and focus on the positive potential...a holistic way to connect between mind, body, emotions and soul...a physical way to create self-regulation” (p. 53). As art in dynamic theory focuses on uncovering the unconscious, art in the humanistic theory focuses on accessing the authentic self.

Mala Betensky was one of the first to publish literature on humanistic art therapy in her publication, “Self-Discovery through self-expression” (1973). She compares the use of art in her phenomenological approach to the use of art in dynamic approaches, claiming that psychodynamic theory neglects the “rich and illuminating variety of states of the conscious quite potent in relation to the human ability to change” (p. xi) and posits that art is an act of self-discovery and awareness. In her essay, “On Seeing – Phenomenological Art Therapy” (2001) she outlines why art is an optimal vehicle for growth, saying “the act of seeing is vital...art therapy pays attention to authentic experience in a twofold way. First, clients in art therapy produce a work that is a direct experience. Then, they see its appearance in their eyes and in their immediate consciousness, and this is a second direct experience” (p. 24). These direct experiences invite the individual to become aware of their experience and reflect on their expression of such. Through the act of looking, clients discover new aspects of self and “new communication takes place between the art expression and the subjective experience of the client-turned-beholder” (31). Ultimately the client walks away with a new understanding and sense of mastery regarding their own ability to make meaning through creation and observation. They are, therefore, equipped with a newfound sense of awareness and ability to apply this skill to other facets of their lives. As Betensky writes, the art process allows individuals to “apply the

newly acquired art of looking to phenomena outside and around themselves, in their own world and in that of others” (32).

Bruce Moon is another major contributor to the humanistic orientation in the art therapy field, specifically identifying as an existential art therapist. Moon outlines three primary tasks for art therapists working within the humanistic domain. The first is creating an open, non-judgmental environment within which to work, the second is honoring the client as expert in their present experience, and the third is creating artwork alongside clients (2016). The concept of the therapist making work alongside client is unique to the humanistic orientation, as other ideological frameworks in the field tend to focus on potential ethical issues that could arise with the addition of the therapist’s art. According to Moon (2016), co-creating may act as a means to enhance rapport and trust by creating a shared metaphoric landscape with which to explore together. Moon explains why art fits easily into the existential orientation, since the act of making artwork engages the client in a creative struggle regarding the “ultimate concerns of human existence” (2009/ 2016, p. 205). It is the mindful nature of the creative process that invites the client to begin a transition. He notes that “mindfulness leads to creative anxiety, creative anxiety leads to action, action facilitates change and fosters expression, and expression deepens mindfulness. There is a circular, reciprocal relationship amid the phenomena of anxiety, expression, awareness” (2009/ 2016, p. 205). Thus, art is used as a meaning making tool because of its ability to foster connection to self and to others, to deepen personal awareness and act as an outlet for the anxiety created by existential awareness.

Moon is not the only clinician to emphasize the importance of the therapist’s own artist identity and practice as essential. This notion has been stressed by many in the field, including Allen (1995), McNiff (1998), Robbins (1999), Rogers (1993) and Silverstone (1993). These

theorists are brought together by their belief that the therapist's commitment to creating artwork is a fundamental component of their ability to encourage creativity in others. This emphasis on the art as the central ingredient at the core of therapy is a major marker of humanistic thought. As Allen (1992) points out, "The most crucial factor in the life or death of the field of art therapy is not certification, not licensure, but whether sufficient numbers of individual art therapists maintain an ongoing connection to their own art. Without that, the work has no depth, no life, no spark and can be carried out by almost anyone" (p. 28).

Third Wave / Contemporary Approaches

Given the limited scope of this review, this section provides an overview of selected, contemporary approaches to the field that chronologically developed after the psychodynamic and humanistic waves. Some of these third wave orientations focus on systemic models, including group therapy theory and family approaches; others are neurocognitive and trauma focused, and still others are physiological, somatic, social action, multicultural, resilience based, eclectic and integrative. This review covers systems models, social action and integrative models, given the prominence of these approaches and the implications each have for art as a meaning making tool.

The systems model broadens focus from the individual to the larger system they are a part of. With roots in social work and anthropology, the systemic lens considers the state of an individual to be largely dependent on the system [family, community] that they come from and/or are surrounded by. With the rise of systemic thinking, the role of the family came to prominence in research and mental health treatment. John Bowlby (1988) began to conceptualize attachment theory through his observations of early life interactions between children and parents. Murray Bowen, Lyman Wynne and Don Jackson began research on family systems

dealing with schizophrenia. Jay Haley (1991) and Cloe Madanes (1981) developed strategic family therapy to address families stuck in negative interactional patterns. Salvador Minuchin (1974) created structural family therapy to address the power of structural change to create behavioral change.

The systems model quickly trickled down to the art therapy field, most prominently through the work of Hannah Kwiatkowska (1978), who worked with Lyman Wynne at NIMH and developed the family art evaluation (FAE). Some other prominent art therapists who utilized systems model as an approach to art therapy are Helen Landgarten (1987), Harriet Wadeson (1987), Debra Linesch (1993), Shirley Riley and Cathy Malchiodi (1994). In family art therapy, the art process is used as a vehicle to provide insight into family dynamics, thus the art helps concretize and make meaning out of otherwise invisible relationship patterns. Kwiatkowska's FAE model was created as both an assessment and intervention tool, focusing on understanding and evaluating families through a six-step process that involved moving between free and structured directives. The drawings in the FAE include a free picture, a picture of the family, an abstract family portrait, a scribble drawing, a joint family scribble drawing and a final free drawing (1978, p. 86). Majority of the steps are supposed to be completed individually, with the exception of the joint scribble drawing. However, family members are encouraged to comment on one another's work in between tasks, which provides the art therapist with insight into relational dynamics and perspectives. Systems theory represents a significant shift in terms of the use of art in the field because it gave the creative process new value.

While art was originally used as a window into the unconscious (psychodynamic), and then as means to work towards the authentic self (humanistic), systems theory uses art as a living, interactive vehicle that reveals roles and relationships. In this model lies the assumption

that “the roles and power relations within our families and communities will construct our internal identity” (Huss, 2015, p. 93). Thus there is a new emphasis on the importance of greater systems as inextricably linked to personal and individual identity. This shift in thought creates a shift in the meaning of art. Art becomes a way to visualize a social sphere and test out new, collective realities. As Huss (2015) puts it, “art enables us to indirectly and non-violently resist or destabilize the existing power-relations. Art analysed through a social rather than psychological meta-theory enables power relationships to become visible, and situates art as culturally contextualized rather than universal language in itself” (p. 93). Thus, systems model uses art as a way to provide perspective on relational dynamics and ultimately shift the way individuals understand, interpret or make meaning out of their social interactions.

Social action theory builds on the systemic model’s emphasis towards the role of social and contextual dynamics in shaping individuals. Huss (2015) points out that, “social change...claims that if the problem lies in an oppressive society rather than in the individual, the solution is to change society rather than the individual” (p. 109). Huss (2015) outlines the overlap that social action creates between fine art and art therapy, referencing a contemporary art movement that seeks to distance itself from the “elitism of galleries” (p. 109). However, she notes that despite this shared perspective, the domains remain separate in their approaches given that artists typically inspire social action through visual interaction whereas social art therapists actually create social action through community engagement. Huss (2015) describes the use of art for social action as, “communication, as a way to arouse the senses, challenge cognitions, and create engagement in a non-violent and indirect way” (p. 110). She points out that art is often used in other fields, such as advertising, to influence or shift people’s perspectives. She says, “the transformative powers of images to change stance are well understood...using images to

indirectly influence people on a macro level” (p. 110). Thus, art within the framework of social action theory is a means of promoting advocacy and raising awareness. Art acts as a meaning making tool in this theory because of its power to unite communities over shared goals and provide a common ground for action. As Huss (2015) puts it, “art enables clients to connect phenomenological experience to social reality, and this enables the scope of art therapy to be extended” (p. 111).

Many contemporary art therapists may choose to identify as eclectic or integrative clinicians, meaning they do not adhere strictly to one theoretical approach but rather draw influence and technical inspiration from a variety of orientations. In her chapter from “Approaches to Art Therapy, theory and technique”, Harriet Wadeson (2016) writes about her process of selecting and synthesizing approaches. She emphasizes the complexity of choosing to draw from many theoretical stances rather than rely on one, noting “an eclectic approach is a more difficult road...there isn’t a unified system into which the complex data for understanding and changing human dynamics can fit” (p. 480). She goes on to explain her belief that the complexity of shifting through varying approaches is essential to growth as an art therapist, describing growth as a mystery that involves the active, “ongoing refinement of one’s thinking” (p. 480). Later in the chapter she continues to emphasize the power of integrative approaches by elucidating issues associated with rigid adherence to a particular theory, referring to “the problem of being theory-bound” (p. 485). The problem, or risk, she describes lies in becoming too concrete with interpretation of the art and consequently misunderstanding and disempowering it. Eclectic approaches help protect the art therapist against falling into this trap by providing more avenues for insight and meaning. Wadeson posits that the value of multiple approaches may also be seen in accepting the fact that no one approach or combination of many

may ever fully explain the mysterious value of the art expression. She writes, “my experience as an art therapist has taught me that there is so much that the art expression provides, that it is not necessary to make speculative leaps into insubstantial interpretations” (p. 487). She notes that theory attempts to organize human nature into neat, definable and digestible characteristics and yet it is an impossible task. Her argument for an eclectic approach seems to be situated within the post-modern framework that argues against an objective reality. She writes, “with a recognition of the essential complexity in every human existence, and a tolerance for the ambiguity in a situation in which we are presented with an abundance of data (images, statements, behavior)...I believe an eclectic approach encourages me to cast my net widely for the many sources of knowledge that may inform my understanding” (p. 487). Thus, Wadeson’s integrative approach serves as a protection against over-simplification, a reminder of the art’s potential and of the limitations of theory. Art, then, is used as a meaning making tool for its potential to represent and embody ambiguity. In doing so, it comes closer than other modalities to revealing something essential and undefinable about the experience of being human. The meaning it reveals is that there is no one meaning.

Conclusion

The categories included do not represent all theoretical perspectives in the field of art therapy. Given the limited scope and timeframe of this project, selections were made based on prominence of orientations and the significance of their implications for art as a meaning making tool in therapy. It seems important to point out the irony of attempting to categorize a field that purposefully employs ambiguity as one of its primary tools. The effort to classify clinicians and their perspectives reflects the need for clarity and does not necessarily speak to the holistic and integrative nature of the work. There are many important contributors whose theoretical

orientations defy classification, some of whom may be misrepresented by their categorization in this review. The use of chronology as a structure attempts to act as an organizing agent without oversimplifying the information presented, given that there tends to be more overlap in practice than in theory. In summary, art is used in therapy to make meaning in a variety of ways.

Psychodynamic approaches use art as a tool for insight into the unconscious, as a method of transforming negative emotions and as a symbolic language to better understand relationships.

Humanistic approaches use art to foster self-awareness, enhance self-discovery and help individuals progress into their most evolved, authentic selves. Contemporary approaches use art to reveal relational dynamics, as a mechanism of social action, and to expand the rigid confines of theory.

b. Art criticism: Meaning Making in Art Through History

Introduction

This section discusses how meaning has been made from artwork through art history in America in the past 100 years. The evaluation of art and meaning of the artworks has been through art criticism. Art criticism is the discussion or evaluation of visual art. The criticism of artworks in the past 100 years have helped shape the views and thoughts on artwork. The writings of art critics have provided a categorization of art that has grouped similar artist's work, philosophies, techniques or time periods into movements in an effort to discuss the works in reference to their place in society. A goal of art criticism is the pursuit of a rational basis for art appreciation. Some important art movements from the past century are reviewed to gain an understanding how the critics describe artworks and interpret meanings of the art. This section will begin with the Armory Show of 1913, which help thrust modernism into the American art

experience. The art movements discussed in this literature review are: Early Modernism, Regionalism, Abstract Expressionism, Pop Art, Minimalism and Postmodernism. Each of these movements will be reviewed by a critic who had significance in defining and attributes of the movements.

The Armory Show

In David E Shi's book, *Facing Facts: Realism in Thought and American Culture* (1995), he sites the critic Kenyon Cox who states that the real meaning of the abstraction movement is the total destruction of the art of painting. The 1913 show that is known as the Armory Show was officially titled The International Exhibition of Modern Art. The show marked a turning point in American art history that set a course for the future of American Art and the manner in which we view Artworks today by thrusting abstraction into the American art vernacular. Martinez (1993) writes that when Marcel Duchamp's *Nude Descending a Staircase* first traveled to the United States, many viewers struggled to describe exactly what they saw; however, the viewers who paused, baffled, before Duchamp's painting were arguably standing in one of the most important exhibitions of the century. Shocked by the turn toward abstraction, and away from traditional ideals of craftsmanship and composition, many critics argued that the artists were crazy, amoral, or anarchist. (Martinez, 1993)

Early Modernism

In Paula Wistoski's *The Inquiring Eye: Early Modernism* (1994) she describes early modernism's approach to painting and states the emergence of non representational art was the most significant result of the changing explorations of art. Wistoski (1994) states artworks

moved away from the canvas as a illusionary window into another world; and early modernism works questioned Western ideals and embraced experimentation with materials and subject matter. Robert Henri was a painter, and teacher who exemplified the thoughts of early modernism and his writings on the subject will be used to view how meaning was attached to works of this movement. Henri was part of The Ashcan School and though the artists never presented a manifesto, they were linked by their desire to show scenes of daily life in New York, often the poorest neighborhoods. Robert Hughes writes about Henri in his book, *American Visions* (1997), that Henri, "wanted art to be akin to journalism... he wanted paint to be as real as mud, as the clods of horse-shit and snow, that froze on Broadway in the winter" (p. 325).

Roberts Henri's thoughts and writings on art were eventually compiled by Margery Ryerson in the book, *The Art Spirit* (1960). In Henri's writings (1960) he expressed an artist must be a realist and connect with the harsh realities of society. Henri discussed the necessity of the artist to be able to express the most important things in life within the artwork. Henri (1960) describes a sketch and that a viewer may say "It is only a sketch" (p. 96), but it's the ability of the artist's wit to present the likeness of face and light and to do it all with a shorthand. Henri seems to often state that the meaning derived from the artwork is dependant on the experiences and the technica ability of the artist to present those experiences to the viewer. This can be seen when he writes (1960) about technique, and that technique learned without a purpose will pull the life from an idea to which it is applied. Thus he is arguing that technique alone cannot suffice to place important meaning in the artwork. He continues to state that skill is necessary, but that he does not want to see skill in an image, he wants to know the artist's experiences, how they formulate ideas, what are the pleasures, what are the principles, that the artist has.

Henri (1960) described the use of gesture in painting, likening it to music and that they are beyond the powers of measurement. Henri felt that every artwork should contain one big, controlling gesture, and that these gestures provided meaning and they should strive to move forward and tell great things.. Henri (1960) stated that even the bare spaces, those untouched by the artist, are meaningful in that they are part of the structure of the work. Robert Henri (1960) stresses that error resides in the mistaken idea that the subject of a painting is the object painted.

The push towards abstraction in early modernism seems to be summed up well by Peter Osborne (2013) who wrote the vocabulary from which one speaks about art was changing, that saying “this is beautiful” was being replaced by “this is art”.

Regionalism

Rebecca Sieferle defines the term American Regionalism in her writing, *American Regionalism Movement Overview and Analysis* (2018) is a realistic style of painting that began around 1930 and became popular during the Great Depression. Sieferle (2018) states that although urban subjects were included, the most popular themes of Regionalism were rural communities and everyday situations. Rather than a deliberate movement, guided by a manifesto or unified agenda, it developed organically through the works of Thomas Hart Benton, Grant Wood, and John Steuart Curry who were dubbed the "Regionalist Triumvirate." Rejecting abstraction, they were responding to a cultural isolationism that saw much of modern art as foreign and out of touch with a true American spirit. They rejected the styles and theories of modern art to embrace techniques and stories that were more connected to an American folk tradition and traditions of Old Master painting. (Seiferle, 2018)

A strong supporter of the Regionalism movement was author and critic Thomas Craven. In Platt’s article, *Formalism and American Art Criticism in the 1920s* (1986), she describes

Craven as a caustic voice who originally sided with formalist ideals in art, yet broke for a greater emphasis on intelligible and meaningful art for America and its citizens.

The caustic nature that Platt describes can be evident in Craven's writings, *The Criticisms of Painting in America* (1927), in critiquing modernist values he attributes to the Paris school by calling it Fashionable French trash of the moment (p.445). His disdain can be felt in his writing from *Men of Art: American Style* (1925) when Craven states that the only person less necessary in America than a painter, is a sculptor. He rallied in his article against abstraction, saying, and possibly predicting the minimalist movement, that why carry out a process to strip forms away in abstraction until nothing remains but bones.

One cannot but cringe when thinking of the coming feminist movement and reading an excerpt from Craven (1925) stating, painting is a man's art and that in the entire range of art there is not a single picture entitled to a moment's consideration that has been done by a woman. This section is not looking to define the constructs in place that allowed such a statement to stand, however Craven's statement does lessen much of his critical ideas in today's context, but one could likely disregard Craven's comments on a painting done by a woman. But regardless of Craven's views on gender equality, his writings on regionalism, and specifically the artist Thomas Benton, shows how he placed meaning onto artwork.

Craven's championed Benton as evidenced by his opening statements from *Thomas Hart Benton* (1937), where he states the Benton is a vivid exponent of American civilization Craven states that Benton's draftsmanship, organizing power, and dramatic force is far beyond the capabilities of any other living artist. Craven's defining what he dislikes as eloquently as what he does like provides insight into his generation of meaning from the artwork. When he is describing Benton's work he is giving us his blueprint in meaning as he sees it. Craven writes

(1937) about Benton, that his work is a complex instrument, both subtle and blatant. This allowance of multiplicity of meaning can be seen again in the critical writings of Lawrence Alloway. Craven (1937) stresses the importance of new life experiences on the artist in creating original work as well as the reliance of techniques learned.

Abstract Expressionism

Robert Coates was an American art critic for the *New Yorker*. He used the term "abstract expressionism" in 1946 in reference to the works of Hans Hofmann, Arshile Gorky, Jackson Pollock, Willem de Kooning and others. Robert Hughes writes in *American Visions* (1997), that there was no clumsier label in art history than "abstract expressionism", but the label stuck. The movement itself was more of a loose confederation of painters whose common search for subject matter was the expression of neurosis. The Abstract Expressionists were championed by perhaps the most influential critic, Clement Greenberg. Hughes (1997) writes that, more than anyone else, Greenberg was responsible for the idea that American art came of age and achieved international notoriety with Abstract Expressionism.

Clement Greenberg was a curator and one of the most influential critics of modern art. In Wolf's article, *Formalism in Modern Art Definition Overview and Analysis* (2018), he describes Greenberg's formalism in viewing of artworks. Formalism places emphasis on attributes such as line, shape and color of a painting, the emotional or representational content is secondary. However, he then went further. Greenberg also searched for purity in the medium. In painting, he saw a natural tendency to focus on its two-dimensional character, the flatness of the picture plane. Clement saw meaning as the artist's inner turmoils presented on canvas without identifiable elements within the plane.

Greenberg wrote in *The Collected Essays and Criticism* (1986), that each of the Abstract Expressionists explored not only the reality of objects but also the more tantalizing mental world, the ideas and concepts such as perception, thinking, and reality. Greenberg (1986) writes that instead of being aroused, the modern imagination has been numbed by popular visual representations, and that the abstract artists were unable to represent their world suggestively enough and reverted back upon themselves, depicting what goes on inside the self, or by which the outside the self is perceived. Greenberg continued stating that it was this self-realization by these artist that a creative energy had emerged to raise the collective level of advanced art beyond anything that had been made before. According to Clement, the artists process and content of work was considered in the evaluation of meaning, however the social climate the work was made held very little influence when determining the work's value.

When describing works that Clement finds valuable, his language stresses daring by the artist, a willingness to not be afraid. Greenberg (1986) describes a Jackson Pollock work with words like “intensity”, stating that there is no self-deception by Pollock, and that the painting even looks ugly, but that all original artwork looks ugly upon first viewing. Clement continues his critique of Pollock's work stating the artist sometimes juxtaposes colors and values abruptly, and thus gaping holes are created. The formalist manner in which Clement views artworks and uses these elements to decipher meaning through the artwork provides a structure for others to examine and use these tools and methods to interpret meaning in other work.

Foster writes in *Clement Greenberg: Formalism in the '40s and '50s* (1975) that Greenberg referred to substandard art as “novelty art”. In Greenberg's view, this basic type of art fails to challenge taste or stimulate depth of thought. Greenberg did, however, express that Pop art's transparency was a welcome distraction from the over-intensity of Abstract Expressionism.

Pop Art

Pop art is described by Justin Wolf in *Pop Art Movement Overview and Analysis* (2018), as artworks that use objects of mass culture and media to blur the boundaries between “high” art and “low” culture. The concept behind the movement is that there is no hierarchy in art and that art may borrow from any source available. The term “Pop Art” was coined by Lawrence Alloway and referred to art about popular culture. Lawrence Alloway was an English-born American art critic who wrote on a variety of art topics. Alloway emphasized contextual relationship when evaluating meaning in the work and often allowed room for changing views. Alloway’s writing can be seen as a bridge to the art criticism of the Postmodern movement.

In *The Critical Writings of Lawrence Alloway* (1991), Alloway writes about art in terms of society as a whole: how art is used in a society and how it affects that society. Alloway searched for broad, social meaning of the work, and he questioned the art of being representative of the time. Alloway looked for the topicality in the pop art and looked to see if the art searched for new answers of the time. The meanings in the work should be representative of current society.

In, *The Uses and Limits of Art Criticism* (1975), he shows appreciation for the multiple forms of art, rejecting what he considers to be Clement Greenberg's overly restrictive insistence on abstraction in art as well as his tendency to isolate art criticism from larger cultural considerations. Alloway (1975) called his critical activities "mapping procedures" (p. 251). These mapping procedures included articulation of his overall impression of an art work, metaphorical description of the work, and information about the artist's images. Alloway's mapping procedures were a way to search for a work's meaning. Alloway (1991) states meaning can be found in "the interaction of the artist's intention and the spectator's interpretation" (pp. 8-

9). Alloway drew upon several sources including the overall structure and specific formal aspects of the work, its title, the social origin of the artist, the artist's ideological sources, and the conceptual development apparent in the artist's work. Alloway also considered statements about the work made by other critics and artists. Alloway appears to utilize other critics' and artists' interpretations of meaning of a piece when forming his own as well as allowing the audience to determine a work's meaning.

Alloway (1991) insisted on "flexibility to singular meaning and absolute standards" (p. 9). He asserted that "it goes against all one's experience of art to presume that exhaustive interpretation is possible" (p. 9) and that flexibility of interpretation is preferable to a singular meaning placed upon a work.

Although Alloway by no means ignored aspects of the work itself, his description was very broad. It included the context in which the work was situated and the context from which it had emerged. This manner of interpretation provides a counter-balance to descriptions which are limited to the immediate physical presence of the work.

Minimalism

Justin Wolf's writing, *Minimalism Movement Overview and Analysis* (2018), describes Minimalist artworks as removing suggestions of biography from their art, and metaphors of any kind. This denial of expression coupled with an interest in making objects that avoided the appearance of fine art led to the creation of sleek, geometric works that purposefully and radically eschew conventional aesthetic appeal. Wolf (2018) writes that the artist's use of prefabricated industrial materials and simple geometric forms together with emphasis placed on physical space occupied by the artwork, led to some works that forced the viewer to confront the arrangement and scale of the forms.

Ian Savvine writes in, *Ad Reinhardt Artist Overview and Analysis* (2018), that a driving voice in the minimalist movement was Ad Reinhardt, with his artwork, critical writings and teachings. The minimalist movement values will be examined by the writings of Reinhardt.

In his writings, *Art as Art* (1991), Reinhardt views art as the essential manifestation of human freedom, however he states the self should not be represented. He states that the forms of art are always pre-formed and premeditated. The creative process is always an academic routine and sacred procedure. He believed only a standard form can be imageless, only a stereotyped image can be formless.

Ad Reinhardt believed in the purity of abstraction. In his writing, *Twelve Rules for a New Academy* (1953), he stresses the importance of abstract art is to present art-as-art and as nothing else. Reinhardt (1953) strove to strip artwork of meaning and have art be non-objective, non-representational, non-figurative, non-imagist, non-expressionist, non-subjective. Reinhardt (1953), criticized the formalist contemporaries, offering instead twelve ways to achieve purity in art. *Twelve Rules for a New Academy* (1953) There would be no forms, no texture, no color, no movement, no symbol, no subject, no matter, no sign, nothing, just pure blackness; the value that Reinhardt used most in his artwork. By eliminating these elements in art and removing meaning from the work, the artwork simply is present.

Reinhardt (1991) suggests that when an art object is separated from its original time and place and moved to the art museum, it is emptied and purified of any meaning except its meaning as art. He argues that the place for art is the museum of fine art, which should exclude everything else and be separated from any other museum. Reinhardt concludes that art should convey oneness and fineness, rightness and purity, abstractness and evanescence. The viewer is left to be confronted with scale, height, weight, and arrangement of the work that suppresses human

fabrication. Reinhardt wants the viewer to respond to only what is in front of them. Wolf (2018) writes that the reduction of meaning in the minimalists work can best be summed up with a quote from minimalist painter Frank Stella who said ‘What you see is what you see’, about his painting.

Postmodernism

Postmodernism, as Robert Hughes writes in *American Visions* (1997), is distinguished by a questioning of the master narratives that were embraced during the modern period, the most important being the notion that all progress - especially technological - is positive. By refusing to acknowledge this narrative, the postmodernists suggest that meanings cannot be encompassed in totalizing theories and instead embraced the temporary. Jenkins writes in *Postmodern Art, Definition, Overview and Analysis* (2018), the notion of cultural superiority is refuted and the the acknowledgement of Feminist art and minority art challenges the status quo and fall under the umbrella of postmodernism or seen as representations of it.

The postmodern movement is viewed from the writings of the art critic Jerry Saltz. Jerry Saltz is the senior art critic at New York Magazine and its entertainment site Vulture.com, a leading voice in the art world at large, and his writing ranges from artist stories to reviews to quick online commentaries. He won a National Magazine Award for Columns & Commentary in 2015, and was a finalist for the same award in 2011. Saltz was a finalist for the Pulitzer Prize in criticism in 2001, 2006, and won the Pulitzer Prize for criticism in 2018.

Saltz appears to suggest the meaning of artworks has a strength based in the social context of their time and that older works can be resistant of reevaluation in a current social context. In his writing, *Can Bad Art Be Made Good by Changing Political Times?* (2017), Saltz

contends that overlooked masterpieces were always good, it's simply that society was not capable of seeing it yet. Saltz (2017) continues to suggest the difficulty in exacting one meaning to a work, as well as the changing nature of culture towards the implied meanings of artwork by using artist Robert Longo's *Zombies* sculptural work. The work was originally displayed in 1986 and depicts a figure holding a tattered flag with stars and stripes of the U.S. on one side, and the Russian hammer and sickle on the other. The work was ill received by the viewing public at the time. Saltz states that the work is over the top; that it's ugly, but that the artist was willing to fail. The work has recently been on display and the current political environment, similar to the Reagan era, has given Longo's work a new agency and has become a self portrait of society coming to terms with a nonfunctional, legally ambiguous madness on display.

The context in which a work of art's meaning is further evaluated in Salt's writing *11,000 People Have Demanded the Met Remove This Painting. They Aren't Going To. Nor Should They.* (2017). In this writing he discusses Balthus's *Thérèse Dreaming*, where a young woman lounges, leaning backwards, one foot on the ground, another raised on a stool so as to hike her skirt high enough to glimpse her underwear. A cat lapses milk from a bowl nearby in the painting. There are suggestions of the woman's labia in the folds of the fabric. There was a petition presented to the Metropolitan Museum of Art that demanded the work to be taken down. The painting was created in 1938 and the petition read "Given the current climate around sexual assault and allegations that become more public each day, in showcasing this work for the masses, The Met is romanticizing voyeurism and the objectification of children."

Saltz (2017) goes on to stress that the painting is even more complicated than the petition states and goes on to describe the work as placing the viewer at the nexus between banality,

innocence, nascent sexuality and blatant taboo, something more than casual. He defends keeping the painting up by stating that the viewers always bring something different to it at a different time. Saltz stresses there is no one correct interpretation of the work, no matter the social climate of the time. Saltz states like all good art, *Thérèse Dreaming* presents a paradox; it is about more than one thing at the same time, that multiple meanings can share the same space.

In Saltz's article, *Can Bad Art Be Made Good by Changing Political Times?* (2017) he lays out attributes that give art meaningfulness and value. These attributes are surprise, energy, redefinitions of skill, a willingness to fail, originality in pursuit of different ideas of beauty, as well as ugliness, urgency and the shedding of biography among other traits. In Saltz's writing, *More Life: The Work of Damien Hirst* (2010), he cites the use of shock in artwork. He states that shock is a shortcut to recognition, and he questions the shock value of artwork and ponders if the work has the ability to change your mind or open your thoughts to new ideas. Saltz ponders if the work is transformative, or only shocking. In describing Hirst's sculpture, *A Thousand Years*, he describes how viewing the work causes thoughts about mortality and the fact that of the five billion people on earth, all will be gone in 100 years or so, replaced by others. Saltz states that it's a large thought to have in front of a sculpture about cycles. Saltz continues to express that most of Hirst's work is about life, by encasing things, making them last forever. Saltz states that Hirst's work has an explicitness, a meaning that is right in front of the viewer, and he compares Hirst's work to the artist Jeff Koons, who encased objects, and suspended them as well. In *Taking in Jeff Koons, Creator, and Destroyer of Worlds* (2015), Saltz describes Koon's work as being obsessed with balance, that the work is complex and elusive in meaning, again providing multiple meanings that occupy the same work.

Post modern art began to examine systemic structures that are in place and question the male oppression. In Saltz' article, *Why Have There Been No Great Women Artists? Linda Nochlin Didn't Just Ask the Un-Askable, She Forced the Art World to Give a Better Answer*, (2017) he cites a Linda Nochlin essay and discusses how if a work of art by a woman was examined, that it would often be dismissed. He states that the measure of artistic prowess was male, that moodiness in men was greatness; in women it was melodrama. He suggests that knowing the gender of an artist would have the impact of changing the meaning to the viewer.

Saltz clearly lists traits of artwork that ascribe meaning and value; however he also goes on to describe attributes that diminish the aesthetic worth. Saltz writes in *Jerry Saltz on Art's Insidious New Cliche: Neo-Mannerism*, (2013) artworks that are meek, imitative, ordinary, decorous, medium-sized, handsome, harmless, rendered in black, white, gray, and recently blue, end up being defensive, safe and predictable. Saltz stated that this type of work is dying to be understood, and that it is understood instantly; by everyone in the exact same way. Saltz is pointing to the clear fallacy that a singular piece of work can be interpreted and its meaning defined so singularly. Saltz is writing about the experience that an individual has while viewing the work and allowing the individual's prior experiences to influence the meaning extracted from the work in that moment.

Conclusion

The extraction of meaning from artworks has evolved throughout art history. Critics have helped define the evolving artforms by providing analysis in writings to the creation and context of the works. Meaning derived from the artworks has evolved from the representation of the three dimensional work into a two dimensional plane to the construct of abstraction and

formalism in the work with the modernist movements; minimalism stressed the absence of human touch on the work while postmodernism sought the inclusion of culture and context of process of the artist to include the experience of the viewer as an important determiner of meaning, even allowed by some artists to participate in the work as in the case of some performance pieces. The idea of breaking down distinctions between high and low art, particularly with the incorporation of elements of popular culture has grown and incorporating context changes the perception and applied meaning onto artworks. A quote by Oscar Wilde exhibits the difficulty in extracting and placing meaning onto art by saying, “The moment you think you know a work of art, it is dead to you”.

c. Meaning Making in 20th Century Artist Writings and Documentation

Introduction

This section of the literature review offers a brief survey of trends in art as a meaning-making process as represented in artist writings and documentation practices throughout the 20th century. The 1950s emerge as a chronological crux in which the aesthetic as the central mode of perception was rejected and process increasingly emphasized. These are not the only historical points of interest; however due to the limited nature of this investigation I have selected the two historical points of prior to and preceding the 1950s chronological crux as the ideological context for this exploration. Artist writings and documentation practices are designated as the content of focus due to their ability to offer distinct contrasts in meaning-making across the 20th century.

Section 1 defines artist roles and theoretical approaches to artist identity and artist identity formation, including artistic autonomy and a relational lens of understanding artist identity formation. This section is included due to its ability to offer an additional layer of context toward understanding meaning-making through artist writings and documentation practices discussed throughout this literature review.

Section 2 shifts from discussing theoretical approaches to artist roles and identity formation to an analysis of artist writings themselves, focusing on modes of description that directly influence content, value, and applications of artist writings. Writings *about* art have been chosen as the mode of description and content of focus and select writings *about* art over time have been chosen to example value.

Section 3 moves from offering a basic understanding of artist writings over time to an exploration of examples of the meaning-making of artist writings in the late 20th century as they are influenced by the decline in aesthetic as central mode of perception. Topics chosen for this inquiry include artistic documentation practices, the archival modality in museums, the privileged elite and the counter-public sphere, and political art.

This literature review concludes with an overview of the relationship between artist writings and identity as discussed in Section 1 and Section 2, and how this relationship evolved alongside the chronological crux in the 1950s. With the aesthetic as central mode of perception rejected and process increasingly emphasized through alternative artistic mediums and historical narratives as discussed in Section 3, implications of this evolution in the cultural stance of artists are offered.

Approaches to Artist Roles and Identity Formation by non-artists

This section begins with a brief introduction to artist roles and moves into a discussion of artistic autonomy and the relational self as theoretical approaches to artist identity and artist identity formation. This section provides a unique context to this inquiry through its choice to include non-artists as interpreters of artist's identity. Perspectives of practicing artists are not included in this section due to a difficulty in locating first-person interpretations of identity formation.

In *Walk the Talk* (2013), Titmarsh describes the varied roles of artists over the years, and how professionalization in the 1960s led to compartmentalization and competition between once fluid and overlapping disciplines. Artist as critic, historian, collector, audience, and curator are just a few of the professionalized roles embedded in art culture today.

Alex Potts (2004) introduces the notion of artistic autonomy and how it is manifest in current issues of debate in the artistic community. Potts notes that autonomy is a concept which can be applied to the artwork itself, its creator, and even its viewer. The notion of subjective autonomy originates in how aesthetic experience was traditionally understood. Alex Potts (2004) refers to this traditional definition of autonomy as the idea of art being “possessed of internal structures and conventions that distinguish it clearly from everyday objects and phenomena.” (p. 43). In the post-war period, this interpretation of aesthetic autonomy arose as a key issue of debate.

Potts refers to Theodor Adorno, who highlights the paradox of autonomy, “a significant work of art work simultaneously resists incorporation with the fabric of culture from which it emerges, and itself is part of that very fabric.” (p. 45). Adorno interprets this resistance of art as autonomy denied by modern capitalism while at the same time existing with hollow claims of autonomy as symptoms of a disease of social isolation and fragmentation (Potts, 2004). Potts

describes a possible influence of this interpretation through Jacques Ranciere in *Partitioning of the Sensible: Aesthetics and Politics*. Here, Ranciere argues that an underlying belief of the artistic process as special has contributed to the modern avant-garde impulse to eliminate institutional autonomy of art and bring it into everyday life (Potts, 2004).

The relational self is an emergent theoretical lens that can contribute to our understanding of artist identity formation. Linda Sandino (2007) views meaning-making of an artist through the life history interview, which can be understood as a narrative of identity formation borne from a combination of psychological and social elements, expanding its content beyond the common monographic or thematic text. Richard Smith, author of *Utopia and Dissent* highlights a need to recognize the inextricable relationship between an artist's work and life within a socio-historical context, going on to say, "Neither analysis of work nor analysis of utterance alone is sufficient, because both contain each other, although in ways that mask the other voice." (Sandino, 2007 p.192, as cited in Smith, 1995, p. xxiii). Smith also describes a paradox of contemporary artists in how they form new identities through appropriation of elements from other identities, and how this challenges the myth of autonomy, which still exists as an influence for art historians today. Sandino (2007) reports this ideology of influence as patriarchal mythmaking. Sandino (2007) also describes this appropriation of identity as "narrative strategies of the self," (p. 192) focusing on how individuals structure and understand their lives through stories that are a combination of personal and cultural elements, described as windows into an artist's relational self.

Paul John Eakin is an autobiographical theorist who also contributes to this conversation in *How Our Lives Become Stories*, where he attempts to reconcile common binaries such as individual/collective, autonomous/relational, and narrative/non-linear (Sandino, 2007). Here, Eakin observes that the autonomous self continues to be characterized as male and relational self

as female, wondering if it is possible to eliminate this opposition and have both exist as different functions of people along a dimension. Eakin's proposed model of the relational self is defined as collaborative and is used to understand how individuals are shaped through mutual dependence and activity (Sandino, 2007). Psychologist Elliott Mishler corroborates this point through his proposed model of identity that progresses from a linear autonomous lens to a socially situated lens (Sandino, 2007).

Artist Writings over Time

Mark Titmarsh (2013) is a practicing visual artist and believes that the mode in which an artist's writing is described has a ripple effect not only on how an artist's writing is interpreted, but also on its value, its relationship to other art forms, the role of the reader, the mode in which artist writings are displayed, and even the way an artist feels about themselves. For example, Carroll & Dickerson (2018) discuss the multiplicity of meaning found within artist books, which can be viewed as a *material object*, *product of certain processes*, *aesthetic expression*, or even as an *invitation to engage in epistemic activities*. In addition to modes of description, the content of artist writings can include writings *about* art, *beside* art, and *in* art. For purposes of this literature review and its limited scope of inquiry, we are focusing on writings *about* art. Aside from artist books, artist writings can be found within the mediums of academic journals, magazines, newsletters, artist notebooks, artist statements, manifestos, private correspondence, exhibition catalogs, archives and other unpublished forms (Titmarsh, 2013).

Titmarsh explains that writing *about* one's own art practice increased in popularity in the late 19th century through texts produced by artists such as Van Gogh, whose written dialogues between his brother resulted in an understanding of the Impressionist milieu (Titmarsh, 2013). In the early 20th century this interest in writing about one's own art practice transformed toward

emerging avant-garde perspectives from artists such as Kandinsky, Malevich, Mondrian, and de Chirico that began to question the dominant mode of aesthetic thinking about art. Following this in the mid-20th century, Titmarsh underscores artist writings as continuing to push boundaries, resulting in a questioning of the roles of art institutions themselves, and how these various institutions can become a source of subject matter for the artist (Titmarsh, 2013). From the 1980s through the present, artists have garnered increasing respect as commanders of literary talent and insight. Titmarsh recognizes that artists can effectively vocalize the ever-evolving climates and terrains of the art profession and the implications of these changes across the greater cultural landscape.

A modern example of artist writings are *artist statements*, which are texts that open doors into the minds of professional artists and their practice. Historically, artist statements were interpreted as sources of intimate insight with implications regarding the artist's personality and psychological profile. This tone changed during Post Impressionism (late 19th early 20th century) to Abstract Expressionism (1940's-1950's) where statements became increasingly impersonal and conceptual, signifying a rise of theory. Artist writings focused on theory have tended to present themselves in a thematic form or as an inclusive interdisciplinary compilation placed within an historical context such as *Art in Theory 1900-1990* by Charles Harrison and Paul Woods. Titmarsh introduces another example of art and artist writings that lie in academia, where professionalization has led many artists to reside inside the walls of institutions conducting studio-led research. In this context, meaning-making tends to be used to keep up with the age of globalized knowledge in the form of scientific repeatability. Artist practices tend to be explored in the absence of meaning within context, which shows us that art and artist writings in academia have difficulty thinking about the "hows" due to this continued dominance of

aesthetics as ontology of art, which appears to go hand in hand with objective scientific inquiry (Titmarsh, 2013).

Examples of Meaning-making in Artist Writings and Documentation

Through the late 20th century and early 21st century, there has been an increased prevalence of artist writings and other forms of documentation which has made it difficult to choose examples for purposes of this literature review. Choices are made in this section while keeping in mind its limited scope that sacrifices an equal representation. The examples wherein are included due to their common thread of questioning dominant institutional narratives. This common thread of questioning the definition and role of art in the face of dominant narratives represents the ideological context of this inquiry as moving away from aesthetic as central mode of perception to an increased focus on process.

Berger & Santone (2016) describe a rise in artistic documentation practices in the 1960's, which includes how documents are *created* (including material process, assembling documents, organizing systems of materials, and drawing connections between them) and *managed* (including collection, archiving, arrangement, contextualization, and manipulation).

Documentation was a response to the call of rising interest in art forms such as photography, film, video, performance art, and conceptual art. These types of artforms are known to often incorporate a 'witnessing' component where testimony speaks to areas of political tension, for example. Documentation practices have propelled these art forms to be circulated globally, correlating with the birth of the information age (Berger & Santone, 2016).

In the context of photography and film, Ben Highmore (2007) considers the purpose of artistic documentation practices, where ownership lies, and how purpose and ownership reflect meaning-making. Historically, documentation rested on the assumption that these mediums can

be a transparent telling of history. Highmore believes that there is more to this belief; that by assuming these art forms as a mediation of reality, we are missing out on the influences of the phenomenal experience of the artist. This point brings Highmore to emphasize the author-function as a way to understand the meaning-making process of artistic documentation practices. An ownership common to other artforms, this is referring to the artist or documentary-maker as subject of interpretation in contrast to an objective representation of history. Artistic documentation practices have remained of interest up into the 21st century, described by art historian Hal Foster as an “archival impulse” where meaning-making can be found in the relationship between artist-as-curator and collection as object, and how this translates to the artist’s stance as witness of history (Berger & Santone, 2007).

Documentation practices in the 1960’s naturally progressed to a contemporary emphasis on process over product, disregarding aesthetic hierarchy and dominant institutional narratives (Berger & Santone, 2016). Ben Highmore (2007) communicates this emphasis on process through his own interpretation of the artistic document as a “yet-to-be-ordered state” (p. 1). Highmore proposed this relatively unfixed state be referred to as “documenting,” with the phenomenal world as subject instead of the assumptions of a fixed message and author. Highmore believes that the artistic document is trying to “establish a different horizon of expectation than a work of art” (p.2) due to its deemphasis of intention and author. Arantes (2008) describes this incorporation of time and process as “dematerialization,” and that this continued expansion of the art continues to create additional possibilities of documentation practices through mediums such as collaborative, ephemeral, participative, and mediatic art.

Priscila Arantes (2018) discusses another example of an historical progression in contemporary art to emphasis on process over product through her discussion about meaning-

making within the archival modality in a museum context. Archives are traditionally supported by state institutions, private groups and individuals under the assumption that the repository of documents wherein offer an intentional dialogue about a “factual source of purported history waiting to be told” (p. 50). Arantes counters this traditional interpretation with post-structural, postmodern philosopher Michael Foucault’s conceptualization of the archive as able to offer dialogues that can alter current historical paradigms. Foucault purports that the artistic document wherein can question the very rules that govern these historical discourses (Arantes, 2018). Jacques Derrida is also a post-structural, postmodern philosopher who supplements this view in *Archive Fever: A Freudian Impression* where he attests to the document as “discontinuous and interlaced with an unknowable claim to first ‘originality’” (Arantes, 2018, p. 51). According to Arantes, these contemporary discourses have altered the way museums operate because “in some cases, the documentation and archival material itself, becomes intrinsic to the actual artwork or its memory” (p. 52). Arantes emphasizes a need to recognize this archival operation as essential to the contemporary art milieu.

In *Living with Contradictions* (1995), David Trend, an educator, scholar, and practitioner in the arts speaks about the reorientation of artist organizations in the 1990’s, and how this reflects similar tensions brought up in the 1960s with its loss of faith in dominant institutional narratives of artistic production. Trend describes the late 20th century as another period of reassessment and transition largely due to changes in the United States’ political landscape that has increased economic stratification and affected morality, creating larger gaps of inequity between its citizens. Trend discusses points of debate in this period of reassessment through his use of the term “adaptation” to represent meaning-making of artist organizations of the privileged and elite corporate minority, and “return” to represent a return to community with its counter-public

sphere as an alternative space to experiment with new definitions of art and culture. Zubov (2017) defines every piece of art as a social phenomenon that reflects the ideology of its respective social group in the form of “collective psychological expressiveness.” (p. 49). The terms “adaptation” and “return” used by Trend (1995) to describe the meaning-making of institutional and counter public social groups demonstrates a lens of interpretation known as “collective creativity,” where artists are viewed through their contributions as a unity (Zubov, 2017).

Rosemary Heather (2006) offers another criticism to how this elimination of aesthetic hierarchy affects contemporary art in an editorial of *C Magazine*. Heather posits that there may be a loss of discipline due to blurred boundaries and lowered expectations as a result of increased hybrid blends of artist genres, disciplines, and social groups. Zubov (2017) discusses a similar concern through Nancy Fraser’s belief that the voices of specific cultural groups are being diluted through an emphasis on a singular notion of the public that tends to have “off limit” topics. It is this concern that leads Trend (1995) to promote the counterpublic sphere as a place for collective artist organizations to talk about off limits aspects of culture in contrast to the public sphere representative of the privileged and elite corporate minority. Trend (1995) offers an example of “return” through the counterpublic sphere and its cultural contributions of civic art as a “theater of talk” able to arouse community debate and decision making.

Berger and Santone (2016) also speak to this rise in collective dialogue through the birth of the information age in the late 21st century. During this period, individual and collective identities of artists worldwide clashed with oppressive forces of the state. Globalization allowed artists of similar temperaments to network and reconcile these differences together. Production

of artworks in this context focused on a specific idea, speaking through engagement with the “mundane everyday,” embodying spectator experience (Berger & Santone, 2016).

In *Walk the Talk* (2013), Titmarsh introduces a political application of aesthetics through the ideas of French philosopher Jacques Ranciere, who discusses the relationship between the distribution of art and power. Ranciere brought attention toward political implications of the distribution of art through its relationship between making and seeing, that “art anticipates work because it carries out the principle: the transformation of sensible matter into the community’s self presentation” (Titmarsh, 2013, p. 37, as cited in Ranciere, 2006, p. 44). Titmarsh interprets this relationship as political art that can include direct political statements confronting marginality or institutional critique, for example. In addition, Titmarsh proposes a new layer of understanding from an ontological point of view that goes beyond literal interpretation to view art as “challenging dominant modes of rational economics, science, and communication models propagated by everyday discourse and media mythologies” (p. 37).

Conclusion

This literature review attests to the transformation of meaning-making within artist writings along a similar path to the chronological crux in the 1950’s where artists challenged the dominance of aesthetics as ontology of art, moving toward an expanded definition of art and its meanings. At their inception, artist writings were a form of personal insight and a way for artists to communicate about and justify their works to a wider audience. This expanded to artist writings as communication of formal theoretical knowledge that was a result of the professionalization of artists and a response to the needs of objective scientific inquiry in academia. The theoretical concepts of autonomy and the relational self in the identity formation of artists can be used to supplement an understanding of how artist writings expanded from

personal and objective accounts toward diverse and collective forms of communication from the mid-20th century onwards. The emergence of artistic documentation practices at this historical crux expanded the contribution of artists from recorders of history and objective fact to representatives of culture able to re-author history through alternative artistic mediums and voices that were often rejected by dominant institutional narratives. This change in orientation from the past to the present and future tense represents a stance in professional artistic communities that argues for the ability of art to promote, challenge, and alter the very narratives of culture that influence the ways in which its members relate to and understand themselves and each other.

d. Meaning Making in Art Education

Introduction

Theorists, teachers, artists, and psychologists from the nineteenth century to the twenty first century have acknowledged the benefits of learning through creative art making and have insisted on incorporating art into school classrooms. Selected key figures with movements that have had major impact are discussed with their important theoretical emphasis in art and art education.

History

In the early nineteenth century, state-supported public schooling was implemented as the common school movement. Horace Mann, an early advocate for drawing, emphasizes the following three arguments to his New England contemporaries: (1) drawing would improve handwriting, (2) drawing is an essential industrial skill, and (3) drawing is a moral force (Efland, 1990, p. 73). By 1844, Mann promoted teaching in drawing stressing its practical and moral

benefits. With the Industrial Revolution, reading and writing became necessary skills to acquire since the labor force benefitted those who are able to follow the written instructions and to keep records. Carpenters, builders, and designers had to be able to read the plans of clients. Though drawing was an essential skill, its acceptance as part of school curriculum was slow (Efland, 1990). Mann (1842) states, “If the subject of drawing were made an item of public instruction, young people would go forth the schools partly prepared for entering into the various mechanical trades” (p. 210). Mann (1844) also addresses in his *Seventh Annual Report* to the Massachusetts Board of Education that children write or print letters, and begin learning elements of drawing either simultaneously or shortly after they start school. “This furnishes the greater part of the explanation of their excellent handwriting. . . . This excellence must be referred in a great degree to the universal practice of learning to draw, contemporaneously with learning to write” (Mann, 1844, p. 132).

As an industrial society began to flourish, working poor increased as well. Common schooling came about to counteract the unpleasant consequences of the Industrial Revolution such as crime, prostitution, drunkenness, and poverty. Mann had a vision of schooling as a moral agency that would contribute to the society. Mann also argued that an uneducated and ignorant population would be an easy target for demagogues (Efland, 1990). Therefore, the purpose of introducing common school drawing was to produce a better workforce to meet the needs of the industrial society, not to produce artists who create aesthetic sensibility or to promote self-expression in the later years.

In the late nineteenth century, education began to be influenced by the increased role of science and the study of psychology and its applications to child study. By World War I, art

education moved away from the vocational aspect of art (making better workers) and became more focused on art appreciation, design, and crafts (Efland, 1990).

John Dewey, a philosopher, psychologist, author, and educator strived to integrate history, science, and art for positive value and significant impact on the child's own present experience (Mayhew & Edwards, 1966). "For Dewey, art functions as experience. Processes of inquiry, looking and finding meaning are transformative, extending connections with what is good and right" (Goldblatt, 2006, p. 17). In 1896, Dewey established the Laboratory School in Chicago. Dewey envisioned the school to be part of creating a cooperative community while developing individuals' own capacities and fulfilling their own needs (Cremin, 1964). Also Dewey's progressive education movement emphasized the importance of children's natural interests as a foundation for the curriculum and the integration of education through experience. Hands on learning/tactile learning through activity programs were centered on experience and applied to experimental art education (Efland, 1990). According to Dewey's theories in art education, he introduced "social processes of learning by interaction with peers, making, examining, and reflecting on art while creating new ideas or art products" (Goldblatt, 2006, p. 25).

In the 1960s and 1970s, Viktor Lowenfeld, an artist, psychologist, and educator, addressed that the creative and mental growth impact the child as a total human being "because all that a child does belongs to his personality and affects him as a whole" (Drachnik, 1976). Lowenfeld's purpose of art education was to develop creativity that could transfer to other subjects and scopes of human activity (Efland, 1990). Lowenfeld focuses on creative self-expression in terms of individual personality and identity formation in conjunction with development of relationships with others (Zimmerman, 2010).

In the 1980s, creative self-expression was supported within a holistic art education orientation that includes society-centered, child-centered, and subject-centered (Zimmerman, 2010). In a society-centered art program, the learning outcome is meeting the needs of community by acquiring values and content of social issues through multicultural, global, community-based, and intercultural lenses. In a child-centered art program, students' interests and needs are heavily reflected to content and structure of a curriculum. In a subject-centered art program, the curriculum is emphasized on classified disciplines of knowledge and learning activities that include methods, techniques, and findings (Zimmerman, 2010). In the mid 1990s, there were notions that creative self-expression can be supported and valued through self-directed learning as teachers and students explore bodies of work to evolve over time (Zimmerman, 2010).

In the 1980s and 1990s, there was a curriculum reform movement. Disciplined-Based Art Education (DBAE)'s subject-centered art program was supported with social and economic trends of the time. Disciplined-Based Art Education, supported by the Getty Center for Education in the Arts, was considered as a model for most art education programs in the United States (Zimmerman, 2010). According to Eisner (1987), Disciplined-Based Art Education provides supportive and encouraging instruction in students' learning. Disciplined-Based Art Education includes learning to see, to understand, to judge, and to create. Art making, art criticism, art history, and aesthetics are the four major disciplines from the content of discipline-based art education. There are four aims of the four disciplines of learning in art. The first aim is to experience the joys of creating visual images and to obtain skills that make joys possible, to develop the visual sensitivity. The second aim is to develop the visual sensitivity to see and delineate the fine and complex qualities of both visual art and the visual environment that

children live. The third aim is to understand the relationship of art to culture, for instance, the interaction between the technology and ideology of a period that artists create. The fourth aim is to learn to participate in the continuing dialogue that includes the nature of art and even appraisal (Eisner, 1987).

In the 1990s through 2000s, multiculturalism was also emphasized in art education in conjunction with the societal awareness of cultural diversity. According to Hanna (1994) there are benefits of incorporating the arts to educate multiculturalism in schools. First, the arts can guide understanding self and others better. Learning about one's own culture provides a sense of identity, roots, and self-understanding. Learning about other cultures helps to stretch the mind, to think outside of the box, to stimulate curiosity, to develop imagination and to reduce prejudice (Hanna, 1994). Researchers have supported that the arts are powerful expressions of the values, beliefs, and identities of individuals and groups (Cunningham, 1992; Hanna, 1982, 1987, 1988a, 1988b, 1988c, 1989b, n.d.; Levine, 1977, as cited in Hanna, 1994). Certain groups use the arts as their symbols such as flags, uniforms, and haircuts to identify the groups (Chaki-Sircar, 1972, as cited in Hanna, 1994).

Second, the arts have proved to be a means to "enter" a culture and provide valuable information that includes their creators, producers, and audiences (Hanna, 1989a; Mitchell, 1956; Elliot, 1990; Giles, 1972; Smith 1983, as cited in Hanna, 1994). Also engagement with diverse cultures may offer universal themes such as creation, birth, death, rites of passage, healing rituals, giving thanks, and worship (Hanna, 1994).

Third, experiencing the similarities and differences among members from different cultures helps children and their parents/guardians interact more comfortably with the members of diverse groups (Hanna, 1994).

Some problems may also occur when using the arts in learning multiculturalism. They are diversity within diversity, lack of evidence that programs work, diversity and cultural mobility, cultural property and unintended offenses (Hanna, 1994). First, there is diversity within cultural variation. Distinctions and hierarchical classifications based on geographical location, social class, gender, sexual orientation, language proficiencies, and length of time in America are all varied within the arts of diverse people. However, our society puts labels on groups that differentiate themselves. Also it is difficult to fully utilize and apply multicultural education with a limited time in school because of the need to prioritize what should be done first (Hanna, 1994).

Second, there is a lack of evidence that specific/well-intended programs really work or not (Hanna, 1994). Rationales for multicultural programs are supposed to help minority students to succeed in school, to improve social relations among groups, to assist in achieving students' goals, to develop respect for diverse yet valid/appropriate expression, and to be free from any causes of oppression. However, it is uncertain that children from minority cultures will succeed if they are exposed to their own positive cultural programs or to well-intended multicultural programs. The 1987 – 1989 high-school student profiles had shown that students had better SAT scores when taking arts courses. Students (K-12) at St. Augustine school in South Bronx, turned into an arts school from an school with under-enrollment and bankruptcy, succeeded with its increased enrollment and met New York state academic standards (Hanna, 1994).

Third, some researchers criticize multicultural education because of its failure to influence socioeconomic mobility and the organizational and structural reform of social systems (Modgil et al., 1986, as cited in Hanna, 1994). Making Native American dream catchers and African masks, eating ethnic foods, reading folktales, singing, and dancing are considered as

superficial representations of multiculturalism that are “enmeshed in the fabric of our social order” (Ladson-Billings, 1999, p. 213, as cited in Acuff, 2014). Such celebratory activities may misrepresent art as less important, carry on racist beliefs, and misinform about culture and art (Delacruz, 1996, as cited in Acuff, 2014). Acuff (2014) believes that art teachers must first understand how they are influenced by and involved in maintaining oppression in order to comprehend, become invested in, and enact successful multicultural art education.

Fourth, people often consider the arts as a group’s identity (Moffat, 1989, as cited in Hanna, 1994). and a cultural property. In multicultural education, people should pay attention when taking the arts out of its context at a certain setting at a certain time. Not meeting the appropriate norms for the culture when using the arts of diverse cultures can be considered as disrespect, offensive, desacralizing, and even a form of theft (Honko, 1984; Kealiinohomoku, 1981; Meintjes, 1990, as cited in Hanna, 1994). Unintended offenses may occur although there may be good intentions to start with. Without having some understanding or viewpoints about each other’s cultures, it may offend and hurt each other. Even singling out for children who are in a specific cultural group and recognition of cultural-group aesthetic expression or academic achievement may cause humiliation (Hanna, 1994).

Some approaches to the problems might be creating a space to talk freely about multicultural issues without penalty or blame. More importantly, children’s voices should be heard best to help them. Also teaching the dominant culture’s language and communication styles need to be done without criticizing a child’s own culture and communication styles and without damaging the child’s self-concept (Hanna, 1994). The arts can help students understand the similarities and differences of multiculturalism and diversity. Moreover, the arts may

contribute in creating cultural pride when school acknowledges the arts and are aware of their influence on the broader American culture.

Davis (1999) introduces how the arts are included in the current American school curriculum. First, arts-based, involves the arts as an essential core subject in the school curriculum, utilizing different arts media and skills: these can be also utilized in other academic subjects. Second, arts-injected (or infused), includes art activities such as painting, drawing, sculpture and collage that are integrated into the general classroom curriculum. Third, arts-included, involves arts instruction being provided along with other subjects. Fourth, art-expansion, includes the arts being taken outside of the school setting such as exploring and appreciating arts at museums, performances, or concerts. Fifth, arts-professional, includes training students who seek careers in the arts. Sixth, the aesthetic education model, involves different types of instruction that the arts are utilized as a way of knowing and constructing knowledge. Seventh, arts-cultura, involves that students can be empowered and encouraged by creating their own meaning of content through the arts, risk taking, critical thinking, and diligence. Davis (1999) also states that arts should be used as a meaning making of all that is learned and response to what has already have been learned, and to integrate what had been taught in schools. April (2001) also suggests that art teachers collaborate with content teachers in order to make sure that the integration of the arts into classroom is successful and meaningful for students.

In recent years, Zimmerman (2010) states that research and practice on creativity is being reconsidered in art education. Students' exposure to creativity is not limited to classrooms only but is also fostered by museums, through social network communities, and in community art centers. There are an array of strategies and methodologies to help students achieve their

creative performances: problem finding and solving, brainstorming, analogical thinking, transformational thinking, visualization and remote association, distortion, metamorphosis, code-switching and developing habits of mind (Zimmerman, 2010).

Barkan (1962) states that the art educational goal should be focused to teach the “whole child” rather than making an artist out of him. The policy statement of National Art Education Association describes “Art experiences are essential to the fullest development of all people at all levels of growth” (p. 13). Davis (1999) states that arts should be used as a means of making meaning of all that is learned.

Arts can also help students to find new ways of viewing and appreciating of their interaction around them and within the world. Arts provide opportunities for students to help problem solving. When one perspective does not meet the criteria of understanding, students can approach different ways of problem solving utilizing the arts (Damasio, 2003, as cited in Gullatt, 2008). Gullatt (2008) addresses that students naturally gravitate towards the arts to make meaning of the world around them. Higher order thinking skills, risk-taking, and creativity can be enhanced through arts activity. Utilizing arts around historical themes can be useful activities for students to learn the historical content in constructive, meaningful, and multi-sensory ways (Gullatt, 2008).

Eisner (1987) addresses that curricular tasks in Disciplined-Based Art Education that children engage in must have meaning to them. Children internalize what they learn and it becomes part of their intellectual and emotional life. Eisner (1987) also states that activities that children engage in must transcend beyond the classroom by applying to life outside of the classroom. Teaching children to apply what they learn in classroom to other settings/new

environments and helping children to understand and make sense of what they learn will not only be meaningful but the insights and skills gained will more likely be applicable elsewhere.

Eisner (1987) states that arts help students to acquire skills and multiple forms of literacy. Moreover, the arts develop minds. Sensory modality, each form of representation, materials, and expressive techniques are unique qualities that students can gain through the arts. The great contribution of drawing and photography, as well as the critical aspects of the art curriculum is that they invite students to gain an exploratory attitude towards the perception to see the very unique outcome words cannot describe. Creation of powerful and sensitive images is a matter of mind that requires inventive problem-solving competences, analytic and synthetic forms of thinking, and the exercise of judgment (Eisner, 1987). Also, Kramer (2001) addresses the gains of progressive art teaching through understanding children's artistic expression, in a typical and predictable expressive ways, at their developmental growth. Another gain of progressive art teaching is recognizing the role of unconscious and preconscious processes in creative art making such as playful activities that are encouraged more than intellectual planning. It provokes emotional freedom and imaginative work. Also it opens up to greater emotional depth and intensity through exercises in concentration (Kramer, 2001).

This section lists multiple challenges of older traditional ways of thinking and conceptualizing art, and newer problems and stereotypes in art. Eisner (1987) states that there is a long tradition of thinking in Western culture that considers arts as something to deal with emotions rather than matters of mind. Eisner (1987) posits that cultivating intellect is the school's primary obligation. However, since the arts are believed to deal with emotions, the arts, in this regard, are viewed as ornamental in education. They are considered being useful for relief after serious school work has been done (Eisner, 1987). Also, arts are not formally taken into a

consideration as an important academic subject compared to mathematics, science, and language arts. Visual arts are perceived as “semi-solids,” occupying a marginal place in the hierarchy of education. Moreover, there is another pre-conception that only a few children are talented and skillful in art (Eisner, 1987). Kramer (2001) states that modern teaching is composed of playful activities and various materials. However, new problems, new stereotypes, occur when children are not willing to learn to use art materials creatively due to so many materials. Moreover, possibilities of exploring each material are lost by multiple techniques (Kramer, 2001).

Conclusion

Art allows students to learn beyond the information, beyond what art can hold. Art has been recognized, utilized, and signified as an essential vehicle for vocational, educational, creative, and developmental purpose and growth in American art education from the early nineteenth century until the present. I believe that in order for art and art education to be where they are now, how they are applied to the present academic settings and outside academic settings with reform movements, traditional and new structures and methodologies, and freedom or limits of creative expression have to be passed through the time. Two critics, Miraglia and Smilan (2009) review stating the need for developing creativity in all students because “without creative thinkers, society and culture may suffer, leaving a dangerous gap in society between those who lead and are capable of identifying and addressing challenges, and those who lead and those who blindly follow the status quo” (p. 40).

e. Anthropological Research/Interpretation/Meaning Making

Introduction

In this section, anthropology is discussed as a disciplinary lens through which to view visual data, and to evaluate how the interpretation or meaning of visual data is made by anthropologists from the mid 20th century to the present. It begins with a review of ethnography, the systematic study of people and cultures, and explores how interpretation of ethnographic data is made by anthropologists. It then reviews the history of anthropology as a discipline from the post-World War II era to current times in chronological order. This review focuses on ethnographic analogy, visual anthropology, considerations for interdisciplinary work between artists and anthropologists, and contemporary anthropology of art. There are many theories within anthropology that are beyond the scope of this essay and are not included.

The literature review begins with a description of ethnography to provide a base for the topics being covered in this paper. Sanjek (2014) characterizes ethnography as being both a product of writings and a process of participant observation or fieldwork. Ethnographic research is based on field notes created when one is a “participant observer”, which are translated into a hypothesis that include interpretations but remain open to further ethnographic research. A combination of ethnography, comparison, and contextualization are used in anthropology to explain and interpret cultures and life (Sanjek, 2014). Sanjek describes the process of becoming a “participant observer” as joining the group of study by requesting and obtaining access to the various branches of the culture, learning the local language, and being transparent about the reason for study. Building rapport with the subjects is important to gain information that may answer the theoretical question that brought the ethnographer to that particular culture. According to Sanjek (2014), there are several theories that guide ethnographers in their building rapport with their subjects and suggest what to focus on when doing the ethnography.

The next section discusses the history of interpretation of visual data in the anthropological field starting in the 1940s (Post- World War 2 era). Eriksen (2015) has stated that following the Second World War, there was an increase in the number of anthropologists devoted to teaching and researching in the field. In America, anthropologists focused their research on North American Indians (Eriksen, 2015). In this decade, Margaret Mead published books that began to raise questions about gender relations, socialization and politics in the West; her work became an example of how fieldwork in anthropology has the potential for cultural criticism (Eriksen, 2015). According to Sanjek (2014), Mead also “independently invented an ethnographic approach equivalent to Malinowski’s” (p. 63). Malinowski and his approach to ethnography (summarized by Eriksen) is discussed later in this paper during a resurgence of this approach in the 1980s. Sanjek (2014) found that during the 1940s “a combination of strong ethnography but weak contextualization was widely visible in both anthropological theory and in ethnographies themselves” (p. 63).

The next section looks at American anthropology in the ‘50s and the shift in anthropological study after the end of colonialism. Erikson (2015) explains how American anthropologists looked to societies of Latin America and the Caribbean, as well as India and South-East Asia as focuses of anthropological research. From this decade onward, the end of colonialism effected anthropology because it became difficult to obtain research permits in “Third World countries” and traditionally “observed” peoples began to object to Western interpretations of their cultures (Eriksen 2015). There began to be a shift in anthropology towards being more critical of their position as interpreters of other’s cultures.

Anthropology and Visual Anthropology in the 1960’s

This section looks at anthropology and visual anthropology and how interpretation/meaning of visual data was made during the '60s. According to Eriksen (2015), in the 1960s and 1970s, radical student politics affected anthropology, cultural relativism was emphasized and feminist anthropology was created. Sanjek (2014) found that in the 1960s, “new demands for improved contextualization arose with the impact of ecology, regional analysis, history, and world systems” (p. 63). In Ascher’s *Analogy in Archaeological Interpretation*, Ascher (1961) examines how analogy is used to interpret findings in archaeology (a sub-discipline of anthropology) through comparison and context. Ascher explains two distinct ways of using analogy for interpretation of artifacts; one being that the remains of extinct cultures be compared to their living counterparts and the other, that cultures could be compared if they live within the same contexts/environments/ecological conditions. Ascher argued that by comparing cultures solely on having similar contexts and ecological conditions, curbed archaeologist’s ability to make interpretations of their research. Ascher stated, “Statements resulting from interpretations by analogy are assertions, not arguments” because there are several factors to take into consideration when interpreting an analogy (p. 322). Ascher also argued that existing ethnological literature was inadequate for interpretation because it “contains either ideal descriptions of technologies, detailed descriptions without behavioral correlates, or no descriptions of technologies”; with these ‘blanks’ in the research, archaeologists must look to living communities to complete the picture of the ancient society (p. 323). Ascher stated the importance of interpreters being self-aware of biases that may be compromising the purity of their interpretations of the data (1961).

During this same decade, visual anthropology was born after the invention of lightweight, portable 16mm film equipment and low-light film stocks (Wright, 1998). According to Collier &

Collier (1986), visual anthropology is the use of photography and video to observe, document, reinforce, and check ethnographic statements in fieldwork. When using photography in ethnographic fieldwork, Collier and Collier state that it is important to document the context of the photos and video being taken because the anthropological evidence must be quantitative, which entails being measurable, comparable and scalable. They also state that during the analysis of the photographic data collected during fieldwork, the visual must be translated and/or decoded into text. A majority of the photos taken during fieldwork often become illustrations for the text or get discarded. To create meaning from the photographic evidence, “the analysis of visual records is a dialogue between researcher and images, a two-way communication similar to field work” (p. 171). The visual is only being used as evidence from which a conclusion is developed, which can only come from systematized procedures when studying the visual data. Despite photography and video being used as an art form and it being open to interpretation, Collier and Collier argue that art processes can be “dangerous if not combined with an organized and responsible sense of scientific ‘craft’ that moves beyond individual feelings and intuitions” (p. 198). Collier and Collier (1986) also mention the use of comparison similar to Ascher in analyzing the visual data to create interpretations.

The Crisis in Anthropology

This section looks at anthropology in the ‘80s, the “crisis” within the discipline, and how this affected how interpretation was made within the field. Schneider and Wright (2006) point out how in the 1980s, anthropology experienced a self-reflective critique that opened the possibility for new ways of presenting their findings such as ethno-poetics and experimental writing. James Clifford, an American historian, wrote *Writing Culture: The Poetics and Politics of Ethnography* in 1988, which shifted anthropology as a field and pushed it into its “postmodernism” era

(Clifford, 1999). According to Eriksen (2015) there was also a resurgence in the Malinowskian standard for fieldwork in anthropology, which “stressed the need to learn the local language properly (when studying other cultures) and engage in everyday life in the society under scrutiny, in order to learn its categories ‘from within’ and to understand the, often subtle, interconnections between the various social institutions and cultural notions” (p. 19). Eriksen also stated that Malinowski called for the participant observation of anthropologists when conducting fieldwork. According to Eriksen, Malinowski saw all institutions of society as linked to each other and stressed the importance of studying cultural phenomenon in its full context (2015). According to Marcus (2010), during this period, other disciplines became interested in anthropological study and it became revitalized and appropriated by other disciplines; this “critical reflexivity suited the revolutionary/ reform impulses of left/liberal intellectual life in the decidedly conservative times of the 1980s and 1990s.” (p. 84). Artists saw how anthropology was capable of retaining its realist expression but opened it to more novel and critical forms (Marcus, 2010). Sansi (2015) described artists as experiencing an “ethnographic turn” where their interest in anthropology was based on the idea that its methods could be used to criticize the idea of “Art” as a Western construct and be critical of the politics of representation. During this era, James Clifford expanded the definition of ethnography and questioned ethnographer’s authority in interpreting other cultures. According to Foster (1995): “James Clifford developed the notion of ‘ethnographic self-fashioning’ in *The Predicament of Culture* ... This source points to a commonality between the critique of ethnography in new anthropology and the critique of history in new historicism... Clifford also develops this notion ‘Is not every ethnographer something of a surrealist, a re-inventor and re-shuffler of realities?’” (p. 307).

Post 1980’s Critiques

This section looks at anthropology and how it shifted after experiencing the critique of the '80s, specifically looking at cases made for more interdisciplinary work between art and anthropology. In the 1990s and 2000s, there was a push for more interdisciplinary work between fields because of globalization and connections internationally; fieldwork in anthropology became multi-sited and political (Marcus, 2010). According to Marcus (2010), anthropology began to critique the “diffused Western knowledge practices in the name of specific communities of subjects misrepresented, excluded from, seduced or victimized by such practices” (p. 90). Wright (1998) explains how visual anthropology experienced a renaissance in the '90s where universities were offering courses that focused on representation (art) and anthropology. During this period, several authors (Wright, C., Edwards, E., Schneider, A., Banks, M., Morphy, H., Foster, H. and Laine, A. to name a few) made arguments for why visual anthropologists, and anthropologists in general, should look to contemporary art for alternative ways to conduct research and present findings. Wright (1998) states that “anthropological relevance” and “aesthetic composition” are terms that are believed to be polar opposites in anthropology, “separate and antagonistic” (p. 17). Wright also states that visual anthropologists emphasize text over images when presenting their findings specifically because “other modes of representation (of data) are often regarded as illegitimate forms for representing encounters... that they are thought to not contain information, or perhaps not the right kind of information” (p. 19). Wright argues that anthropologists should look at other ways of communicating and representing their findings, similar to contemporary artists who have created art based on fieldwork that critiques anthropology as a field (Wright, 1998). Edwards (1995) contends that photography in anthropological study can be used as a reflexive voice that can be self-critical rather than illustrative, historical ethnography grounded in positivist, realist uses of photography. She also

critiques ethnographic museums for their positivist notions of providing interpretations of photos when interpretation is made throughout the process of creating “factual” knowledge. Edwards discusses how being actively involved in the creation of the visual data can make the interpreter more aware of the assumptions that one makes as a curator and be open to new possibilities of displaying and creating visual data (Edwards, 1995).

Schneider and Wright created several compilations of essays arguing for the benefits of interdisciplinary work between art and anthropology (2006, 2010, 2013). In *Contemporary Art and Anthropology*, Schneider and Wright (2006) state that “both disciplines share certain questions, areas of investigation, and increasingly, methodologies, and there is growing recognition and acceptance of these areas of overlap” (p. 3). They explain how in the 21st century, contemporary art has taken an “ethnographic turn” where artists are becoming ethnographers who do fieldwork, including interviewing and spending long periods of times within other cultures, and present their findings to audiences in the form of art exhibitions. The main differences between art and anthropology lie in the ways that they exhibit/curate objects, the use of photography, and the interpretation of images. Anthropology as a social science uses authority to interpret images into text while art allows the visual data to be immersive and interpreted by audiences. They also state that anthropology can benefit from using sound in anthropological representation as various senses other than the visual are important in other cultures. Schneider and Wright (2006) highlight the separation between mind/logic and the body/senses/emotion in anthropological work. They argue that if anthropology, as a field, were to open itself to incorporating aspects of art, it would benefit the field in many ways.

Wright in *Between Art and Anthropology* (2010) highlights the differences between contemporary artists and anthropologists and debates why anthropologists should broaden their

horizons when it comes to interpreting their findings and presenting their research. Wright states that “there are issues surrounding the degrees of separation from the original event and ways in which this is achieved or overcome, and this is what is often one of the key issues at stake in any differentiations between artist and anthropologists” (p. 68). Wright describes contemporary artists as immersing audiences into the experience of other cultures, rituals and traditions, while anthropologists continue to distance viewers from experience by highlighting the context of the culture, ritual and tradition. According to Wright, meaning in anthropology lies in the context of the cultural event being researched and presented; in art, experience is the form of understanding and creating meaning. By providing context, anthropologists are “policing” the boundaries of anthropology as a science thus making art illegitimate. Wright (2010) suggests that anthropologists open their minds to other ways of conducting and presenting research, possibly ways that are inspired by contemporary artists works.

Laine (2018) continues the debate for more collaborative work between anthropologists and artists. Laine states that collaborations between artists and anthropologists have increased within the first two decades of the twenty first century and pushes for the legitimization of artistic research. According to Laine, “each discipline (art and anthropology) often assesses the other from an outsider’s perspective, but the present account employs a fluid positive of active engagement in art and anthropology as well as in the development of artistic research” (p. 169).

Anthropology and Contemporary Art

This section examines the anthropology of contemporary art in recent years. Sansi’s *Art, Anthropology, and the Gift* (2015) examines how contemporary artists, anthropologists, and the idea of the gift in cultural anthropology have intersected in recent years. Sansi, a cultural anthropologist, describes several artists who created art that they defined as “social practice”,

similar in process to anthropological work, and whose work can only be understood within dialogue with the viewers. Sansi references Mauss' *The Gift* and how this concept in anthropology inspires and is depicted in the work of contemporary artists. He also examines examples of "relational art", which are created with focus on their context, social relations as an act of gift giving, and the exchange between the art or the experience and the audience.

Fillitz and Van der Griip's *An Anthropology of Contemporary Art* (2018) include essays that examine the making of images and viewing images. Descola (2018) examines figuration and creates four categories of figuration including animism, naturalism, totemism, and analogism. Descola defines figuration as, "the universal operation by means of which any material object is ostensibly invested with 'agency'... following an activity of shaping, of ordering, of ornamentation, or of placing in a situation" (p. 25). Descola creates these four categories of figuration as part of an anthropological theory that he created, which asserts that "the diverse ways of organizing the experience of the world, individual and collective, may be brought back to a reduced number of modes of identification" (p. 26). In this process, Descola is categorizing and comparing various modes of figuration from different cultures. Favero (2018) examines viewing digital imaging technologies, specifically "swallowing images" that immerse viewers into the space, and how these images relate to the experiences of the viewer. Favero warns readers that his essay is unconventional for anthropology because it is not addressing the content of these images but rather what they represent. Favero describes immersive images as "images that transcend the boundary between the space of the frame and that of the lives space of the viewers, hence making the latter experience themselves as part of the world of the image" shifting the boundaries from viewing and participating in an image (p. 43). Favero calls for a new set of tools to analyze these immersive visual technologies and the images and experiences

that they create. Favero (2018) also shares his own personal experience of a “swallowing image” and how that experience opened many more questions for anthropologists to answer about contemporary visual technologies.

Conclusion

This literature review has provided a definition of ethnography and explored how interpretation of data is made in anthropology. It has also reviewed the history of anthropology, specifically highlighting visual anthropology, interpretation of data (either through ethnographic analogy, comparisons, or context), cases for anthropology to revitalize its work to be more like that of contemporary artists, and anthropology of contemporary art. This literature review has looked at anthropology and how meaning making/interpretation of visual data has been made and where it currently is.

4. Research Approach

The research approach is arts-based. This approach is utilized because of the expansive nature of art, in an effort to combat the reductive, linear quality of more traditional methods of gathering and analyzing data. As Barbara Fish (2015) notes in her essay, *Painting research: Challenges and opportunities of intimacy and depth*, “art is a critical progression of process, not a linear truncated, dualistic, working method” (p.338). Given the subjective nature of meaning making as a concept, it seems fitting to utilize an approach that has the potential to transcend boundaries. In *Arts Based Research* (2012), authors Tom Barone and Elliot W. Eisner comment on the unique characteristics of artist as researcher, saying “the artist is a researcher with his or whole organism, inquiring, testing with the body as well as the mind, sensing and seeing, responding and retesting- a multitude of functions performed simultaneously- registering complexity, then

sorting, finding a pattern, making meaning” (p. 43). Thus, the art-based approach lends itself to unorthodox methods of understanding in hopes of revealing unique findings that may defy simple categorization.

One way that arts-based methodology works towards this goal is by breaking through the limitations of language. As Jeff Collins notes in his essay, *Derrida's 'two paintings in a painting': a note on art, discourse and trace* (2006) “the traditional determinations of the artwork have always been bound up with language, with words, whether the work is held to be dominated by words or even resistant to them. And it also suggests a certain dissatisfaction with this, with the particular ways in which that condition has arisen and become instituted” (p. 214). Collins notes that even in utilizing art as a means of knowing, language remains relevant for its collective and institutional value. This approach attempts to create a conversation between language and art (with attention to the limitations and values of each) as ways of knowing, interpreting and reflecting on data. Though written word is a part of the process, ultimately this research seeks to stay true to the artistic process as a way of knowing. As G. James Daichendt writes in *Artist Scholar, reflections on writing and research* (2012), “the reflective process seeks to make the unexplainable available. The thinking that is outside conceptualization, nonverbal, uncognized, tacit, and extralinguistic requires sources to better understand it,” (p. 95). The reflective process of this research seeks to do just that, to concretize amorphous subject matter and somehow still leave space for ambiguity.

Art therapists are also valuing arts-based research as suggested by Kapitan's (2010) *Introduction to Art Therapy Research*, where she describes including client's art in research saying, “a common feature is to create an impact on the awareness of viewers or audiences

whether through the creation of a persuasive message in service of giving voice or by making visible the experiences of particular clients or client groups” (p. 217).

5. Methods

i. Definition of Terms

For the purposes of this inquiry project, these definitions (art, meaning-making, outlier, vanguard artist, render, formally trained artist, and self-taught artist) reflect the operational ways in which these words are being used in this project.

Art

The Merriam Webster dictionary (2018) defines Art as “the conscious use of skill and creative imagination, especially in the production of aesthetic objects”.

Meaning-making

Meaning-making is defined as the process of how individuals make sense of knowledge, experience, relationships and the self. This process of making meaning stems from culture, context, education, and experiences. Saleeby (2001) describes the human need for meaning: “The fact that we need meaning suggests that, unlike animals who can rely on a fund of instinct, we are very much reliant on symbols—words, language, narratives, artifacts, depictions, signs, icons, images—to situate ourselves somewhat comfortably in the world to which we were born. In this sense, meaning is critical to our sense of self; our belonging and connections to others; our awareness of the natural, physical, and human elements of our world; and, to a degree, our very sanity” (p. 34-35).

Outlier

Lynne Cooke (2018), the curator of the *Outliers and Vanguard Artists* exhibition, defines outlier as, “To the basic dictionary definition of ‘beyond the statistical norm’ ... today’s outlier is a mobile individual who has gained recognition by means at variance with expected channels and protocols” (p. 11). She describes the purpose of the use of the word outlier in the exhibition/artists as challenging the hierarchy that exists in the art industry. Explaining the word “outlier” Cooke adds, “And, not least, it side-steps questions of “inside” versus “outside” in favor of distances nearer and farther from an aggregate so that being at variance with the norm can be a position of strength: a place negotiated or sought out rather than predetermined and fixed” (p.11).

Vanguard

Vanguard is defined by the Merriam Webster dictionary (2018) as “the forefront of an action or movement” (vanguard). This suggests that a Vanguard artist is an artist who is ahead of their time and/or leading an art movement.

Render

Render is defined by the Merriam Webster dictionary (2018) as “to furnish for consideration, approval or information” and “to reproduce or represent by artistic or verbal means”. For the purposes of this study, the participants both create art for information and represent the original artwork by remaining loyal to the materials, dimensions and formal elements of the original artwork.

Formally Trained Artist

The term “formally trained” is described as “academically trained,” or “professionally trained” in *Outliers and Vanguard Art* (Cooke et al., 2018, pp. 5, 11).

Self-taught Artist

Self-taught artists are described as those who represented a nonacademic tradition in American art according to *Outliers and Vanguard Art* (Cooke et al., 2018, p. 44).

ii. Design of Study

This study is based on interactions with the exhibit, *Outliers and American Vanguard Art*, installed in the Los Angeles County Museum of Art from November 2018-March 2019. This show is selected as the location for the research because it includes a collection of pieces that lie in the intersection between professional and non-professional [trained and self-taught] artists, thereby getting closer to art therapy practice. A cluster of art therapy graduate students/artists/researchers work together to create a protocol informed by an arts-based methodological paradigm. The participants position themselves at the exhibition as their laboratory and engage in methodological steps (structured and focused inquiry) to explore the making of meaning by engaging with selected pieces.

1. **Sampling**

This show is considered a useful place to investigate ideas about art as a meaning making process because the exhibition refutes the hierarchical power structure and problems of professionalism that are traditionally found in institutional settings and the art world.

The researchers occupy multiple roles as scholars, artists, viewers and interpreters of meaning, reflecting the multiplicity of roles art therapists often play with regards to the art made in art therapy sessions.

The two research mentors' varying expertise informs the dialogue between disciplines and reflects/parallels the interdisciplinary nature of the entire inquiry. The project is particularly

informed by the expertise of a guest scholar, an art historian whose knowledge contributes to the group's ability to realize the expansive potential of the inquiry.

2. Gathering of Data (Four Steps)

1) Each of the five researchers selects one piece from the exhibition without knowledge of context, chronology, creator, etc. The selection of the piece is based on intuitive connection during the researcher's initial viewing.

2) Each of the researchers renders (see definition of terms) their selected piece using the media/materials with which the selected piece was originally made, with the intention of learning more about the making of the piece and its potential meanings.

3) Each of the researchers writes about/documents their experience of rendering the art piece during its creation. This chronicling of the experience of creating acts as a transitional space between art making and formally writing about the art piece.

4) Each of the researchers investigates the available information about the artist who created the original selected piece, leading to a formal analysis of the rendered art piece. This analysis includes an investigation of how newfound knowledge affects interpretation of the rendering, the process and the understanding of the selected piece. This fourth step acts as a transition from data gathering to data analysis.

3. Analysis of Data (Three Steps)

1) Each researcher offers a framework of analysis from their respective disciplinary lens and informed by their section of the literature review, using an organizing question from their specific scholarly perspective with which to engage all the images and probe the ideas of meaning making.

- a) Which of the ideas about meaning making in the art therapy literature could be used to help understand the data (the artwork, the process of its making, and the artist's story)?
- b) How does art history and the critique of art help understand meaning making in the data (the artwork, the process of its making, and the artist's story)?
- c) How does the data (the artwork, the process of its making, and the artist's story) inform an understanding of art and its relationship to the culture it inhabits in studio art practice?
- d) How does art education equip artists and viewers with creative problem-solving competences, analytic and synthetic forms of thinking, and artistic pragmatic judgement to understand the data (the artwork, the process of its making, and the artist's story)?
- e) From an anthropological perspective, how can the data (the artwork, the process of its making and the artist's story) produce a discovery/theme that may be applied to how humankind creates meaning?

2) Each researcher examines the data (rendered piece and accompanying writing) of the other researchers from their respective question (a-e above).

3) A collaborative final analysis identifies emergent themes across disciplines.

6. Presentation of Data

Introduction: This section of the research project presents the work of the five researchers after they selected a piece from the installed show that particularly moved them. As described earlier in the methods section, each researcher created a rendering of the selected piece without knowledge of the artist or the context of its creation. Each researcher wrote reflectively about the

selection and rendering of the work, identified as Researcher's Writing 1. When this was completed, each research endeavored to learn more about the artist and the piece they had selected and then wrote reflectively on how this new knowledge changed, enhanced or informed their understanding of the original art piece and of their own rendering. This second piece of writing is identified as Researcher's Writing 2.

For each of the five researchers the data is organized and presented as follows:

(a)Artwork Selected, (b)Artwork Rendered, (c)Researcher's Writing 1, (d)Researcher's Writing

2

Researcher 1

(a) Artwork selected:



(b) Researcher's rendered work:



(c) Researcher's Writing 1: I selected my artwork by walking through the galleries and looking around at the various works while standing near the middle. I waited for pieces that I wanted to look at closer and took pictures of these. There were many pieces at the show that I wanted to take a closer look at, so narrowing it down to one particular piece was slightly difficult. I selected the piece due to the conversation about the artwork that I had with my daughter while looking at the artwork. My daughter is 9 years old, and she has lived with paintings being created in the home all her life; thus she has some knowledge of process and content in artwork. She can be very enjoyable to discuss artwork with. Together we looked at the painting and discussed what meanings the artist may have been trying to express. I was pleased to hear my daughter's thoughts on the meaning the artwork held for her as it mirrored my own. It was from these discussions and reviewing the paintings I took pictures of that I selected the artwork.

Researcher's Writing 1 (continued): I needed to break down the aspects to focus upon when rendering the selected artwork. I created an outline for what I wanted to achieve from the rendering experience. The main point of interest I wanted to focus on was what the artist trying to say through the artwork. I also then wanted to examine techniques that I thought would be utilized while creating the artwork to learn about what the experiences the artist may have had during the creation of the work. This involved being a bit of a detective and deconstructing the painting. I realized that my pictures would not be suited enough for this aspect of the rendering and that I would need to return to the museum to re-examine the artwork with my eyes. I took notes during my return to view the work and came up with a few elements that I felt would hold true to the process of the artwork's creation. These are assumptions that I would later revisit upon learning of the artist. My assumptions were as follows: The artwork was made by a man, it

was painted on an easel, or at least indoors, the artist was Caucasian, the artwork was created over a long period of time (8 months or longer), it was created by an “outlier” artist, the artwork would have been sketched onto the canvas prior to paint application, and the meaning embedded in the artwork was about death and perhaps the artist had been grieving or had recently been around the passing of a family member.

Another aspect of the rendering process centered on what exactly would a “render” look like for me to achieve the information I sought. As an artist, it is often difficult to know when a piece is finished, I was unsure how a “rendered” piece would feel creating. I had to maintain the inquisitive/process-oriented mindset while creating the work. A task that is much more difficult than I had previously thought. I would need to focus on the presence of arising emotions during the rendering, and listen to my own process oriented thoughts about composition, value, hue, as well as be aware of emotions that became present during the rendering process. This required me to decide what a rendered piece would look like for this process to have that effects I desired. I originally thought that I needed to take the assumptions I had made about the artist’s process and turn them into my own rendition of the artwork. This held great appeal to me and I made multiple quick sketches of what the work would look like and methods I would use as a way to take what I believed to be the artist’s experience and replay it in my own version. I sat on this idea to see how it would change over a few days, and it did. I decided not to render the work in my own version, but rather to try and follow the process I believed the artist would have taken to complete this work. I used a canvas the same size as to understand what the original feelings of staring at a blank canvas that size in a room might feel like, while wanting to place imagery onto it. I wanted to use as similar a palette as I could so that my eyes would see similar hues that the artist had. I wanted to recreate the process the artist might have undertaken as closely as possible

to understand what they might have experienced. I wanted to render the work in such a fashion as to parallel process the artist's work in an effort to gain an understanding what they might have experienced during its creation.

The rendering began with sketching the original work onto a canvas. The rendering was created using oil on canvas per the original work. The painting was created without an underpainting for two reasons. One, I believe that the artist who created the work did not spend time on underpainting, and two, the time available to create the rendering did not allow for sufficient drying time between layer applications. The layout of the artwork was very simple, and by simple I mean simplistic shapes. Circles dominated the work along with an element of symmetry that was evident throughout the piece. I worked the basic hues into the rendering and immediately noticed the simplistic nature of the composition and the soothing aspects of the paint application, something I will investigate further. The third session with the rendered work consisted of applying more paint onto the area where the figures were standing and consisted of more earth-like values. Both of these sessions gave the impression of simplicity to color mixing and application of the paint to the canvas. It was near the end of this session where it became apparent that the original artwork had been created over multiple sessions that would create the depth of color apparent in the original. The use of oils would have allowed the artist to add layers of colors to the sky and create a depth and luminescence to the stars and planets that I had observed. This layering became more apparent in the subsequent sessions and demonstrated the time and patience the artist had in creating their artwork.

I noted the quickness that the initial composition was laid down on the canvas, but though the original artwork was not necessarily detailed in its creation, it did carry a depth to it that resembled large amounts of labor only achieved by time spent on the work, and this became even

more prevalent during my rendering of the work.

The blending of colors achieved in the original brought with it a methodical, trance-like state of enjoyment. The blending of colors in the sky and the transitions from darker to lighter values by repetitive movement of soft bristle brushes provided me a sense of calmness and enjoyment. If the artist completed this work over time while experiencing grieving or thoughts of death might have allowed them to have moments like my own and allowed them enjoyment. If this is accurate it would bolster the idea that many layers were created over time, and the blending and application of these layers served as enjoyable moments while dealing with emotions and thoughts that were difficult. If this work was created over a long period of time, as I suspect, the smell of the oil paints would likely have an intoxicating effect as well. The sense of smell is often linked with memory and the odor of the oil paint would likely have brought the artist back into the realm of their creative space. It is here that I began to think of the creative space the artist was in and the therapeutic space I try and create for my clients.

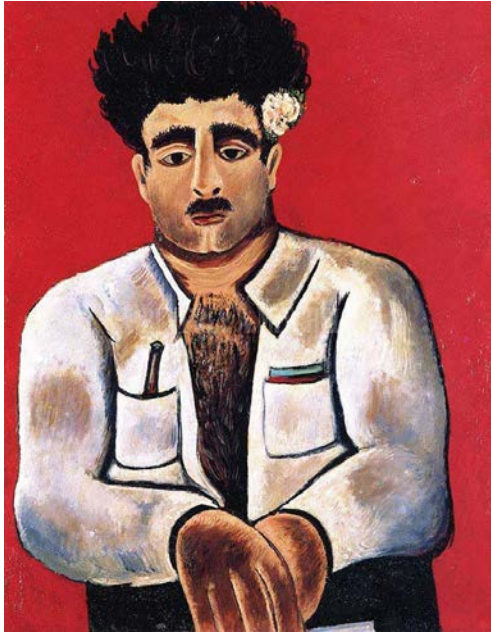
The thoughts I had on the meaning in the artwork and what the artwork was trying to communicate to the viewer did not change during the rendering of the artwork. There were aspects about the work that altered, and questions did arise during the rendering of the work. I did find aspects of the work to have religious connotations, though I think it might be difficult to find any work of art that deals with death that lacks any religious tone to it. The light protruding from the hour glass is in the shape of a cross, though it has a definite sense of planes amongst the composition. The light protruding up towards the sun in the picture could have references towards God or a “northern light”. A question that remains for me is why the hour glass was painted red. The color is such a distinct departure from the rest of the palette that it feels

significant. Overall, however, the original ideas about meaning of the content of the work remained and solidified in the rendering of the work.

(d) Researcher's Writing 2: My interpretation of the meaning in the painting *The 4th Dimension* by Patrick Sullivan has not significantly changed by my research of the artist. Though I suspect that this could be due to the lack of available information on the artist that I was able to uncover. I found many of my thoughts about his art-making process to be closely accurate to my original assumptions. The artist was a white male who painted indoors, likely on an easel. An interesting finding was that the artist had only 19 paintings attributed to him and likely would have had less if not for the pushing of a curator who included his work amongst known artists of the time. During my rendering of the piece, I had understood the amount of time it would take to complete the depth of the original work, and this seemed to not only be validated by researching the artist, but also his paintings likely took much longer than I had thought to be completed. The artist's mixing of his own oil paints was a finding that surprised me as I had suspected the artist used colors directly from premixed tubes and that the mixing of the colors was mostly done by the layering process of the colors on canvas. This finding helps explain the great depth of the sky and overall depth of color in the painting. I think the rendering of the artwork provided a greater understanding of the artist's process and the allocation of time the artist gave to the work. I think of client's work and rendering their artwork to come up with a greater understanding of energy they put into artworks after completing this research.

Researcher 2

(a) Artwork Selected



(b) Artwork Rendered.



(c) Researcher's Writing 1

Here we go! Making a decision about which piece to render was hard. I was between three in the end...too in my head and not in my gut. I walked to the art store to see what colors I would be drawn to. I picked up red and thought about the hairy man with the sad eyes and the red background. That was the one, finally I knew.

In art store- [doubt].....

I haven't worked with oils in so long. Can I still do it? Before even beginning I'm already worried about messing it up. Imperfection on my mind. Fear/excitement/uncertainty. I wonder if all artists doubt themselves. Am I still an artist? Considering how much planning to do in terms of sketching / composition / precise rendering vs. just going for it and seeing how it turns out.

NEW DAY-Begin painting. Sketching first. I've decided to start with what intimidates me the most and what I may have avoided or saved for last in the past—FACE. Immediately wondering who this man was. I am intrigued by his sad eyes and hairy eyebrows and huge hands. I haven't captured the sadness in my rendering - something is missing. I wonder why he is so sad. Or is that just how he looks? I wonder if he sat for the painter and where they were in the world when the original was created. I wonder what his name was and if his hands were really that big and that hairy. I wonder how he knew the painter and what he thought of him [I guess I'm assuming the painter is a man]. I am curious what their relationship was. There is something rather intimate about the portrait. I wonder if he was pleased with this image of him- or did he even get to see the final product?

His nose is too straight in my rendering. I'm making him too perfect, he's missing character. His face is too wide, skin too yellow, overall coloring is too cool in tone- I need to warm it up. Are these differences meaningful or accidental? I see that there is blue in the jacket but I don't have blue so I'll just have to make it work. Weird that I didn't see the blue at first.

After finishing jacket I'm noticing that our strokes are quite different (me and the original artist). Mine are smooth and blendy, his (theirs?) are less blended together- more stand out, jagged, obvious, scratchy, rough – maybe he used a palette knife instead of a paintbrush. Maybe he painted on a harder surface than the canvas I chose. Overall the original piece also has a shine that mine lacks- maybe a finish or varnish.

(d) Researcher's Writing 2

After going back to LACMA I notice even more imperfections in my rendering. I also notice that other pieces I was drawn to and considered choosing were done by the same artist – there's something validating or satisfying about this, some sort of confirmation for me.

My artist is Marsden Hartley. I like his name. And I like that the piece I chose is titled, "Adelard the Drowned, Master of the 'Phantom'" (1938-39). Indeed, it is oil on board and not on canvas- as I suspected. Curious how that title came about and what it refers to. Now doing more research on him and I see that he is a vanguard artist and not an outsider/outlier. According to Wikipedia, Hartley described his New England childhood as a time of painful loneliness and viewed art making as a spiritual quest. In 1913 he moved to Berlin where he befriended Kandinsky and Franz Marc and his work became more influenced by abstraction, German expressionism and "his personal brand of mysticism".

Interesting that he was connected to Alfred Stieglitz, who I was just recently thinking about and talking about in relation to Georgia O'Keefe.

There is an interesting note on Wikipedia page about Hartley's references (in writing and art) to his friend Karl von Freyburg, who was a Prussian lieutenant. Sounds like many scholars interpret his creative attentions to Freyburg as homoerotic. Interesting to me since the portrait I rendered is also a very intimate portrait of a man.

Hartley returned to Maine in 1937, declaring that he wanted to become the "painter of Maine"—and then died in 1943. This means the painting I chose to render was created in Maine in the final years of his life. He was born in 1877 so he was around 61-62 when he painted my chosen work.

Now looking at a New York Times article from 2003 – Art Review – "Marsden Hartley's World: A Body Electric". Article is helpful in terms of painting a picture of Hartley as a person and an artist. Author, Roberta Smith, writes that "he knew he was gay and he had survived a childhood of nearly Dickensian proportions, including the early death of his mother, abandonment by his father and poverty that required him to drop out of school and work in a shoe factory". Author mentions my painting as embodying "feelings of loss and love" and says it was inspired by the deaths at sea of the sons from a fisherman's family he lived with for a few months in Nova Scotia – she notes the "gentle giant" feeling of the portrait. Later in the article, Smith refers to the sexualized portraits of male swimmers and wrestlers Hartley did, calling them "surely among

the most powerfully sexual images of men ever painted...yet remarkably, these men are also bashful, even huggable, and like Adelard, androgynous”.

It seems strange to me now that I did not dive deeper into the intimacy of the portrait when I was making it. I noticed but did not consider what it might have meant about the artist. How could I have missed the sexuality piece of this puzzle?

Turns out the original is 22x28, so pretty close to mine (24x30).

An LA Times article from 1998 corroborates the NY article and adds details about the piece-author, William Wilson, names the man in the painting Alty Mason and notes that Hartley found “affectionate companionship” with him while on retreat.

Later I come across another painting of Hartleys called, “Madawaska--Acadian Light-Heavy” (1940) that appears very similar stylistically to my chosen piece, yet more obviously erotic.

Now looking through the catalogue for the exhibition and pulling all the info on Hartley.

Page 13: “Appreciation for the arts of Pueblo Indian communities and Spanish Catholic traditions had burgeoned when a contingent from the cultural elite relocated to the Southwest. Prominent among them was Mabel Dodge Luhan, who, on moving to Taos in 1917, invited artists to share her passion for the region and its non-Anglo, non white cultures.²⁵ Marsden Hartley arrived in 1918 after transitioning from Europe by way of Ogunquit — inspired by Alfred Stieglitz, his gallerist and mentor, to create a distinctively national culture rooted in an

American “spirit of place.”²⁶ The still lifes and landscapes Hartley made there attest to the spiritual power he discerned in these living traditions and in the rugged desert and evidence his growing sensitivity to the powers of regional identity (pls. 21, 22).”

Page 181: Marsden Hartley lived a peripatetic life as he restlessly traveled throughout the US and Europe in search of modernist innovation and artistic discovery. From Maine, he traveled to Cleveland, Ohio, to begin his artistic training, then moved to New York City in 1899 to study with American impressionist William Merritt Chase and at the National Academy of Design. In New York he met photographer Alfred Stieglitz, who gave the painter his first solo exhibition at the 291 gallery in 1909. Shortly thereafter, Hartley traveled to Europe, where he spent three years working in modernist enclaves in Paris, London, Munich, and Berlin. His time in Germany was noteworthy, as he experimented with modes of abstraction while exhibiting alongside members of Der Blaue Reiter, including Wassily Kandinsky, Franz Marc, and Gabriele Münter. Embracing this collective’s interest in ethnography, non- Western art, and forms of folk art, Hartley began to incorporate Native American motifs into his paintings and experimented with Bavarian glass painting (*hinterglasmalerie*), a technique he used in *Vase of Flowers* (1916). Returning to the States in 1917, Hartley developed his interest in Native American culture along with North and South American folk art to create a truly American modernist tradition. In New Mexico from 1918 to 1919, he painted the Southwestern desert in a series of landscape studies. The Catholic-inspired visual traditions of Hispanic American cultures were of particular interest to Hartley. He began producing his own *retablos*, a traditional type of Hispanic devotional painting (pls. 21, 22). In 1935, after a decade of travel in North America and Europe, Hartley settled in a fishing village in Nova Scotia, where he boarded with Francis and Martha Mason and

their children Alty, Donny, and Alice. He developed a profound connection with the family and was devastated when Alty, Donny, and their nephew drowned while fishing during a storm. In the wake of the tragedy, Hartley created a series of paintings depicting the Mason family through the language of Christian iconography (pls. 64, 65). Intended to be housed in their own commemorative chapel, these symbolically rich images are constructed in a flattened and self-consciously naïve aesthetic. nm

cassidy, donna m. *Marsden Hartley: Race, Region, and Nation*. Hanover, NH: University Press of New England, 2005.

griffey, randall r. "Marsden Hartley's Lincoln Portraits." *American Art* 15, no. 2 (Summer 2001): 34 – 51.

Researcher 3

(a) Artwork Selected



(b) Artwork Rendered



(c) Researcher's Writing 1

Hunger, thirst, promised satisfaction---demonstrating fullness of life

everything has its place, boasting

coloring the olfaction as memory's wife

starvation met with explicit breath of a promise assumed

Session 2/4

delicate---chosen reflection

properly fed--passion, abjection - is it on the dresser?

Remoteness catches the eye---can't miss it, begging for attention

abyss of ascension---chosen reflection

on alert for the call to action

warm, yet cool--in a desert oasis

chosen reflection, undressed on a natural basis

Session 3/4

Display exhibitionistic---life out of place

like a wild animal in a zoo---strife in the sensible queue

who knows where friends are at---beast or prey---ecosystem---endangerment

I want to keep it to myself

where is home?

Session 4/4

Soft—welcome--fertility

display of beauty

(d) Researcher's Writing 2

Drossos P. Skyllas, Untitled (Roses), n.d., oil on canvas

Born: 1912 in Kalymnos, Greece: Died: 1973 in Chicago, Illinois

Prior to knowing anything about the artist or piece, I titled my image of the original piece on my computer as “roses.” I felt a certain connection between the anonymity and ambiguity of most of his titling and dating, as I myself often don't title, sign, or date my own art pieces. I sense some type of connection between the Untitled and a possible “Untitled” identity as a self-taught artist. From my own perspective, this is what I feel as a self-taught artist who has never sold any pieces before. “Untitled” as unsold, as without an owner, as raw, unformed potential, as its own consciousness to be interpreted, as its own life to be born. “Untitled” as those unnamed, untouchable, parts of our human experience.

The only information available about the artist comes from a very brief National Gallery of Art article written by Antonia Pocock. This same information is found in the catalog the we all have access to.

“Drossos Skyllas achieved exquisitely detailed, jewel-like surfaces of his paintings with tiny brushes he fashioned himself. He applied miniscule dabs of luminous paint in a pointillist manner, which gave his subjects a petrified yet shimmering quality. His refined technique and adherence to the academic genres of still life, landscape, portraiture, and mythological scenes demonstrate his knowledge of art history. And inspired by the old masters, he perfected the

difficult depiction of reflective surfaces, including gems, mirrors, water, and ice. At the same time, his uniform clarity of detail, imposed symmetry, and sense of frozen time create a dreamlike mysteriousness reminiscent of magic realism. In addition to high art sources, Skyllas likely drew upon commercial illustration and photography.”

This makes me think about what his eyes see in his approach to form. The words tiny, miniscule, and luminous bring me to place of perception where the eye as microscope is on a mission to create a “whole” by proxy through addition of each molecule in an equation of nature. He made the decision to create tools that allowed him to approach his painting in this way; a deliberate choice suited to what I assume to be his comfort and natural way of being. In creation of my own rendering I found myself returning to each element over and over, with strokes that could never quite get small enough. I had not anticipated the depth of color involved because from afar, this painting looks fairly uncomplicated to break-down. In this sense I can understand an observed petrified quality due to his use of light and shadow, which when buried face-down into the painting, appears to have its own pixel-like mathematical quality. This feeling makes me agree with Antonia Pocock’s opinions about Skyllas drawing upon commercial illustration and photography. Thinking about his work in relation to commercialized art, It makes me feel the same way I would feel if I were to look at an artificial intelligence human. With A.I., the human form outwardly looks realistic but is lacking that invisible uniting factor that brings it all together to create the “whole,” resulting in that weird/creepy/unsettling feeling. His paintings all add up to an identifiable representation, however that sense of “frozen time” may come with that feeling of many parts added together—making a whole---but missing a connection between the parts---a connection/state/feeling/place in time that is unknown, unknowable, or unfamiliar.

Is he trying to communicate a loss? Is he searching for a lost feeling? Is he trying to preserve something he values most highly? Is he communicating his definition of beauty? Of life? Is it home? What does being born in Greece and moving to American have to do with it? What does frozen time have to do with it?

“Untitled (Roses) resembles both traditional floral still lifes and midcentury advertisements for jewelry and flowers. Wisconsin Ice Cave related as much to northern Renaissance landscape painting as to mass-produced picture postcards.”

“Born in Greece, Skyllas worked in his father’s tobacco business before emigrating to the US shortly after World War II. He settled in Chicago and devoted himself to becoming a professional artist, though he had no formal artistic training. Supported financially by his wife, Skyllas produced thirty-eight paintings from the late 1940’s until his death in 1973. Some of these he submitted to the annual juried exhibition at the art institute of Chicago, Chicago and Vicinity, which featured his work in 1955, 1967, 1969, and 1973. He also sought commissions to paint portraits, but with asking prices as high as \$30,000, he never found any patrons.”

What influence does living during the period of WWII have on the impression I just discussed above as well as Antonia’s impressions? I wonder what his relationship to his wife, the world was like, being in a position where he could pursue his passions, being man financially supported by a woman in a time where gender roles were different than they are now. What was it like for him to be an artist in this time period? What kept him going? What inspired him, did he have any

type of education? What was his relationship with his family, as it seems he grew up in a family business?

I am so curious about his reason for having high asking prices for commissions. Was the price so high because he wanted to be as financially supportive as his wife? Or was the price so high because he believed his artwork was worth no less than this amount? Was this his way to prove to himself that he was a successful artist? Or was the price so high as a way to “mock” something? Was he trying to send a message to the art community in this way? We will never know for sure because we can’t ask him.

It says he produced 38 paintings from the late 40’s to 1973. This could equate to around 1-2 paintings a year if he continuously painted until his death, or even more if there were rises and dips in productivity. How does his productivity reflect his process? What did it mean to him to spend this amount of time with his paintings? What does his relationship with his own artistic process tell us about his relationship to the world around him, including his wife?

“Skylas’s work was discovered after his death by Chicago gallerist Phyllis Kind, who added him to her roster of self-taught artist in 1974. He was likely known to artists Jim Nutt and Gladys Nilsson before this, as they had exhibited alongside him in the 1967 Chicago and Vicinity exhibition and are enthusiastic collectors of self-taught artists (Wisconsin Ice Cave is in their collection.) The meticulous finish of Skylas’s paintings, which simultaneously evokes advertising art and Renaissance Illusionism appealed to Nutt, Nilsson, and fellow Chicago imagist Roger Brown, whose art collection also included the self-taught Greek master.”

It appears his work was sought by various collectors of self-taught artists after his death. This is an interesting fact but leaves me with more questions to increase my understanding of the man himself and his own culture. Did/would the artist agree with the terminology of self-taught artist? What label of creative professional did he give himself and promote to others? Is this label important to him at all? Did he believe there was a difference between painters who went to school for training and those who did not?

Researcher 4

(a) Artwork Selected



(b) Artwork Rendered



(c) Researcher's Writing 1

When I walked into the exhibition space after viewing other outlier and vanguard artists' works, my eyes and curiosity were automatically fixed onto this corner piece and I was already walking toward the art even without noticing myself.

First, I was deeply drawn to the simple yet dynamic composition, especially the angles that create tension from the pantyhose. Then my observation continued to what it looks like in terms of visual execution of the art. My final step was to predict what message the artist is trying to deliver to the viewer through the art and interpret what the context is about.

The deeper angles and thick/thin lines are created by the heavy and light weight of sand inside the pantyhose. Also, balance and imbalance, tension and relief, and organic shapes that were created by the result of the deeper angles and thick/thin lines were impressive enough to engage me in the art. I believe the shadow also created another visual impact to the piece. The shadow generated a dynamic composition to the suspended sculpture. The overall elements such as height, weight, elasticity, and shadow of the piece created the composition more visually interesting. I imagined what if the pantyhose were in intense color (neon, bright, glittery, multi-color), pattern (busy, characters), and/or style (torn, burn, holes). The shadow might still have been powerful but it would not work harmoniously with the dark brown pantyhose. I also imagined what if the pantyhose were in grey instead of brown. It would not have stood out as much as brown, but the piece would have been more blended and unified with the shadow due to its similar tonality and hue.

Making part of the art, I thought it would be easy to make the rendered piece, but it was not as I thought it would be. Because I do not wear pantyhose often and I do not have the exact same color pantyhose. I went to look for it at CVS, Walgreens, and finally got it at Vons. Also, coming up with the idea of making the wall that holds the piece was adventurous. I glued white presentation boards and large moving boxes to be strong enough to stand alone and hold the weight of sand, and I added nails to the board. In addition, I had to make similar balance and shape of the original art piece. This was a fun and difficult part of making it look exactly like the original art.

I thought that this work could have been made by either an outlier artist or a vanguard artist. But I also thought this work would have been made by a vanguard artist who is skilled, trained, and experienced in art because of such precision of making that balance and tension.

Even though there are tensions, imbalance, and thick/thin lines in life, those elements help you balance and make a unique person because of those experience you have been through. Things that you hold inside are what make you stand out as an individual, a human being.

Moreover, I tried to predict what would be the gender of the artist. I thought about a female first who wears pantyhose often. However, it could be any gender who grew up seeing someone in the family or neighbor wear pantyhose due to their profession, etiquette, culture, etc.

I also thought about why the artist chose the brown instead of other colors. It would have been just easily accessible at home. The artist would have picked brown maybe because it is similar to the skin color or it is the artist's favorite color or brown represents something symbolically.

Also, I thought about this suspended sculpture would have been created by an outlier artist because the materials are easily accessible such as boxes, pantyhose, nails, and sand. However, the more I observe the work, I was able to notice the sculpture is created by careful calculation of the weight of sand and tension that creates the composition. Even the material of the pantyhose should be strong and elastic enough to hold the weight of sand and dense enough that sand is not escapable or dripping down. Also, the thoughtlessly/uncarefully looking tied ends of each pantyhose may suggest to the viewer, "I think I can make something like that or I can make the same if I have a pantyhose and sand."

Finding the materials were not as easy as I expected. I thought I could just get the panty hose at one stop, but I had to visit a few different stores to get the similar color of the pantyhose. Also, I didn't have sand at home so I had to go to a nearby beach to get some sand. Finally and luckily, I had dark brown nails at home because I had used them in the past for my art show installation purposes. So the materials that the artist used may not be something that are easily accessible to some people if you don't use them often or have them.

Also, it took me some time to execute similarly to what the artist installed. It was not easy to have that same angle or tension because I was not able to measure precisely how much or little sand I needed in the pantyhose. So I figured by trial and error by tying a knot in one part where

sand needed to be held to create the lump so that sand does not get scattered everywhere. After putting some sand and trying to match almost the equal amount of sand, I nailed the left end (pantyhose feet) on the wall to create the same angle that the artist created. After getting the similar angle down, I untied the knot that I made to hold the sand and instead I tied the feet end two times, rechecking the angle and nailed it on the left wall. Then I tied the waist opening end two times, checked the angle similar to the sculpture, and nailed the right end to the wall. I did the lower pantyhose piece with the same process. But the upper pantyhose piece was more on the right side and the lower piece I tried to put more weight toward the left side as the original piece shows.

The unfortunate things that I was not able to render were the wall, shadow, and lighting. In the original work, the shadow almost looked like blending with the piece and looking as one whole piece, and the lighting that created the depth of the shadow made the sculpture more dynamic and powerful.

(d) Researcher's Writing 2

The art work that I chose to make a rendered art piece was "Swing Low," by Senga Nengudi, a vanguard artist who was born in Chicago, Illinois in 1943. The original artwork was created in 1976 and it was recreated in 2014. Nengudi used Nylon mesh and sand to create the art.

When I first found out about the artist's name, Senga Nengudi, it was difficult to predict what ethnic background and gender the artist would be. According to the Outlier exhibition catalog, Nengudi is an African American female artist who uses house goods and found materials such as pantyhose and sand to create her installation art. According to Nengudi's artist website (<http://sengasenga.com>), she is an artist, painter, photographer, dancer, writer, and art educator. Currently, she teaches at University of Colorado, at Colorado Springs, in the Visual Arts and Performing Arts Department. She received her B.A in art (major)/dance (minor) in 1966 and a M.F.A. in sculpture in 1971 at California State University, Los Angeles. She also studied at Waseda University in Tokyo, Japan for one year during her graduate study from 1966 to 1967.

She started using pantyhose after the birth of her first child due to the strength, pliability, elasticity, and restraint. In her sculpture, "Swing Low," the sand filled hanging sphere parts resemble talismanic pendants, splayed legs, or the double-wheeled chariot. Some may read the suspended balls as gris-gris, an extra-Christian religious symbol or as sexual organs, such as breasts or testicles. Moreover, history of slavery and freedom of African Americans are imbedded in her art just like the song, Swing Low, Sweet Chariot. She also manipulates her works as she performs with it.

Nengudi also includes biblical and musical text and themes into her art. The presentation of her installation using non-art material like pantyhose and going beyond the gallery space sometimes in nature or outside building space can be seen. Her art invites freedom dreaming experience for the viewers to experience the exposure of daily house goods as well.

To me, her work seemed to be some sort of worshipping figures and/or helping hands for reaching out as it holds the weight of desire or struggle in life. The elongated suspended piece looked to me like screaming or shouting out with no sound or voice. However, I could capture the silent voice that speaks through the art. Knowing that the artist is an African American and the fact that she incorporated her spiritual and ethnic elements into her art was not surprising. The unspoken voice is often found in people who are struggling with mental illness. I was able to connect that element with Nengudi's piece.

Researcher 5

(a) Artwork Selected



(b) Artwork Rendered



(c) Researcher's Writing 1

11/23/18- Meeting the piece for the first time.

I went into the exhibition alone, wanting it to be a solitary journey led only by intuition. I began to look around seeing many interesting pieces but none that really called to me. I took photos and tried hard to not read the signs next to the pieces, leaving me clueless as to the context & history of the pieces. I was afraid that I would not find a piece, it felt like being single at a speed dating event. Then I saw it, on the end of a row of paintings. At first, I thought, “is that a monster? Oh, it’s a bear rug!” I saw the texture, the patterns, the symmetry of the composition and I just knew this was the one. I felt a smile come across my face. It reminded me of the style of art that I made growing up before I got any formal art training. I have always loved using textures & patterns in my pieces. I also love balanced compositions. This piece just felt right to me. With the name “H. Pippins” on the corner, I wonder who the artist is and what I may have in common with them.

12/13/18- Today I bought the materials to render my piece. I was afraid that the materials would be too expensive (oil paints) but it was not too bad. The canvas is now sitting in my bedroom waiting for me to create. This project feels very special to me, I feel a need to create a sacred space for its creation. I am contemplating areas where there is ventilation, privacy and where I can play music.

12/18/18- Tonight, I set up my painting spot in the garage. I put my easel, set the angle for the canvas, put my paints, solvent, & pencil bag in the room & began. I began by drawing the shapes of the painting wanting to make sure that the proportions were correct. I was distracted by texts and my drowsiness from a day at work. I stopped before beginning to paint.

12/19/18 I began to paint, I gave up on the idea of sketching the entire image out and decided to dive into it. The process was anxiety provoking. I was worried about mixing the “right” colors that matched the original. I was also worried about how the under layers of paint may affect the top layers of the painting. Reflecting on it now, it makes me think of past experiences that I try to cover but still peer through the layers. I was not able to enjoy painting until I decided that this was my painting and my purpose was not to recreate. When I let go of the self-induced pressure, I was able to paint.

12/20/18 Today I continue to shape out the painting, adding the bottom layers of some of the elements, adding lines to distinguish shapes and plan for future layers of paint. I listened to the Cranberries as I painted and sat on a sofa pillow for comfort. I got lost in the painting, I lost track of time, it was just me, the painting, and the lyrics being sung. I felt satisfied with the process. I began to wonder where my painting will be hung after the research is finished. As I continued to add the stones in the floor and the fireplace, I wondered, where is this place and what did it mean to Pippins? Is it a real place or an imaginary one? I became lightheaded from the solvents and decided to stop. I felt warm inside knowing and seeing that its coming together.

12/26/18- Painting today was a struggle. I focused on creating the wood texture on the background and was not happy with how it was coming out. I kept looking at my picture of the original, trying to problem solve how the artist created the texture & became frustrated. I was really cold because I was painting in the garage with the sliding door open for air ventilation. I stopped after an hour of struggling and decided to try again later.

12/28/18- Painting today was less of a struggle. I felt more confident in my wood texture painting abilities after seeing how the first half dried. This time around, I spent less time looking at the picture of the painting and more time creating my own patterns in the wood. The painting was taking shape, the patterns were emerging, slowly but surely. I began the cross hatching on the fireplace. Looking at the original, almost little of the fireplace was shown behind the dense screen. I decided to make the screen less dense, exposing shades of the burning fire. Little by little, this painting was becoming more of my own through decision making.

1/3/19- I had given the painting quite a few days to dry and saw that some of the layers appeared opaque. I added more paint above those layers to darken them. I worked mainly on the fireplace screen, which took a lot of time. My hand was shaky creating the cross hatching, the paint kept drying creating uneven lines, the lines were not coming out parallel. The original artist must have been patient, with a steady hand; I can imagine them getting lost in the cross hatching, just like I became lost in the tiles and the wood texture. The artist must have put a lot of time into this piece. I think about my deadline and worry that I won't finish on time, causing anxiety. But every time I finish another painting session, I feel less anxious and more eager to continue working on it. But it needs time to dry, lots of time. I felt a bit sad today realizing that I maybe almost done with this painting. I wonder where that sadness is coming from.

1/6/19- Today I had a short window of time available to work on the painting. I spent it adding the cheetah print to the two chairs in the painting. I tried not to overthink it, took a few looks at the photo while painting but just worked on completing the pattern. I was anxious painting and

looking at the time. Time flew by as I lost myself in the repetition of the pattern, calming my anxiety.

1/10/19- It looks like my journey with this painting is coming to an end; all of the patterns have been placed, the major shapes are there, just missing final touches. Looking at this painting, I wonder how much of it is mine & how much is Pippins. The repetition of the fur texture on the rug was anxiety provoking but also satisfying. Patterns always make me think of feelings of anxiety/stress and creating a pattern to relax. Repetition can be so regulating. The oil paint was difficult to get at the right consistency, some of the strokes came out thicker than others, adding unwanted texture. The paint also takes a long time to dry adding a need to be patient with the wet parts of the painting and opening opportunities to work on the dry parts of the painting.

Somewhat like in therapy, there are parts of ourselves or our experience that we are not ready to work on, while we are ready to work on other parts of the self/experience.

1/12/19- I went into this session expecting it to be my last. I added the last details, cleaned up some of the whites and added more texture. I cleaned out my jar of mineral spirits. The jar had built up soot that kept making my whites grey. I needed to clean the jar out to be able to have clean, clear colors. Almost like cleaning a space to have a clearer mind, less clutter. As I was adding finishing details, my want for it to be “perfect” came out. I became frustrated with myself. My hand is shaky so I couldn’t get the straight lines that I wanted. My confidence dived and I remembered the art professors who have told me to be confident in my mark making. This session took me back to that time where I did not feel confident in my art making skills. I decided to leave it and accept that I did my best. My goal was to recreate the piece to learn about

the artists process and what meaning they might have had, that's what I've done. I still wonder whether to call this my painting or theirs. I guess my signing it with my name answers that question. It still doesn't feel all mine though. I learned more about myself in this process I think. I still feel like adding more finishing touches. Right now, it is what it is and I must accept that.

(d) Researcher's Writing 2

Horace Pippin, "The Den", 1945, Oil on canvas

1/13/19- Today I learned who H. Pippin, the original artist of the painting was. He was an African American artist, who was self-taught. He created artwork that represented slavery, American segregation, war and biblical images and images of his childhood. Learning about his main themes in artmaking, I wondered how "The Den" fit into these themes. Was this a den from his childhood home or his last home? Horace Pippin died about a year after painting "The Den". Horace was also part of the Harlem Hellfighters in World War I, where he lost the use of his right arm because of a sniper shot. He was discharged from the military after the combat injury. His experience reminds me of my brother who is in the military and recently was injured while deployed in the Middle East. Pippin made art since he was a kid, just like me. Pippin describes his creative process as images coming to his mind and if the image was "worthwhile", he created it. I have a similar creative process in my own art making (I believe my muse provides these images) and if the images stay with me long enough, I will create it. I find it inspiring that Horace used his left arm to guide his injured right arm when painting; I found it pretty amazing to see the line work in the painting now, knowing of this disability. I wonder if Horace had

PTSD after his experience in WWI and if creating art helped him cope. I have found art making to help me with processing my own bouts of anxiety and depression. Especially creating texture and patterns; they help me be present and calm. I wonder if Horace also found this to be true. “The Den” just feels to me like it was a self-soothing image, even the symmetry in the image is soothing. I find his use of an illustrated journal during his military service as maybe a way of grounding himself amongst the chaos. His depictions of slavery and segregation are also inspiring. These and his artwork on war call for justice, equality and peace. I wonder what it was like to be an African American individual who served for the U.S. Army during a time of segregation in our country. Horace is considered to be part of the Harlem Renaissance where the creation of literature, art and music were made to challenge racism.

7. Analysis of Data

This section aims to understand each of the researcher’s rendering experiences as a way to understand how understand the meaning of the pieces. It utilizes the ideas that emerged from the literature review to create five lenses (informed by the selected disciplines or philosophical postures) that speak about the making of meaning in the process of creating art. Table 1 organizes the main ideas of the literature review in five columns to clarify the five lenses through which the data is analyzed. Each of the five researchers’ experiences rendering and reflecting (Researcher’s Writing 1 and Researcher’s Writing 2) is examined by each of the other

researchers with a series of three questions, asked through one of the theoretical lenses.

The questions are:

Through the lens of what did I pay attention to in the researcher's rendering?

Through the lens ofwhat did I pay attention to in the researcher's writing?

How does the new knowledge affect an understanding of the piece?

After the questions are answered in narrative form, Table 2 organizes the findings from the answers.

Table 1: Themes from the Literature

	Art Therapy Theory: <i>Art as Meaning-making</i>	Art Criticism: <i>Meaning-making through History</i>	Artist Writings: <i>Meaning-Making and Documentation</i>	Art Education: <i>Meaning-making in Pedagogy</i>	Anthropology: <i>Interpretation and Meaning-Making</i>
1930-1950	Post-Freudian Psychodynamic theories, division of interpretation and process; Huss p. 22: "rational versus religious mind, in science, industry, the emergence of childhood as a discrete concept, the struggle of women to leave the home and enter the workforce, colonialism, and the changing roles of art after the invention of the camera, among others". Art as window to the unconscious and as transference object, as tool for sublimation, as safe, contained stage to play out and explore relational dynamics	Introduction of cubism and abstraction, introduction of regionalism that fought for continued relevance and social function of representational art; abstract expressionism after the war that is viewed in formal terms	Art as personal insight and with others→communication of knowledge	Improved workforce through art (drawing as way of improving handwriting, of an essential industrial skill, and of a way of moral force to counteract crime, prostitution, drunkenness, and poverty through common schooling). Role of science and psychology (for positive value and impact on the child's own present experience)	Anthropology as cultural criticism; Westerners interpreting "other" cultures
1950-1970	Humanistic shift away from trauma and toward growth, mastery, self-actualization (self-discovery through self-expression), positive lens where change is possible through act of creating and act of looking in which people discover new aspects of self (identity focus).	Pop art—context matters; minimalism	Rejection of the aesthetic, professionalization; process over product. Art as "special" avant-garde impulse to eliminate institutional autonomy. Artistic autonomy: resists incorporation, yet is itself a part	Total human being (creative and mental growth impact the child, a child belongs to his personality and affects him as a whole). Developing skills that can translate to other activities	Post-colonial; systems; visual anthropology developed with invention of portable photography and video
1970-1990	Identity of therapist, co-creating work and meaning. Client as expert, shared metaphorical landscape, equality between therapist and client... Existential lens, creative struggle engages client in existential, mindful process facilitating anxiety and ultimately change. Therapists' creativity and art practice as source of knowledge and groundedness in directing sessions and understanding client work.	Postmodern, questioning of master narratives	Literary talent; rise of theory: scientific repeatability, impersonal/conceptual. Documentation practices: witnessing component. The relational self= personal + cultural where appropriation challenges autonomy. Autonomous "male" and relational "female" as spectrum of functions.	70s: Creative self-expression: emphasis on individual personality, identity formation, and developing relationships. 80s: Creative self-expression within holistic art education such as society-centered, child-centered, and subject-centered. 90s: Creative self-expression: self-directed learning and exploring bodies of artwork over time	Crisis in the field, self-critique; the field is challenged by other fields to be self-reflective of its purpose in interpreting other's cultures; the field's process is adopted by artists; Ethnopoetics
1990-2000	Systemic and group therapy models: link to social work and anthro), role of the family; social roles revealed and power relations unite community through art making. Individual cannot be understood without context, identity dependent on system they come from and role they play. Importance of cultural factors in understanding individuals	Continued diversity, social context, relativism of different meanings	Artist statements. 60s-present: artist as witness of history=process="yet-to-be-ordered-state"=dialogues: documentation, archival impulse, dematerialization. Collective creativity: adaptation & return of art as social phenomenon	Multicultural emphasis, discipline based arts education (DBAE) DBAE includes learning to see, understand, judge, and create (disciplines as art making, art criticism, art history, and aesthetics)	Interdisciplinary work; artists participating in field work culminating in art exhibitions
2000-	Eclectic: no shared reality. Promoting advocacy and awareness, with social action through community engagement. Integrative approaches promote growth and critical thinking, protects therapist from overreliance on theory and misinterpreting work. One approach itself cannot fully grasp the value of art expression.		Writings <i>about, beside, in</i> art: reflecting its value, relationship to other art forms, role of reader, its display, and artist identity. Information age: spectator experience and political art. Blurred boundaries: loss of discipline?	Art as way to make meaning out of what one knows	Continue interdisciplinary work; artists calling for anthropologists to expand their research and how it is shared with others

Analysis from an Art therapy lens (of 5 rendered pieces)

Piece 1: The 4th Dimension

From an art therapy perspective:

a. *What did you pay attention to in the researcher's rendering?*

From an art therapy perspective, the three figures in the center stood out to me. The rendering of the figures was slightly different from the original, which may be seen as meaningful even if unintended (ie. latent content) from an art therapy perspective. Since the figures are standing on what appears to be a planet or the moon, there is an other-worldliness (peculiar, notable) aspect about their presence. This brings to mind the humanistic lens in art therapy, specifically the existential orientation. Within this orientation, the act of making artwork engages the client in a creative struggle that reflects essential philosophical questions they may be exploring. The act of creating gives them a forum and means with which to engage in this sort of existential, phenomenological questioning. The figures standing in space seem to set the stage for this perspective.

b. *What did you pay attention to in the researcher's writing?*

From an art therapy perspective, I focused on researcher's **process** of selecting and rendering his piece. His description of noticing "the soothing aspects of the paint application" brought forth the psychodynamic concept of sublimation. This concept became even more pronounced as his description continued, noting the "methodical, trance-like state of enjoyment", and wondering if the original artist had used his artistic practice to process and transform his "thoughts of death". Kramer posited that this transformational process was one of the primary goals of art therapy work and believed the act of creating artwork could literally and metaphorically alter negative

emotions and urges by turning them into useful products. Perhaps the researcher's own experience of creating the piece reflects a parallel process of sublimation for the original artist and therefore possibly provides insight into the artist's motivations or experience of creating the work.

c. *How does the new knowledge affect an understanding of the piece?*

After reviewing both the artwork and the writing process, a few things stand out from an art therapy perspective. The researcher highlighted the significance of the time spent mixing oil paints and the depth of color created through the layering process. I now understand that this attention to the creative process may be understood as part of the artist's ability to use the work as a transformational process for unsettling, existential questions and/or for sublimating grief. I now understand the phenomenological significance of the work according to a humanistic lens. Just as, through the act of looking, clients discover new aspects of self and "new communication takes place between the art expression and the subjective experience of the client-turned-beholder" (Betensky, 1973, p.31). Through the act of creating, the researcher discovered a new kind of communication and knowing.

Piece 2: Adelard the Drowned, Master of the Phantom

From an art therapy perspective:

a. *What did you pay attention to in the researcher's rendering?*

From an art therapy perspective, I reflected on the way in which the rendering of the piece allowed me (researcher) to access feelings and conversely, the feelings or emotions that felt out of reach throughout the rendering process. While I noticed the sadness in the eyes of the subject, the “gentle giant” nature of the figure and the intimacy of the portrait, I still felt that I could not quite capture the intricacies of character depicted in the original. In the process of making I was able to notice and be in touch with the feeling of sadness. Perhaps the expressive quality and thrust of the rendering displays the depth of emotion I was trying to capture.

b. *What did you pay attention to in the researcher's writing?*

From an art therapy perspective, the acknowledgement of shifting emotional states and the ability to access feelings through creative process stands out. The writing brings attention to the significance of intimacy and displays an attempt to inhabit the unconscious and affective process. There is much attention paid to pondering the internal world of the original artist, which lends itself to the psychodynamic lens. However, the considerations in the writing could also be seen as humanistic given the identity piece- the artist utilizing art to establish identity, play out fantasy, work through troubled childhood, gay identity and establish sense of self. The humanistic lens places emphasis on the therapist's own art process as an essential way of knowing and as the key tool for better understanding a client's experience. Thus, the fact that the sadness of the artist was discovered and understood through the recreation of his work speaks to the implications of art as a way of knowing in the therapeutic relationship.

c. *How does the new knowledge affect an understanding of the piece?*

After reviewing the rendering and the writing, now I understand the dual nature of this piece, in that the sadness depicted seems to reflect both the experiences of the artist himself and that of his subject. This is in keeping with art therapy philosophy that promotes the idea that all creative work may essentially reflect/manifest something about the self, even if this process happens subconsciously or without conscious intention. The fact that the artist suffered, and the re-rendering involved a parallel process of attention to suffering and sadness, may have implications for the creative process as a source of compassion and empathy. Furthermore, the emotional and identity components of the piece could be understood according to contemporary, systemic approaches to art therapy. Since these approaches emphasize the influence of greater systems on personal identity, art in this model becomes a way to visualize an alternate social sphere and test out new realities. Considering the original artist's (likely) closeted sexuality, perhaps the intimacy and sadness in his work may be understood in relation to the marginalization he may have experienced in heteronormative society. This portrait could then be understood as a mechanism with which to play out an alternate social sphere where his desires are celebrated rather than stigmatized.

Piece 3: Untitled (roses)

From an art therapy perspective:

a. *What did you pay attention to in the researcher's rendering?*

From an art therapy perspective, the attention to detail and effort towards realism stood out in the researcher's rendering. The shadow or reflection (rendered in color) behind the central roses stands out as a point of divergence from the realistic, perfectionist style of the piece at first glance. This background reflection seems to introduce a sense of mystery, fantasy, abstraction to an otherwise solemn still life. The necklace and earrings on the table below the flowers also stand out as a reference to human life, introducing the foundation for a narrative that brings the piece to life. Who do these jewels belong to? Where were they going when they wore them? Why did they place them under the flowers? Is this scene real or imagined?

b. *What did you pay attention to in the researcher's writing?*

From an art therapy perspective, the researcher's writing revealed many layers of meaning. The poetic approach to the researcher's artistic process stands out as a bold choice that simultaneously defines their creative process and also leaves space for ambiguity and interpretation. The researcher seems to utilize this ambiguity as a mechanism for exploring multiple processes and multiple meanings, reflecting both their own process/feelings/emotional experience and their quandaries about the original work and the process of the original artist. This concurrent, parallel process reflects the significance of ambiguity as a quality that allows the art to serve as a therapeutic tool. It is in this complex space that the boundaries of objective reality expand and multiple dimensions are able to co-exist.

c. *How does the new knowledge affect an understanding of the piece?*

The new knowledge about the artist creates a context for the work and fills in some of the mysterious space created by this uncanny still life. An interesting point the researcher focused

on in learning about the artist was the fact that he was financially supported by his wife, which gave him allowance to work on his artistic practice. The researcher notes that the original artist priced his work and sought commissions at absurdly high numbers considering his status as an outsider artist, the standards of the time period, etc. The researcher ponders the potential meanings behind this choice, and notes the parallel process reflected in their own feelings about the way the formal art world assigns value and status to certain individuals. In ego psychology and Jungian ideology, art may be used or understood as a way to negotiate and integrate conflicts. Perhaps the researcher and the original artist both utilized the artistic process as a means to work through and better understand their relationship with / feelings about the formal art world and their place (or lack thereof) within it.

Piece 4: Swing low

From an art therapy perspective:

a. *What did you pay attention to in the researcher's rendering?*

From an art therapy perspective, many aspects of the rendering are significant. The visceral impact created by the shape, color and material of the sculpture bring forth notions of the body. The material in particular has interesting implications, considering pantyhose are unusual as an art material. The use of them in this context is expansive and brings up ideas regarding the intimacy of bodies moving through daily life. It also lends itself to cultural considerations, particularly gender, but also race and time (ie. generation). The hanging shape created by the

sand in the pantyhose also relays sexuality, as it reflects organic shapes that seem to mimic body parts.

b. *What did you pay attention to in the researcher's writing?*

From an art therapy perspective, the descriptive language, practical considerations and attention to dualities were significant in the researcher's writing. Much of the researcher's language utilized contrasting language perhaps reflecting the importance of balance to this work. For example, "thick/thin lines", "heavy and light weight", "balance and imbalance", "tension and relief", "fun and difficult", "trial and error". The researcher's discussion of practical difficulties in re-creating the piece showed a mindful attention to detail that seemed to bring them closer to the work, increasing awareness and introducing curiosity and insight about the process of the original artist.

c. *How does the new knowledge affect an understanding of the piece?*

The new knowledge about the artist seems to confirm some of the cultural implications of the piece and deepen the multiple layers of symbolic meaning in the work. The fact that the artist is multidisciplinary in her visual work and also identifies as a dancer, writer and educator seems to strengthen the potential that the many symbolic implications of the composition and material were intended. In terms of art therapy theory, the work seems to fit within humanistic and structural movements. The idea that the artist, "manipulates her work as she performs with it" implies a present, ever-changing relationship to the work, which reflects the humanistic principle of focus on the here and now. The personal and cultural implications of the piece also speak to the humanistic model as these aspects of the work show the artist's ability to utilize art practice

as a method of self-expression and possibly self-discovery. The focus on culture in the piece connects to the systems or structural model because it draws attention to the importance of the artist's own culture in shaping and informing personal identity, and the art product and process as effective means of engaging in a cultural dialogue.

Piece 5: The Den

From an art therapy perspective:

a. *What did you pay attention to in the researcher's rendering?*

From an art therapy perspective, I paid attention to the patterns and textures in the rendered piece. The art therapy lens may view the perseveration involved in creating such detailed patterns as reflecting anxiety, a process or outlet to expel anxious energy. The large scale of the fireplace also stood out, as it appeared bigger than one might be in reality, creating both a focus on it and questions about its significance. The perfect placement of overlapping patterns and symmetrical symbols in the room seem to imply that the room is fantastical (imagined) and not real. The perspective of the bear rug on the floor further complicates the image and lends itself to the idea that the room is imagined and not based on a real space.

b. *What did you pay attention to in the researcher's writing?*

From an art therapy perspective, many aspects of the researcher's writing were significant. It was difficult to separate the researcher from their identity as an art therapist, given their attention to and description of their process and emotional experience of creating the work.

The researcher described the anxiety provoking nature of the task, and the soothing element of getting “lost in the tiles and wood texture”. The researcher notes this a few times throughout and reveals her awareness of this process, noting, “repetition can be so regulating”. This reflects the idea of art as therapy, where the process of creating art is the focus or function rather than the insight gained from the work. The researchers focus on grappling with her ownership (or lack thereof) of the piece is also significant from an art therapy lens. She describes how her confidence and enjoyment in the process shifts when she begins allowing herself to make decisions (ie. making her own patterns) rather than trying to copy every identical mark from the original piece. She says, “little by little, this painting was becoming more of my own through decision making”. This process seems to reflect the humanistic lens, which focuses on self-expression and self-actualization and posits that people have everything they need to achieve their goals and become the best version of themselves. The researcher seems to inhabit and prove this concept with her choice to allow herself freedom (leading to ownership) within the rendering.

c. *How does the new knowledge affect an understanding of the piece?*

The new knowledge affects an understanding of the piece through confirmation and addition. The fact that the original artist was a World War I veteran who lost use of his right arm because of a sniper shot provides insight into the vulnerabilities and culture of the artist, perhaps shedding light on the function of creating artwork for him. The perseverance and detailed repetition involved in the patterns of the work may, indeed reflect the artist’s ability to work through anxiety or expel energy through the process, given the hardships of his life. The knowledge of his injury also provides insight into the physically rehabilitative nature of the art

process for him, since he used his left hand to guide his right when creating in order to strengthen his muscles and regain use of his hand. So, it may be assumed that the art process could have been part of a healing journey for the artist, both physically and mentally.

Analysis from an Art History lens (of 5 rendered pieces)

Piece 1: The 4th Dimension

From an art history perspective:

a. *What did you pay attention to in the researcher's rendering?*

The line work of the light emanating from the hourglass shape were bolder and thicker than the original. The character was facing slightly different from the original. The blending of colors from the light blue to dark blue in the sky appeared softer in the original. The appearance of religious imagery was apparent but not dominating.

b. *What did you pay attention to in the researcher's writing?*

The manner in which the researcher approached the rendering appeared significant. The researcher began the rendering by outlining assumptions about the piece in an effort to replicate the artist's experience while creating the work. The lack of information regarding the artist as well as the artist's small output was notable. The time period it was created in and location of the artist while creating the work did not appear to have a significant role in the artwork.

c. *How does the new knowledge affect an understanding of the piece?*

The artwork was created in a time that America was trying to remain isolationist in the growing imperialism of Germany and Japan. The artwork doesn't appear to have any significant reference to the current popular culture of the day; rather it appears to explore the artist's own world and his views on mortality. The artist created the work while living in Pennsylvania. The religious iconography within the work suggests the artist's values and beliefs with Christianity. How this artwork and the subsequent artworks created by the artist came to be acknowledged as important works of art stem from the collector and curator Sidney Janis.

Piece 2: Adelard the Drowned, Master of the Phantom

From an art history perspective:

a. *What did you pay attention to in the researcher's rendering?*

Observations on the use of colors and simplistic tones in the work. The lack of background in the portraiture gave difficulty to the date of creation due to the lack of discernable objects. The lack of a background also seemed to push the figure as the only object that matters in the work. The simplification and lack of anatomically accurate depictions of the human form suggest a time period that asked the artist to question the use of anatomically accurate methods in the depiction of portraiture and the human figure. The eyes of the figure appeared to hold the viewer's gaze in an effort to communicate. The figure's sexually suggestive appearance while being non-

threatening to the viewer suggested an intimate knowledge of the artist to the subject. The placement of the figure appear to reference known religious and iconic imagery.

b. *What did you pay attention to in the researcher's writing?*

From an Art History lens, the rendering started with the face. I am looking at the piece and listening to the researcher's experiences with the rendering and I am wondering how this work was given significance. The writing informs me that Steiglitz was a major factor in Hartley's work being recognized as well as likely having influence in the aesthetic and technique in the work that I cannot see or will ever know. The artist's experience with travel, his sexual orientation, as well as his experiences with loss, grief, and hardship add to the experience of viewing the work. The understanding that the artist was well educated in art and art making processes effects the viewing of the work. The artist's travels and the viewing of folk art as well as being versed in the language of Christian iconography helps me see how the work has come to be.

c. *How does the new knowledge affect an understanding of the piece?*

Knowing that the artist created the work of an "affectionate companion" as well as knowing the artist considered himself gay helps the understanding of viewing the artwork. The artist's use of a naïve aesthetic while being trained and having an education in art also suggests themes that the artist chose to veil to viewers, possible for fear of reprisal during the time period it was created. The artist's travels appear to have influenced the stylistic nature of the work and the artist's likely found enjoyment in studying folk art of the southwest.

Piece 3: Untitled (Roses)

From an art history perspective:

a. *What did you pay attention to in the researcher's rendering?*

Through the lens of art history, the areas of the rendering that I paid attention to was the subject matter of the work. The work was a still life utilizing roses in a vase. The history of still life depiction suggests a common theme of life cycles in still lifes' that use flowers a center subject. There was a distinct lack of light source in the work, despite the clear evidence of an attempt to create a realistic representation of the flowers. The color used in the work appears flat and the red of the roses next to the green of the leaves is a striking placement of complementary colors that appears to be the work of an untrained artist. The lack of a shadow of the still life, as well as the reflection on the ground and on the background while no other object is reflected suggests the work of an untrained artist, however the selection of subject matter and technique used suggests an artist who sought knowledge about other artist's work and techniques. There is no discernable objects that give the painting a time period context. The lack of contextual imagery can affect the differing views this painting could elicit and multiple meanings it may hold.

b. *What did you pay attention to in the researcher's writing?*

Through the lens of art history, the areas of the writing that I paid attention to was the artist's life span and the exclusion of a date or title. The artist's depiction of reflections in his work was a notable aspect of the artist's work. The area the artist lived in as well as the artist's history of travel and background being born in Greece, were areas of interest. The researcher's notes about

the rendering experience were of less a note while looking at the artwork through a art history lens and this is notable as well. The artist's charging \$30,000 for a portrait during this time period is of consideration, as well as the number of artworks created attributed to this artist at only 38 holds multiple questions that will likely remain unanswered. The time period the artist was alive and worked, as well as the locations he lived, was the most notable aspect of the writing that were of concern from an art history viewpoint.

c. *How does the new knowledge affect an understanding of the piece?*

The exclusion of a date or title causes difficulty in placing the work in a direct context of social and personal influences on the work. This lack of information presents a scenario where the work can be given multiple views and contexts depending upon the time and place the work was created. However, knowing the time period the artist was alive and active provides some context to the area and likely time the work was created. This provides a backdrop for social and personal experiences in the artist's life that can give insight into possible meanings of the work. What must be most noted, is that the lack of date onto the work stymies the ability of meaning making through an art history lens.

Piece 4: Swing Low

From an art history perspective:

a. *What did you pay attention to in the researcher's rendering?*

Through the lens of art history, the areas of the rendering that I paid attention to the position of the work. The placement of the work into the corner feels trapped, no base, or way of grounding. The work requires structures present in order to be. The nails maintain the suspension of the work have religious overtones, as well as the hanging of the work. The use of materials suggests bodies, and the use of pantyhose suggests female bodies. The color of the work has skin like tones to it, as well as a lack of colors suggest figurative and earth. Sand or rocks that fill and pull the work, effect the gravity of the work, weighing the pantyhose down, suggestive of elements that hold bodies back, oppressive forces. There remains a balance to the work from the weight, and the shapes that form due to the weight. The work feels as though it is experimenting what sculpture can be, while also commenting on the placement onto walls that 2 -dimensional works are displayed. This experimenting about sculpture and placement suggests a time period of conceptual and minimalism influences. The work's intricate commentary suggests an artist who has had training in the visual arts.

b. *What did you pay attention to in the researcher's writing?*

Through the lens of art history, the areas of the writing that I paid attention to were the name of the work, *Swing Low* (1976) and the time and place it was created, Chicago in 1976. I noted that the artist was an African-American female. I noted that the artist was trained in multiple disciplines. These elements would have profound influences on the work she produced. I also paid attention to the researcher's examination of shadows and their incorporation to the overall aesthetic of the work was something that caused me to look at the piece again and view it while paying attention to the shadows and how they play a role in the overall viewing of the work. I

noted the researcher's looking at lighting upon the work and how this changes the shadows and thus overall viewing of the work.

c. *How does the new knowledge affect an understanding of the piece?*

The new knowledge gained from the reading and observations of the rendering cause me to look at the work within the context of an African American female who has considerable dance experience. These aspects cause me to look at the materials in a manner that I had previously not done. This suggests the strength that culture and experience bring to the creation of making artwork, and how one views the artwork's meaning relative to the artist's culture and experiences.

Piece 5: The Den

From an art history perspective:

a. *What did you pay attention to in the researcher's rendering?*

Through the lens of art history, an area of the rendering that I paid attention to were the symmetry of the artwork. The inclusion of animals, the rug, the dog dolls, the cheetah print but inanimate versions of them, while depicting a living space with no one in it reflected a sense of loneliness, or of an unreal life. The work is done in a folk art manner and has hints of romanticism in the work which appears in aspects such as the bear rug as an added viewer into the scene giving the work a sense of self consciousness. The palette work is cool despite depicting a fireplace that is confined by a screen that nearly completely blocks the fire from the

viewer other than a few strokes of reds and oranges to convey a flame behind it to the viewer. I am curious to the effects of the researcher's current experiences effecting the rendering of a work that was done decades previously.

b. *What did you pay attention to in the researcher's writing?*

Through the lens of art history, the areas of the writing that I paid attention to were the date, 1945, of the original work's creation. In knowing the date, I think about the circumstances in history of when and where, New York, that influenced the work. The artist's deployment into war and the artist's experience in battle were areas of the writing that I feel influenced the creation of the artwork. The writing gave the artist's experience of being an African American in New York and his work within the Harlem Renaissance effected his work and exposure to other artworks and artists and techniques, all of which provide the work with further context. I am curious how the artwork came to the mainstream and into the galleries and museums, and understanding that Alfred Barr and the Rockefellers collection of folk art helped discover the artist and his other artworks, as well as providing a venue for the artist to be able to be a working artist were heavy areas of the writing that were of importance in it's understanding. The artist's PTSD diagnosis also provides another context in which to view the artwork.

c. *How does the new knowledge affect an understanding of the piece?*

The new knowledge gained from the reading and observations of the rendering cause me to look at the work within the context of an African American war veteran who possibly used painting as a way to cope with difficulties he was experiencing as a result of the war and combat. The

artist's inclusion in the Harlem Renaissance shows he was not satisfied with creating alone and wanted further experiences in the arts as well as using artwork as another means other than therapy for PTSD. The new knowledge gained causes me to want to know more about the artist and the works he created as well as other influences upon his artwork and style.

Analysis from a Studio Art lens (of 5 rendered pieces)

Piece 1: The 4th Dimension

From a studio art perspective:

a. What did you pay attention to in the researcher's rendering?

I wanted to learn about the researcher's identity as an artist, his technical ability to use materials, why he selected the medium of oil paint, what theme(s) he was introducing through the rendered piece, and what message he was communicating to the viewer. Most of all, I wanted to know the relationship between my questions posed and the researcher's identity within his own culture. I was not thinking about the original piece, as it belongs to the original artist and not the researcher. Both the original artist and Tim reside within their own time period, geographical location, set of values, restrictions within society, and personal communications that arise out of the sum of these parts.

b. What did you pay attention to in the researcher's writing?

I paid attention to elements of the researcher's culture, most notably through selection of materials, use of materials, and decision to create an accurate rendering instead of personal rendition or "version". The researcher relied on precision in technical accuracy, personal feelings and narratives induced by the original piece, and assumed artist demographics and environment as beacons in approximation of the original artist's culture. The researcher interpreted the original piece as communicating some type of message about death and religion/spirituality. Due to this being discovered experientially, I wondered if the felt themes of the original piece acted as the researcher's compass in rendering the piece. Does there exist a "hierarchy" or "ordering principle" in ways the artist decided to communicate his message, such as through the felt experience or through technical use of materials in which the researcher opted for a stance of precision?

c. How does the new knowledge affect an understanding of the piece?

I have unanswered questions about the nature of the original artist's communication, and how it is representative of his culture. An understanding of the artwork, process of its making, and artists' story remain a mystery without the presence of the input of the artist himself. One can only hypothesize based on interpretations from another individual with their own identity and within their own culture and time in history. How accurate and attuned to the original artists' complexity can a retrospective interpretation of someone we never met be? The eyes of analysis in the studio art lens do not look only at the piece of artwork or the original artist's life history, but a compilation of these. The meaning-making of this piece of artwork arises out of the seen, the unseen, and the contours that shape the original artist's life spaces historically. The meaning-making may result in a living narrative authored through questions and continued dialogue,

which is in contrast to interior-oriented psychological interpretations of art as well as interpretations that result in conclusions formulated by an author.

Piece 2: Adelard the Drowned, Master of the Phantom

From a studio art perspective:

a. What did you pay attention to in the researcher's rendering?

I paid attention to the rendering at the same time as listening to the researcher's writings. Both contributed to an understanding of the original artist's culture and message in a circular way. While listening to the writings, I paid attention to placement of the figure on the canvas, where I noticed the rendered figure as more centered in comparison to the original artist, whose figure was hugging the left side. This reminded me of the researcher's process of rendering where she revealed concerns about symmetry within the figure being "too perfect." I also noticed the researcher's choice of contrast, which made the rendered figure appear flatter than the original figure, whose high level of contrast brought a different depth and feeling to the piece. This difference in contrast between the rendering and original piece caused the eyes to be drawn toward different parts of the canvas. The original piece drew my eyes toward the figure's face, the flower in his hair, and his exposed hairy chest. In the rendered piece, my eyes darted around and did not settle on any element. The use of contrast in both pieces appeared to speak different messages of the creators' unique culture. In her creation the researcher resonated feelings of sadness and intimacy as well as speaking about starting with the most difficult parts. I believe the rendering itself may be more a reflection of the researcher than the original artist. However, I

was also caught by the idea of the researcher's feelings and process as inverse to the artist (like a shadow to the sun). For example, the researcher's concern of "I missed the sexuality piece of the puzzle" could be inverse to the original artist's explicit influence of his sexuality in the painting. The researcher's attention, hesitancy, sadness and fears can inform us about some of the "essences" (or shadows) of the original artist. And in a piece of artwork that appears to be used for personal insight, the message I would be looking for would result in less concreteness than a piece of artwork created to communicate specific ideas or knowledge to others.

b. what did you pay attention to in the researcher's writing?

As I was learning about the original artist, it seemed like the message of this piece was meaning-making through personal insight. The use of the art for personal insight was common within the time period of the original artist. Learning that the original artist made this piece before his death is also an important factor to consider when uncovering his culture and message in contrast to the researcher, who did not render this piece at the age of 61-62. This could mean stage of life at time of creation has an influence on the artist's culture and communication.

c. How does the new knowledge affect an understanding of the piece?

I learned that this painting could be communicating multiple messages embedded within the original artist's culture informed by age, homelife, sexual identity, education, peers, where he lived, what time period he lived in, his choice of media, technique and style, and some of his feelings about all of these. Marsden is a vanguard artist and has enough information available to create a hypothesis that doesn't feel as inaccurate or mysterious as outlier artists in this exhibit. I don't know whether I feel sadder or wanting of more intimacy in having others hypothesize

about a person's life or none, as the accuracy of retrospect analyses I believe is always questionable. Identity exists in relationship to objects, people, etc., and just as the original artist existed in relationship to the elements of his culture mentioned above, so do I exist in relationship to this analysis, which has its own loss of accuracy. Unless we are not looking for accuracy but essence/spirit/heart/soul, which like a poem or a sentence can be an assemblage of symbols to hold the multiplicity of meaning that often characterizes the human narrative. What can be gained by estimating the past? What can be gained by looking toward the future? What does it say about the culture of our time, place, this research project, when we look behind us to look forward? What message is that saying? I now know some of the objective and subjective facts about the original artist and what his artmaking meant to him, and I believe that for this piece, feelings (including the renderer's) have accurately translated this artist's possible message as much (or even more than) objective fact alone. When I imagine feelings, what borders do they have? What does time have to do with it? Are feelings timeless? This analysis taught me more about the original artist's possible story than his process or artwork itself.

Piece 3: Untitled (Roses)

From a studio art perspective:

a. What did you pay attention to in the researcher's rendering?

I paid attention to implications of mood and identity of original artist through use of color, composition, and technique. Attention to detail and use of small brushes also informed me of a methodical approach, while also appearing expressive and with a surreal, timeless quality. It is

notable that I initially found myself drawn into the energy and possible communications of the finished artwork rather than the original artist's process of creating.

b. What did you pay attention to in the researcher's writing?

The writing stirred questions concerning the original artist's identity as a self-taught artist in a professional artists' world. The original artist left many of his paintings untitled, created at minimum 38 paintings, and had a reason for a \$30,000 asking price for portrait commissions. This leaves me to wonder what his possible aspirations were, as he was a part of the professional Chicago community of artists in the latter portion of his life. Who was his primary audience? Does the fact of untitled paintings speak to a function of personal insight? Was he aware of the rejection of aesthetic and rise of art and artist as witness of history, author of unfinished and ongoing dialogues of culture? What were the original artist's beliefs toward authorship? I was also left wanting to know more about his immigration story from Greece to the United States, and how his experience of World War II influenced his paintings and communications if at all. Did his status as an immigrant have anything to do with the messages communicated through his artwork?

c. How does the new knowledge affect an understanding of the piece?

I now know that the original artist was self-taught and had the sole desire to become a professional artist. I know that art was a central part of his identity, as his wife was able to financially support him through his endeavors. I do not know the original artist's personal beliefs about the purpose of his art, his inspirations, communications, and any feelings he had about being a part of a professional artist community. Did the original artist's artwork stand out as

similar or discordant with what was familiar in the United States culture and how did that influence the way others in the professional community viewed him? Did he have artistic influences in Greece and how were those influences appropriated into the American culture? Was there a memory or moment that gave him the desire to dedicate his life to becoming a professional artist?

Piece 4: Swing Low

From a studio art perspective:

a. What did you pay attention to in the researcher's rendering?

I paid attention to similarities and differences between the original and rendered piece to learn more about how the researcher's interpretation intersects with the original. I noticed differences in angles (rendered as less sharp and acute), overall tension (rendered as increased amount of sand used leading to greater sense of 'weightiness'), and spacing (rendered as having more space between 'weightiness' of sand and pantyhose). This installation piece is more informative of researcher's style, however the basic elements described in the piece by researcher as angle, tension, and shadow can offer some information about the original artist's relationship toward these physical and dynamic properties made metaphor.

b. What did you pay attention to in the researcher's writing?

I paid attention to the researcher's style in thinking about, creating, and documenting the rendering, which included traditional art language and analysis of the aesthetic dimension first.

The researcher's process involved a shift from outward to inward lens, ending with a view of sculpture as metaphorical/symbolic. The researcher had lingering questions about the original artist's gender, use of color, and possibility of the piece being made with found materials/objects.

c. How does the new knowledge affect an understanding of the piece?

I know that a vanguard artist originally created this piece in Chicago, Illinois in 1943 using nylon mesh and sand. The original artist is an African American female who used found objects in her home to create this piece. She is also a multidisciplinary artist calling herself artist, painter, photographer, dancer, writer, and art educator who teaches at the University of Colorado, Colorado Springs. She has received higher education in sculpture.

The original artist's culture as an African American woman, art educator, and multidisciplinary artist can assist us in beginning to imagine what she may have valued as her message, and how her identity as an artist with influence over her students assisted her in promoting her communications. The fact that this piece was recreated 71 years later in 2014 also brings questions with it. What was it about this piece that stood the test of time? What happened to the piece that caused it to be damaged? In addition to the original artist's extrinsic achievements, I also learned about a powerful intrinsic influence which was the birth of her first child. This was when Nengudi began using pantyhose. Her website states this piece could represent an pendants, legs, a chariot, extra-Christian religious symbol or sexual organs, with the history of slavery also embedded within her art. Nengudi stated that she "manipulates her work as she performs with it." The use of the term "manipulation" juxtaposed with sex, slavery, and African American woman appear to be highly charged and with a specific intention. The dynamic properties of the piece (angle, tension, shadow, weight) could be the metaphorical link

between for the artist's communications demonstrated between her interactions with the art piece and the art piece's response to her manipulations.

I have lingering questions about Nengudi's socioeconomic status in society, who her parents were, what types of relationships she was involved in, and how these contributed to her status as a vanguard artist. I am also interested in how her minority status as an african american female influences her artist identity, including any conflicts experienced within her culture that helped shape her artistic interests and intentions.

Piece 5: The Den

From a studio art perspective:

a. What did you pay attention to in the researcher's rendering?

I paid attention to differences in size and placement of elements in the composition. In the original painting, focus was drawn toward the looming blackness of the fireplace and in the rendering, focus was drawn toward the bear rug. This observed shift in orientation can inform us about differences in cultural stance between the original artist and renderer, including intended communication, influence of artist identity, historical time period, and all the other variables that lie between and within the artist and his/her world. The bear rug was the initial element that drew the renderer toward this painting as documented in her writing. This could imply the bear rug as her "anchor" for communication, with the original painting having the "anchor" as fireplace. This idea of "anchor" could symbolize the individual artist's identity, culture, and communication supported through its emphasis and practical function of orienting the viewer.

I also noticed differences in use of detail, with the renderer appearing to embrace her own “patterns” with a consistency similar to the original artist, despite their overall appearance being different. In terms of contrast I also noticed the renderer embracing her own “pattern” in a similar way to the original artist. This leads me to wonder if this embrace of personal “pattern” in rendering has more to tell us about the original artist’s process or message than the painting’s overall aesthetic quality. The idea of embracing “pattern” has struck me as possibly the most salient element the renderer consciously picked up and replicated in rendering this painting. I want to learn more about this and its implications on what can be learned through process.

b. What did you pay attention to in the researcher’s writing?

I paid attention to the renderer’s unique writing style and reliance on intuition to lead her to solutions in creative problem-solving. The renderer’s intuition led her to connect with texture, pattern, symmetry, and feelings from the past when her identity as an artist was formless (or vulnerable and just beginning to be shaped). The renderer’s writing style was reminiscent of an internal monologue with consistent structure and layers of details (including calendar day, physical location, intentions, actions, thoughts, feelings, problems, solutions, and process).

c. How does the new knowledge affect an understanding of the piece?

I learned that the original artist was a self-taught African American male who incorporated the themes of slavery, American segregation, war, biblical images, and images from childhood into his work. Horace Pippin lost use of his right arm in World War I as part of the Harlem Hellfighters. He was discharged from the military following this injury and continued to experience symptoms of PTSD. Horace was unique because he continued creating art with his

dominant hand despite injury, under the guidance of his left arm. The renderer wondered if Horace used his artmaking process to cope with PTSD and his physical disability, as she found his “pattern” process to be self-soothing. The renderer also equated the themes in Horace’s art work to be a call for justice, equality, and peace. In addition to his participation in WWI, Horace was also considered to be part of the Harlem Renaissance whose stance was to challenge racism.

As an observer of the past, I can hypothesize that Horace’s experiences in WWI as an African American during a time of racial segregation had a great influence on his identity, including how he viewed his own capacity to be an artist and to be human in the face of a historical time period ripe with racial conflict. I wonder how Horace’s relationship with himself and others supported his ability to overcome disability and fueled his passion to be an active participant in his culture and advocate to “justice, equality, and peace.” This is leaving myself as researcher more interested in his story as telling of his communications as an artist than the actual art pieces themselves. The self-soothing component introduced by the renderer also feels to have merit as one side of Horace’s self-hypothesis. Through the original artist’s “anchor” of the black, looming fireplace, I can now ask if this symbol acts as a container for that which Horace was fighting to speak for. Were Horace’s traumas hidden behind something that is assumed to be illuminating, warm, and fiery? Does Horace speak to injustice, inequality, conflict, destruction, and evil through *The Den*? When Horace speaks for himself, is he not also speaking for all of those lost in the fire of war, the fire of racial inequality? In this way, his artwork could be intensely personal while also challenging traditional historical narratives, representing a man who was devoted as much to his inner world as the outer world that transcends the personal.

Analysis from an Art Education lens (of 5 rendered pieces)

Piece 1: The 4th Dimension

From an art education perspective:

a. What did you pay attention to in the researcher's rendering?

From an art education perspective, I paid attention to the cultural aspect of the painting in terms of religious symbols and their representations and/or belief system and how they influence the researcher's styles, concept, and meaning-making. Was it appropriate to express researcher's own belief system, if any, through his own rendering or if any emotions were produced during the rendering process? Did the researcher enjoy creating the art piece and feel comfortable rendering each element without any resistance or resentment?

b. What did you pay attention to in the researcher's writing?

From an art education perspective, I paid attention to if the researcher also noticed the cultural and/or religious context of the painting. Death, grieving, passing of a family member of the outlier artist in the original painting were inferred by the researcher. Also the light protruding from the hourglass was considered as a reference to a cross, God, or a "northern light." The researcher also addresses that the blending of colors in the sky and the transitions from darker to lighter values by repetitive movement of soft brushes offered him a sense of calmness and enjoyment.

c. How does new knowledge affect an understanding of the piece?

Patrick Sullivan is an outlier artist according to the researcher's writing. But there was not much new knowledge about the artist. So I wonder how the artist gained the knowledge and skills to plan it out to apply layer by layer including drying time and reapplying layers (thick/thin). Also, the artist seemed to understand perspectives and composition in his painting. I wonder if Sullivan learned from someone in doing the layering, applying, waiting to get dried, reapplying, measuring and calculating the placement of each object and the perspectives? How much training does it impact? Also, the researcher describes the sense of smell often links with memory, and the odor of the oil paint makes a creative space. I wonder if Sullivan also had such sensory experience that increased, opened up, and influenced his motivation, imagination, and completion/achievement during his art making process.

Piece 2: Adelard the Drowned, Master of the Phantom

From an art education perspective:

a. What did you pay attention to in the researcher's rendering?

The original artwork illustrates some exaggerated features of the person in the painting such as the size of hands. The researcher's rendered piece portrays similar exaggerated hands. In the original art, the intensity of the color red and rough brush strokes bring uncomfortable and/or

unexplainable intense feelings. However, the researcher's rendered piece gives a sense of soft and peaceful feelings through light and smooth layers of brushstrokes with oil paints. Also using a lighter tone offers calmer feelings to it as well. How much art training impacts and challenges skills, knowledge, and/or styles in art making?

b. What did you pay attention to in the researcher's writing?

In the researcher's writing, I paid attention to how the sexual nature was portrayed. After finding out Hartley's sexual identity as gay, I could have a better understanding of his visual description to represent himself; his characteristics, individuality, and sexual identity in his painting. The objects in the shirt pockets, wearing a flower on the upper left ear, and folding hands together bashfully in the rendering made me wonder if those are representative of his sexuality. How would the role of psychology regarding sexual identity in art education have impacted on the artist's process of conceptualizing, making art, styles, techniques, and materials? Also the researcher provides information about the Christian iconography, but I cannot really connect the relation of Christian iconography in the painting. Presumably I may connect with the idea that "these symbolically rich images are constructed in a flattened and self-consciously naïve aesthetic." This style may be simple, structured, conservative, and self-controlled to represent Christian values in the painting.

c. How does the new knowledge affect an understanding of the piece?

The hue, brushstrokes, composition, and contrast are so intense and bold in the original artwork. Knowing the fact that Hartley was befriended and connected to artists such as Kandinsky, Franz

Marc, and Alfred Stieglitz, I wonder how much Hartley was influenced by his environments, his fellow artists' style and concept over his own art training.

Piece 3: Untitled (Roses)

From an art education perspective:

a. What did you pay attention to in the researcher's rendering?

From an art education perspective, I paid attention to the details, depth and precision of each object and reflection on the glass or window in the researcher's rendering. The rendering overall seemed to be expressing a toned down pallet yet more lively to me. The original painting had more vivid and vibrant feelings to it yet static. The detailed description of shadows between each petal of roses, reflection of light on the vase, on the drops of water of the petals, on the necklace and on the earrings looked so realistic. Also the proportion, composition, symmetry, perspectives were well executed. I could sense that the researcher tried to render how she perceived and reflected the original painting. Then I could guess the original artist must be a trained artist due to such accuracy and details of the painting.

b. What did you pay attention to in the researcher's writing?

From an art education perspective, I paid attention to whether the original artist is an outlier artist or a vanguard artist. Surprisingly, Skyllas (the original artist) was a outlier artist who had no formal art training. He was also an immigrant from Greece. In the researcher's writing, Skyllas produced 38 paintings in his life time with the financial support by his wife. Was there a

cultural, medical, and/or psychiatric limitation that he could not support himself or his family? Did he need his full attention and devotion to produce art only? Without any training in art, he was able to gain his knowledge through studying art history and skills from observing the old masters' works. Also, drawing upon commercial illustration and photography might have been able to help him practice and train himself to execute his photo-realistic looking paintings.

c. How does the new knowledge affect an understanding of the piece?

Skyllas was a great artist and I have no doubt about his artistic talent and skills. However, he was not able to sell his art rather he asked high prices as \$30,000 for commissions to paint portraits. Does artist need a special training in finance and marketing to promote and sell one's art besides training in art to be a successful artist? Does art education provide or help students to connect with resources that how to sell work and make funds to support oneself? I believe this is really important and missing parts that art field needs to be more actively involved in creating some financial connections/support for artists.

Piece 4: Swing Low

From an art education perspective:

a. What did you pay attention to in the researcher's rendering?

From an art education perspective, I paid attention to the materials and concept that the researcher (me) may have used in my rendering. Pantyhose and sand are non-traditional art materials. Usually such materials can be found as house goods. So I questioned why I chose the

artwork to render using the unusual materials, what appealed to me to render from the piece, and how the rendering process would have been. Although the rendered piece looks like a contemporary piece, I wonder if its concept or theme may be derived from an early time period, historical events and/or issues, and propaganda such as political and/or religious art or as part of social action.

b. What did you pay attention to in the researcher's writing?

From an art education perspective, I paid attention to Nengudi's cultural identity as an African American female artist, working as an artist from back in the 1960s till now. Also I paid attention to how her art education in the U.S. and Japanese cultural studies in Japan would have impacted her art making process, styles, techniques, and strategies. Knowing her African American and cultural background, and spirituality informed and challenged her art. Nengudi is an multi-interdisciplinary artist who is engaged in visual art (painting, photography, sculpture), performance art, dance, writing, and art education. I wonder how expanding and gaining her knowledges and skills in different genres of art impacted her career as an artist and her creative art making process.

c. How does the new knowledge affect an understanding of the piece?

From an art education perspective, I wonder what would be her motivation and interests to engage in such multiple disciplines in the arts. I wonder if she had to learn different art disciplines in order to make *Swing Low* and meet her creative/expressive needs or if she felt the need of gaining different techniques while she was making or performing her art piece. How does she decide which discipline she will be using to create her art? Does it come naturally,

intuitively, and/or spontaneously or does she need to plan things out as a constructive/well-thought out idea and follow her pre-planned instructions? Does she allow any mistakes and errors as part of her art making process of Swing Low and/or finished product because her art work may seem to suggest requiring fine precision, calculation, balance, and tension.

Piece 5: The Den

From an art education perspective:

a. What did you pay attention to in the researcher's rendering?

From an art education perspective, I paid attention to the researcher's visual interpretation of the original artwork onto her rendering. Symmetry, balance, structure, order, pattern, geometric, organic, arrangement, lighter, softer, and control were the words that came into my mind from her rendering. Additionally, her rendering gives off the feeling of discomfort within the order and refraining from making mistakes. Also, I noticed there is more wall, floor, and door space compared to the original painting. The two leopard patterned chairs, not being too close to the edges of the paper, provide a more inviting and comfortable look. This makes it seem like the researcher has created less tighter elements than the original painting. Also, the mystical yet broader lines to delineate grains of wood creates a sense of being in the woods. It seems as if appreciating an artwork, the active act of looking at the original painting at the museum and her creative space, provide any comfortable, anxious, therapeutic, and motivational experience to the researcher as well as her rendering experience.

b. What did you pay attention to in the researcher's writing?

From an art education perspective, I paid attention to the researcher's creative process and her experience of rendering such as her process of inquiry, looking and finding meaning, and making connections with the surroundings. How her feelings and emotions arise during the process, how she strategizes, organizes, plans out materials and techniques and problem-solves were other elements that I paid attention to. I find the researcher is very attentive to how she prepares the materials, her creative space, and how her physical condition and emotional state affect her creative process. Also I paid attention to Pippen being an African American painter who was part of the Harlem Renaissance where he was surrounded by and may have been influenced by other arts such as literature, art, and music.

c. How does the new knowledge affect an understanding of the piece?

I wonder how his disability due to the combat injury and military experience in the World War I affected him in his creative art making. It would not have been easy to strive and pursue to be an artist with his disability. Also, I wonder if any other emotional, psychological, biological, or physical difficulties might have affected him to feel safe and soothing by practicing repetitions in a constructive and organized manner. It amazes me how he made such accurate lines, shapes, forms, and proportions of each object in the painting. I wonder why the artist did not include shadow in the painting. I had a sense of floating by not adding the shadow for any of the objects. This also made me wonder if it is his conscious act that he purposefully excludes shadow in his other paintings about his memory, injury, etc. I admire the artist's perseverance, dedication, diligence, and desire for creating art with his given circumstances.

Analysis from an Anthropological lens (of 5 rendered pieces)

Piece 1: The Fourth Dimension

From an anthropological perspective:

a. What did you pay attention to in the researcher's rendering?

I paid attention to the function and the context of the rendering. The function of the rendering according to the researcher was to interpret the meaning of the original painting and learn about the original artist's experience and relation to the painting. The function of the rendering was also to participate in a graduate school research study about meaning making in art and how one creates meaning when creating and/or viewing artworks. It would be important to know more about the context of the rendering (who, what, where, and when). The answers to these inquiries would provide more context for the function of the rendering and what purpose it served the researcher. It would also be important to compare the researcher's rendering to the other renderings created during this research to find emerging patterns, differences, and the possible reasons for them.

b. What did you pay attention to in the researcher's writing?

I paid attention to the function that the rendering process served for the researcher and what he discovered during the creation of the rendering. The writing can be viewed as an ethnography, documenting the process of learning about the original artist through observing and engaging in the "ritual" of creating an artwork of his. The researcher appeared to want to be authentic to

recreating the original artists process and attempted to place himself in their experience. It is important to highlight the reason why the researcher chose the original painting and what meaning he had related to it. The writing may have served the researcher in attempting to challenge or support the assumptions he had about the original artist based on viewing and recreating the original painting. The writing demonstrated how the researcher used the rendering process to reflect on his own emotions and thoughts and whether it might parallel the original artist's experience. It would be important to compare the writing of this researcher with the other writings of the research group to find patterns and reasons for the patterns.

c. How does the new knowledge affect an understanding of the piece?

What can now be seen or noticed in the original piece after seeing the writing and rendering, is the function that original piece, *The Fourth Dimension*, might have had for the original artist. Based on the researcher's rendering process and his research, it appears that the original artist may have been contemplating existential thoughts about life and death in this painting, as depicted in its figures and symbols. The function of the original piece may have been for the artist to express and contemplate existential thoughts, which compare to religious and spiritual artworks created by most cultures. It would be important to know the context of the creation of the original artwork (who, what, where, when). It would be important to know more about the function of the original painting in the LACMA exhibition and how it compares to the other artworks displayed in the exhibit. It would also be important to compare the original art piece to the others chosen for this research project.

Piece 2: Adelard the Drowned, Master of the Phantom

From an anthropological perspective:

a. What did you pay attention to in the researcher's rendering?

I paid attention to the context of its creation such as where and when it was made, where the art materials were acquired, what periods of time it was worked on, and the socio-political climate at the time of its creation. It would be important to compare the rendering to the other group members' renderings of their chosen pieces to find patterns and differences that emerge and the possible reasons for them. It would be important to highlight the function of the rendering for the researcher. The rendering was created for a graduate research study focusing on meaning making in art. For the researcher, the purpose of creating the rendering was to place herself in the artist's position as much as possible to learn more about the meaning that this painting may have had for the original artist.

b. What did you pay attention to in the researcher's writing?

I paid attention to the elements in the writing that highlight the researcher's experience of creating the rendering, such as self-awareness of emotions that arose during its creation, comparing her rendering to the original painting, and her thoughts and beliefs about the original artist. It would be important to review the writing as if it were an ethnography, documenting the researcher's experience during the creation of the rendering and her experience of learning about the original artist. It would be important to reflect on the reason for the researcher choosing this piece from the exhibition to render and how that may have related to her meaning of the process. The function of the writing for the researcher appears to be to document and express her

experiences in text to be reviewed later in the study. It would be important to compare her writing to the other researchers in the group to look for patterns or differences that may emerge and their possible reasons.

c. How does the new knowledge affect an understanding of the piece?

What can now be seen or noticed in the original piece, *Adelard the Drowned, Master of the Phantom* is the function that the painting may have had for the original artist. The painting may have been created to commemorate a deceased companion of the artist who died at sea. This process of commemorating the deceased can be compared to the grieving rituals used in various cultures, specifically creating portraits of the deceased. The painting also reflects the artists sexual orientation and the lack of acceptance during the socio-political climate of the period. It would be important to know more about the context of the creation of the painting (who, what, where and when). It would also be important to know why this painting was included in the LACMA exhibition and to compare it to the other artworks in the exhibition.

Piece 3: Untitled (Roses)

From an anthropological perspective:

a. What did you pay attention to in the researcher's rendering?

I paid attention to the function and the context of the rendering. It would be important to know the context of the renderings creation (who was present, where was it made, when was it made, what materials were used, etc.). The function of the rendering was to learn about meaning

making in art through a graduate school study. The function was also to have the researcher choose an art piece from the LACMA exhibition intuitively and render the art piece to learn more about the artist through recreating their art making process. It would be important to compare the rendering to the other renderings created for this research study to find emerging patterns and the reasons for the patterns.

b. What did you pay attention to in the researcher's writing?

I paid attention to the function of the writing, which was to document and reflect on the rendering process and the process of learning about the original artist. This parallels the participant observer method of study facilitated by anthropologists. The poetry used to describe the rendering process is similar to the utilization of ethnopoetics in anthropology. The text states how the researcher was identifying with the original artist in various ways such as how neither title their artwork and how they were both self-taught artists who have never sold an art piece. By identifying with the original artist, the researcher may have been making meaning of the choice of this art piece in the museum and the art making process. It would be important to note that the researcher found that her rendering process was similar to the original artists where she was working with tiny strokes to create a depth of color. It would be important to know the answers to the questions that the researcher included in the text to understand the context and function of the rendering process more fully. It would also be important to compare the researchers writing to the writing of the other research participants to find patterns and reasons for the patterns.

c. How does the new knowledge affect an understanding of the piece?

What can now be seen or noticed in the original piece after seeing the writing and rendering, is the symbolism that may be related to other still life paintings and their European cultural context. The original artist appeared to be inspired by the “old masters” of Western art history and by commercial illustration and photography. It would be important to know the function of the painting for the original artist, since it had a high price and was not sold during his lifetime. It would be important to know the context of the creation of the original painting (who, what, when, where). According to the researcher, the original artist created his own tiny brushes to execute his distinct style in his painting. It would be important to know how the original painting became part of the LACMA exhibition and how it compares to the other artworks exhibited in the exhibition.

Piece 4: Swing Low

From an anthropological perspective:

a. What did you pay attention to in the researcher’s rendering?

What was important to know about the rendering is the context of its creation, the function of the rendering, and how it compares to the other renderings in this study. It would be important to know who was present during its creation, where it was created, and the timeline of its creation. The materials for the rendering (the panty hose and the sand) were acquired through active searching; the panty hose were acquired after visiting several stores and the sand was gathered by traveling to the beach. The collection of these materials may have added some meaning to the rendering for the researcher. The researcher needed to create a structure to hold the rendering

similarly to the original sculpture. The function of the rendering was to collect data about meaning making in this research project and for the researcher to experience their own meaning making through the process of rendering an original artwork. It would be important to compare this rendering to the other renderings created in this project to find patterns and the causes of the patterns.

b. What did you pay attention to in the researcher's writing?

What is important to know about the writing is the meaning that the writer gained in the creation of the rendering and in learning about the original artist. The researcher described first seeing the original artwork in the exhibition and how the formal elements of the sculpture influenced her choice of the piece for the rendering. The researcher also described how she wanted to remain as authentic to the original piece as possible in her rendering. The writing reflects the questions and assumptions that the researcher had about the original artist based on the original artwork and the rendering process. The researcher connected the sculpture to the individuality of each human being, creating personal meaning of the sculpture. The function of the writing was to document the process of the creation of the rendering, the data collected during the making of the rendering, and learning about the original artist. It would be important to compare the researcher's writing with the other researcher's writings to find patterns and the causes of the patterns.

c. How does the new knowledge affect an understanding of the piece?

After looking at the rendering and the writing, what can now be seen about the original piece of artwork is the function that the piece had for the original artist. The use of pantyhose by the artist

after the birth of her first child was to reflect strength, pliability, elasticity, and restraint; the sculpture appears to reflect fertility and childrearing. The title of the artwork reflects the history of slavery in the U.S., including the song *Swing Low, Sweet Chariot*, connecting to the culture of the original artist. The location of where the sculpture is installed is significant, as is the recreation of the sculpture in different decades and locations. It would be important to know the function of the piece in the exhibition and why it was chosen to be included. It would be important to know the context of the creation of the sculpture (who, what, when and where). The original piece can be compared to other culture's representations of fertility and childrearing. It can also be compared to the other artworks chosen for the LACMA art exhibition.

Piece 5: The Den

From an anthropological perspective:

a. *What did you pay attention to in the researcher's rendering?*

I paid attention to the function and the context of the rendering. According to the researcher, the function of the rendering was to create meaning, interpret the meaning of the original painting and learn about the original artist's relation to the painting. The function of the rendering was also to participate in a graduate school research study about meaning making in art and how one creates meaning when creating and/or viewing artworks. The context of the creation of the rendering is important; the researcher stated wanting to create a sacred space for the rendering process, which included a semi-isolated working space and playing music while creating. The researcher used a new canvas, new oil paints, new solvents and pre-owned paint brushes for the

rendering. The rendering was created over a series of 9 painting sessions over an approximately month long time span. It would also be important to compare the researcher's rendering to the other renderings created during this research to find emerging patterns, differences, and the possible reasons for them.

b. What did you pay attention to in the researcher's writing?

I paid attention to the function that the rendering process served for the researcher and what she discovered during the creation of the rendering. According to the writing, the researcher appeared to struggle with ownership of the rendering. The image, the composition and the color choices were all of the original artist but the creation of the rendering and the differences found in the rendering from the original makes the two pieces related but different. It is also important how the researcher chose the original artwork, stating that it reminded her of artwork she created before receiving an art education. It is also important to highlight the connections that the researcher made with the original authors story with her own life story and art making process, adding meaning to the process. The writing demonstrated how the researcher used the rendering process to reflect on her own emotions and thoughts related to the creation of the rendering, possibly related to her being an art therapist. It would be important to compare the writing of this researcher with the other writings of the research group to find patterns and reasons for the patterns.

c. How does the new knowledge affect an understanding of the piece?

What can now be seen or noticed in the original piece after seeing the writing and rendering, is the function that original piece, *The Den*, might have had for the original artist. Based on the

researcher's rendering process and her research, it appears that the original artist may have used the painting for physical rehabilitation to increase the strength in his injured right arm or to possibly relieve anxiety related to past trauma. The original artist may have also created *The Den* for an art exhibition because later in his life, his artworks were being exhibited and sold. It would be important to know more about the context of the original paintings creation. Based on research, the painting was created during a time of segregation in the U.S. and during the Harlem Renaissance; it would be important to highlight the culture and community related to this period in history. It would be important to know more about the function of the original painting in the LACMA exhibition and how it compares to the other artworks displayed in the exhibit.

Table 2 (below) summarizes and organizes the findings of meaning making from each lens about each researcher's process.

Table 2: Findings from Each Lens

	Art Therapy	Art History	Studio Art	Art Education	Anthropology
Piece 1 The 4th Dimension	Artist's ability to use work as a transformational process for unsettling, existential questions and/or for sublimating grief. (Humanistic, psychodynamic)	How the artwork came to be noteworthy; recognized as an important work of art. How the artist's experience influenced the aesthetic and technical style of the work	Rendering symbolizes researcher's culture. Lack of identifiers made it difficult to learn about original artist's context. Researcher used their own impressions about original aesthetic product to connect with original artist's cultural self. Meaning can be found through questioning	How do cultural representations such as religious symbolism and beliefs influence artist style, concept, and meaning-making? How much does training impact?	Function, context, and comparison of the rendering and the original artwork. Meaning-making for the researcher. Existential ideas about death and the afterlife
Piece 2 Adelard the Drowned	Parallel emotional experience has implications for creative process as source of empathy and compassion. Contemporary systemic art therapy models: using art to visualize alternate social spheres and test out new realities (acceptance of homosexual identity)	Artist's experience, technical knowledge, and its influence on the aesthetic of the work. Context in which the artwork was created: the date, place and duration	Notice similarities & differences between original/rendered to understand influence of reader's culture. Objective aesthetic to subjective personal and context-specific social influences. Feelings as source of understanding (i.e., transcends the context we don't have)	How does art training contribute to artist skills and knowledge? How does the role of psychology in art education impact artist process of creating, styles, techniques, and materials? How does environment, peer artists, and art masters influence the artist's style over art training?	Function, context, and comparison of the rendering and the original artwork. Meaning-making for the researcher. Grieving rituals and commemorating the dead
Piece 3 Untitled (Roses)	Ego and Jungian psychology: art as a way to negotiate and interpret conflicts. Researcher and original artist may have used art process to work through their feelings about the professional art world and their place (or lack thereof) within it	Exclusion of date on a piece impacts the ability to derive meaning due to lack of contextual data. Style of the work gives little context about the period it was created, allowing for a wide range of interpretations by viewers of the artwork	Questions concerning motivation of self-taught artist (place in artistic community, identity, message, influence, and authorship)	How does art training contribute to artist skills and knowledge? How do cultural, medical, and/or psychiatric issues impact creativity? Need of finance and marketing training in art education to allow artist to promote and financially support themselves	Function, context, and comparison of the original artwork and the rendering. Meaning-making for the researcher. Ethnopoetry. Symbolism in art (specifically European culture). Reproduction of images
Piece 4 Swing Low	Humanistic principle of the "here and now": personal and cultural implications of piece show artist's practice as self-expression and discovery; (systems or structural model). Artist's culture shaping and informing personal identity → art product and process as effective means of engaging in cultural dialogue	Cultural context of artist and inner congruence of that experience as it aligns with the artist's work. Selection of materials by artist to convey their experience. Material connotations given by the viewer. Viewer's culture contributes biases and beliefs in the viewing and deriving meaning from art object	Notice similarities & differences between original/rendered to understand influence of reader's culture. Dynamic properties as metaphorical link to artist communications. (Rejection of aesthetic, professionalization, avant-garde impulse to eliminate institutional autonomy, art as social phenomenon)	How does art training contribute to artist skills and knowledge?	Function, context, and comparison of the rendering and the original artwork. Meaning-making for the researcher. Fertility, childbirth, and maternity. African American history in the U.S.
Piece 5 The Den	New knowledge gives insight into vulnerabilities and culture of original artist, which may shed light on his function of creating artwork → art process could have been part of a physical and mental healing for the artist. (perseveration, patterns, repetition, self-soothing, anxiety reduction, art as therapy, rehabilitation, fantasy space)	Artist's experience and context: time, location, duration, the work was created. Diagnosis culture and its relationship to artmaking. Influences of other artist's on the original artist, and the visual representations and subject matter the artist chooses to depict. Artist's culture and its influence on the visual product	Where focus is drawn in art piece. "Anchor" (product-oriented) as symbol for identity, culture, communications, and function of orienting viewer. "Pattern" (process-oriented) as elements of art process. What part of "pattern" is personal vs. technical?	How does art training contribute to artist skills and knowledge?	Function, context and comparison of the rendering and the original artwork. Meaning-making for the researcher. War, segregation, and the Harlem Renaissance. Use of art making as physical rehabilitation

8. Discussion of Emergent Findings

The analysis was conducted by reviewing the writings of each researcher and meeting in a focus group to discuss the emergent themes that were identified by each of the lenses (Art Therapy, Art History, Studio Art, Art Education and Anthropology). The decision to review data by lens was made to parallel the process that was conducted when reviewing the renderings. The focus group created charts for each of the lenses, compiling the emergent findings from the lenses that informed meaning making. The findings are presented in the following three sections: A - a summary of the ways in which each of the non art therapy disciplines informed the overall understanding of each piece of art, B - similarities and differences between findings from each lens, C - implications for the discipline of art therapy.

A - Summary of the ways in which each of the non art therapy disciplines informed the overall understanding of each piece of art

Emergent findings from an Art Therapy lens

Upon reviewing the analyses of artwork from an art therapy lens, a number of themes emerged. The art therapy researcher seemed interested in the artist's (both the original and the renderer's) motivation for making the piece and personal interpretation of it (though this information was not always known). The art therapy lens focused on what purpose the piece served for the whole human (emotionally, physically, spiritually, in terms of identity, culture and communication). Some more specific themes that emerged include: conveyed feeling of the

work, soothing aspect of the process, parallel process between original artist and renderer, implications for identity and culture, and an interest in placing the work in fantasy or reality.

Many of these themes are reflected in the literature either directly or indirectly. For example, the potential of the art process to act as a tool for self-soothing came up many times throughout the analyses. This phenomenon may be tied to Kramer's idea that the therapeutic value of art lies in the act of the creative process itself rather than the insight gained from it (art as therapy). The idea that the original artists may have used the art process as a way to transform, work through or better understand difficult feelings also came up continually throughout analyses. This idea is reflected in multiple ways throughout the literature, notably in Kramer's exploration of art as a tool for sublimation and Naumburg's adaptation of the concept of transference between the patient and the artwork. These examples emanate from the psychodynamic schools of thought in the art therapy field.

However, many of the analyses seemed to reflect more humanistic perspectives. The art therapy analysis often understood/approached the work as a function of identity exploration, self-discovery and self-expression. The value of the creative process as a means of accessing new aspects of self is reflected in the humanistic literature, which understands art as a tool to foster connection to self and others and deepen personal awareness. Furthermore, the theme of parallel process that came up in the analyses may also be understood through the humanistic lens, since many therapist's who identify with this approach emphasize the importance of the therapist's own art practice and artist identity as an essential tool for understanding the client.

Lastly, the third wave approaches were reflected in the social and cultural considerations that emerged throughout the analyses. The artist's personal culture and cultural context (gender, age, time period they lived, ethnicity, nationality, religion, sexuality, ability, disability, interests,

hobbies, relationships) were often used as information to better understand their work and the purpose it may have served for them and/or their community. These considerations may be understood in relation to the systems approach to art therapy, which broadens focus from the individual to the larger system they are a part of.

Emergent findings from an Art History lens

A review of the analyses of artwork from an Art History lens provides two primary emergent themes that provide a backbone in which to approach meaning making in artwork. The first theme that emerged was the context of the creation of the artwork. The second emergent theme was looking at the formal elements of the artwork. The ingredients that provided the core of context of the work included time period the work was created in, art movements of that time period, geographic location and culture of the location, culture of the artist, the experience of the artist, influences on the artist, and training of the artist. An important side note in the consideration of context is an examination of how the artwork came to prominence, and what the circumstances were that promoted the recognition of the artwork and artist. The areas of importance when examining formal elements of the work include content, style, color, linework, light source/shadows, composition, medium and the methods of communication, accuracy intentionality as it pertains to training influences meaning making in the artwork.

From a contextual standpoint the impact that the culture of the artist, the experience of the artist, influences on the artist, and training of the artist has had on the ability to create meaning from the artwork is reflected in the literature by Henri and Craven. Robert Henri stated that meaning was dependent upon the experiences of the artist as well as the technical ability of

the artist to present those experiences to the viewer. Henri is essentially stating how context, the artist experience, and formal elements, the artist's technical ability to present those experiences are how meaning is derived. This sentiment appears to echo Thomas Craven's writings in which he expressed the importance of new life experiences on the artist in creating original work, as well as the reliance of techniques learned. The writings of Lawrence Alloway also point to the importance of context of the work by stating how the meaning made from the artwork should be representative of current society as well as considering the artist's intentions.

The importance of time period and location the artwork was created in became very apparent during the research analysis when an artwork had no date created. The lack of ability to determine cultural and social events during the creation time resulted in a fall back to formal elements and understanding of art movements of the time periods in an effort to decipher meaning through the work. The literature supports this idea with statements from Jerry Saltz who suggests artwork has a strength based in social context of the time and that older work can be resistant of reevaluation in the current social climate.

The formal elements of the work appeared to be a secondary method in which to evaluate meaning in the artwork. Through the literature one can reverse engineer the statements of Reinhardt who sought to strip meaning in artwork by having the work be devoid of form, texture, color, movement, symbol, and subject. By his statements, Reinhardt gives significance to these aspects of form in which meaning can be made from the visual product.

Emergent findings from a Studio Art Lens

Within analyses from a studio arts lens there were primarily four clusters that the researcher relied on. The four clusters can be named *communication*, *comparing original and rendered pieces*, *identity of the artist*, and the *formal elements/aesthetic dimension*. These four clusters contributed to identification of a focal point, or “anchor.” This “anchor” was identified as influencing the viewing experience of art pieces. These four clusters in conjunction with the “anchor” were also found to be inseparable from cultural elements and the artist’s process of making the piece.

The *communication* cluster included: the original artist’s intended communication through the piece, potential communication as living dialogue, the presence of feelings indicating a psychological dimension, personal and private aspects, whether there was an audience for the work and its implications, ownership and authorship of the piece, the idea that the piece can have multiple meanings, and a symbolic/metaphorical dimension.

In the cluster of *comparing the original and rendered pieces*, contributing elements included: relying on the renderer’s artistic process and aesthetic style, and use of the past (i.e., original artist’s piece and surviving information about the original artist available through public access) to understand the present and future (i.e., influence of renderer on meaning-making and implications of the research project).

The *identity of the artist* cluster included: surviving information about the original artist, assumed, implied or documented cultural elements, conflicts, opportunity and means to function as an artist, and the original artist’s relationship to professional artists and communities.

The *formal elements/aesthetic dimension* cluster focusing on the art piece itself included: artist materials, artist techniques, composition, placement of elements in the art piece, use of color, implied mood, and conveyed feelings.

In addition to use of the four clusters and “anchor,” dialogue concerning the definition, relevance and potential influence of *accuracy* was identified as a common thread throughout all five analyses. Contributing themes to dialogue about accuracy included: an historical dimension of past and future, and the comparison of feelings (including intuition and “essence”) vs. historical facts. Dialogue about accuracy as a source of understanding meaning was unresolved and identified by the researcher to be a notable conclusion.

In simplest terms, communication, comparison, identity, aesthetic, and accuracy were found to be the most prominent and consistent influences relied on by the researcher. This cluster of themes framed as the point of departure in analysis indicates an attempt to differentiate that which is not disparate in nature. This complication speaks to Theodor Adorno’s paradox of autonomy, where “a significant work of art simultaneously resists incorporation with the fabric of culture from which it emerges, and itself is part of that very fabric.” This paradox does not only refer to the rendered and original *work of art* itself, but also its *creator* and *viewer*. In our case this includes the researcher, the researcher’s writings, and any form of factual or imagined documentation about the original artists’ life and work. Viewing this further, the researcher can be identified as representing the work of art, creator, and viewer, whereas the original artist can only be representative of the work of art. This is an illumination of how the subject matter of this research study as retrospective limits the researcher’s ability to discern mechanisms of meaning-making associated with the original artist. However, what can be revealed by the researcher’s process is an example of “narrative strategies of the self.” From a relational lens, meaning-making can be understood as formed through appropriation of elements from other identities (i.e., original artist’s identity appropriated through researcher’s process) structured and

understood through stories (research project) composed of (researcher's) personal and cultural elements.

Emergent findings from an Art Education Lens

From the perspective of art education, data is analyzed through the lens of whether the artist is formally trained or self-taught. The concept of formally taught or self-taught is used to look deeper in the original pieces and renders' pieces. Hence, we investigate the creative process, experience, culture and multiculturalism, and learning and training through this lens. Formally-taught is when the artist has formal training in an accredited art academy/institution, and self-taught is when the artist has self-training through observing and/or absorbing master/peers/artist's artwork and techniques.

First, creative art making process is important because it allows the artist to think, see, experiment, experience, learn, apply. Even happy accident in creative process can be helpful in learning, accepting and taking mistakes into a more creative and innovative solution. In the creative art making process, Eisner (1987) believes education includes learning to see, to understand, to judge, and to create. The formally-trained artist may have a more enhanced creative process of preparing, planning, and choosing and applying the materials, styles, and techniques. When comparing the original to the rendered piece, aesthetic elements and accuracy of details were carefully examined in regards to its process and strategy of doing the layering, applying, waiting to get dried, reapplying, measuring and calculating the placement of each object and the perspectives in art making. Additionally, artist's ability and disability play a significant role in creative learning and its art making process. Also, the influence of

environments such as trends and practice/training with peers, artists, and masters play another significant role in the creative art making process and product.

Second, experience holds a significant part. One's will and motivation to learn, whether formally taught or self-taught, will lead to new findings, discovery and rediscovery from the experience and guide to clarify the unknown and unsure information. For instance, sensory experiences such as smell, tactile feelings of materials and space may provide a rich context. Experience is unlimited and open to anyone who is willing to learn and experiment.

Third, culture is a broader theme which includes ethnicity, gender, religion, spirituality, socio-economic status, education among other elements. Culture is a vehicle to go deeper with understanding art and what it represents. Culture is also a big component of artist's meaning making thru their art making. Knowing Nengudi is an African American woman helped me to learn and understand her themes of slavery and spirituality in her piece. Culture also helps understand the symbolic meaning of art, connect individuals/people/groups, and communicate with others and self. Learning about one's own culture provides a sense of identity, roots, and self-understanding. Moreover, knowing your own culture helps to understand other cultures better in learning multiculturalism in art education. Learning about other cultures helps to stretch the mind, to think outside of the box, to stimulate curiosity, to develop imagination and to reduce prejudice (Hanna, 1994). Art education educates us to treat art appropriately when taking art out of its cultural context. If we don't treat appropriately, the person or groups from that culture may feel disrespected or hurt (Hanna, 1994).

Some findings address accessibility to resources and funding challenges that artists face. Art education might have to support and provide artists networking resources to better promote and market their artworks. Meaningfully integrated art education will provide artists multiple

opportunities to find new ways of viewing and appreciating of their interaction around them and within the world and help problem solving (Damasio, 2003, as cited in Gullatt, 2008). Miraglia and Smilan (2009) state that “without creative thinkers, society and culture may suffer, leaving a dangerous gap in society between those who lead and are capable of identifying and addressing challenges, and those who lead and those who blindly follow the status quo” (p. 40).

Emergent findings from an Anthropology Lens

When conducting an investigation using an anthropological lens, it is important to investigate the context of the subject of study, the writings of the researcher (ethnography), and use comparison. According to Sanjek, the combination of contextualization, comparison and ethnography in anthropological research “in, in essence, the way in which sociocultural anthropology works as a discipline to explain and interpret human cultures and social life” (p. 59, 2014). In this research project, the subject of study was meaning making through the process of choosing an original artwork from the LACMA exhibition, rendering that art piece, researching the original artist/artwork, and writing about the entire process. The focus on the research process was to look at how meaning was made for each of the researchers engaging in this process. The function of this process and the artworks created were taken into consideration to provide information about the intention behind the acts. The context of the process includes multiple factors that can affect the process and the outcome of the subject. Contextual information includes who made the artwork, who was present during the creation, what was the final product, where were the materials acquired, how long did it take to create, and the socio-political climate of the time of its creation. All of these and other cultural factors must be taken

into consideration to understand the process more deeply. The ethnography or the writing of each of the researchers about the process was the most important source of information. With this lens, it is assumed that the researchers were playing the role of “participant observer” when engaging in the rendering of the artworks and documenting and reflecting on their experience of the process through writing. When looking at the writings of each researcher, it was important to focus on the context of the process, the function of the artmaking, and how meaning was made for the researcher and the original artist. The factors that were least important were looking at the artworks themselves and the emotions related to this process. After gaining and documenting all of this information, comparing the process to the others in this research project was conducted to find patterns that may illuminate information about meaning making in art making. This comparison was based on information found in each of the researchers writings and in the anthropological data analysis of each researchers process. Some of the meaning making patterns discovered were that all of the researchers made assumptions or had questions about the original artist when creating the rendering, reasons for choosing the original artwork was different for each researcher (possibly related to individual meaning making processes), none of the renderings looked exactly like the original artwork, and all of the researchers aimed to have a similar art making process to the original artist to learn more about their experience. Also, part of comparison for analysis is connecting each of the processes with other similar cultural processes. For example, with *Adelard the Drowned Master of Phantom*, it would be important to look at art making in other cultures used during grieving processes and/or to commemorate the deceased. A question that came up during this research was, do other cultures use a similar process of individuals putting themselves in other individuals circumstances to learn more about them? It

would be important to investigate this further to create further conclusions about how humans create meaning.

Overall, when using the anthropological lens it is important to consider who is doing the interpretation of cultural processes and what power dynamics overlook these interpretations. We must be critical about who is conducting the investigation, the purpose of the investigation, and what biases, assumptions or beliefs may be preventing them from fully understanding another culture. Clifford argued that ethnographic study “undermines overly transparent modes of authority, and it draws attention to the historical predicament of ethnography, the fact that it is always caught up in the invention, not the representation, of cultures” (p. 2, 1986). This lens is not completely open to multiple interpretations as of yet, but there are many who are advocating for anthropology to become more subjective in their presentation of findings and their investigative process.

B - Similarities and differences between findings from each lens

In this section, the researchers look specifically at similarities and differences across lenses (Art Therapy, Art History, Studio Art, Art Education, and Anthropology) and how each lens perceives the meaning-making process in viewing and making art. The researchers conducted this comparison process during a focus group meeting where each researcher represented their lens, presented emergent findings from **Section A**, and created a chart to connect themes across lenses. Photos of the charts can be found on page 9. During this process emergent themes were identified across lenses. There were themes shared among some but not all lenses, and themes unique to each individually. Emergent themes identified through this

comparison process include: *context, culture, communication, formal elements, accuracy, and comparison*. The researchers extrapolate on the individual components of each theme in the body of this section.

Context

The addition of contextual information regarding the original artist and artwork served to negate and/or affirm impressions made during the rendering process. The language of “context” seemed particularly significant for the lenses of art history and anthropology. In art history, contextual information was gathered and examined in retrospect to the artist’s life and work. Art history valued time period, geographic location, artist’s training, and how the artist and their work rose to prominence as essential information for understanding the artwork. Anthropology examined context to better understand the environment and participants in the subject being studied. The context in anthropology included who participated, what was used during the process, where the process took place, how long the process took to complete, and the time period. Studio art, art therapy and art education lenses utilized the word “culture” to discuss this contextual information.

Culture

Evidence for the emergent theme of *culture* was found across all five lenses, though definition and elements of focus differed across each. Art therapy took into consideration the unique, personal culture of the artist creating the work and their positionality in relation to their culture of origin. Art history valued culture as influential on the artist’s communication through art movements, sociopolitical influences, geographical influences, artist training, and new artist experiences as they contribute to originality. Studio art understood culture as personal factors influenced through relational aspects that form artist identity. Personal factors included

demographics, conflicts, and any factual or assumed information available about the original artist. Relational aspects included the influence of personal aspects on opportunity and means to function as an artist, as well as the artist's relationship with other professional artists and communities. Art education's view on culture encompassed artist demographics (ethnicity, gender, spirituality/religion, socioeconomic status), artist's experience (sensory aspects), artist's cultural identity (including symbols), and influences on the artist's meaning-making within their work (including peers and trends in artmaking). Multiculturalism in art education emphasized respecting others appropriately when taking art out of its cultural context. Anthropology studied cultural practices and processes as part of its larger study of cultures. It utilized cross-cultural comparison of symbols, practices, and rituals from an objective standpoint to better understand humanity.

Communication

Evidence for the emergent theme of *communication* was found across all four out of the five lenses. Art history asked questions of who, what, and where to learn about the artist's ability to communicate through formal elements. Studio art asked questions of who, what, where, and why in order to learn how the artist's intention, conveyed feeling, ownership and audience influenced the meaning of an artwork. Art education asked questions about who, what, and where to learn how the artist, their training, affiliations, and audience influenced their ability to communicate a message through their work. Art therapy focused on the potential of the work to serve as a tool to provide insight into the internal landscape of the artist. Anthropology was unique in that it was the only lens that did not consider the personal communicative power of the artwork. In anthropology, the writing of the researcher (the ethnographer) provides information needed for interpretation, not the artwork.

Formal Elements

Evidence for the emergent theme of *formal elements* (color, linework, medium, technique, composition, subject matter, etc.) was found across four out of five lenses. Art therapy discussed formal elements in relation to their significance in conveying feeling and communicating something about the artist's experience or intention. Art History understood formal elements as a tool to represent experiences, as an intention informed by technical accuracy (related to training), and as a source of comparison between rendered and original piece. Studio art focused on the ways formal elements influence viewing experience through focal points (implying mood, conveying feelings, symbolic/metaphorical) that are inseparable from the artist's culture and process. Formal elements were also viewed as a source of comparison between rendered and original pieces for purposes of delineating the original artist's and renderer's culture in the studio art, art history and art education lenses. Art education examined formal elements in relation to the impact of training when addressing the artists' use of technique, skill, knowledge, medium, line, shape, form, color, texture, pattern, light/shadow, and composition. Anthropology did not take into consideration the formal elements of art works analyzed and instead focused more on their function and process of creation.

Accuracy

Evidence for the emergent theme of *accuracy* was found across three out of the five lenses. The manner in which the lenses defined accuracy contained subtle differences unique to the prescribed lens. Art History relied on embedded cultural factors within an historical context to assess artist accuracy, which was defined as the artist's ability to intentionally use their training to communicate through formal elements. Art History also assessed accuracy in interpretation through the use of historical context of art movements of the period and formal

elements to understand a piece of art. When factors of historical context were missing, the researcher relied on formal elements to establish assumptions based on the intentions of the artist to represent subject matter realistically or not. The Studio Art lens assessed accuracy through two separate sources identified as feelings (including intuition, “essence”) and historical facts. The Art Education lens focused on accuracy as it relates to the artist’s accessibility to and use of resources, funding, marketing, networking, and the artist’s own creative process. The Anthropology and Art Therapy lenses considered accuracy less when analyzing meaning making in art.

Comparison

Evidence for the emergent theme of *comparison* was found across all of the five lenses. This theme is unique in that it did not emerge from the data but rather came out of the research process. The Art Therapy lens used comparison to better understand how the art process serves as a way of knowing (source of insight) by comparing the researcher’s experience of the creative process with that of the original artist. Art History utilized comparison of formal elements between the original and rendered piece in order to understand the historical context, with both working together to increase the validity of interpretation. Studio Art used comparison of formal elements to understand differences between the original artist and renderer’s cultural context in the form of personal and relational aspects of identity. The paradox of autonomy, understood as the inextricable relationship between self and culture, brings up questions regarding Studio Art’s assessment of meaning-making. Art Education used comparison of formal elements as a tool to better understand the training and background of the artist and how training may affect their ability to bring ideas to fruition or successfully communicate a message. Anthropology used comparison of objective cultural elements to make meaning through pattern identification. The

anthropology lens applied this method of cross-cultural comparison through contextual questions of *who* (made the artwork, was present during its making), *when* (was the artwork made), *where* (was the artwork made, did materials come from), and *how* (long did it take to create the artwork). The researcher operated under the assumption that these elements provide a reflection of objective experience, and that analyses of writings (ethnographies) were the most valued source of objective information. Comparison was used as a strategy to test the accuracy of initial impressions gained from the art process prior to researchers gaining knowledge of the original artist.

These emergent themes of *context, communication, culture, formal elements, accuracy,* and *comparison* across the five lenses confirm that despite use of exclusive terminology and language to emphasize factors most valued in their subject of study, similarities exist in content of focus and use of analytical methods to make meaning. With an understanding of the essential questions, observations, and conclusions that make up each theme, the art therapist can approach client artwork with enriching perspectives of meaning-making. This finding is demonstrated through the researchers' disciplined exploration of adjacent creative and culture-centric disciplines, which displayed an inherent ability to increase an understanding of and respect toward the artmaking process, aesthetic product, and cultural context of both creator and viewer.

C - Implications for the discipline of art therapy

In this section, the researchers discuss implications for the discipline of art therapy based on findings across all lenses. Researchers came up with a number of conceptual takeaways and organized them into two groups: *micro* and *macro*. Themes identified in the *micro* category were

grouped together due to their focus on the actual practice of art therapy, in contrast to themes identified in the *macro* category that focused more on the greater, collective implications for the field as a whole.

Micro Considerations

Anthropology

The *micro* considerations included implications regarding ways of looking at and understanding artwork informed by each discipline. For example, the use of comparison as a tool for understanding and integrating contextual information in anthropology could be applicable to art therapy work. While art therapist's may already naturally employ this strategy (ie. comparing a client's current work to their previous work in order to illuminate or identify change), they may be less likely name it or have an awareness of this analytic mode as a strategy. Perhaps something can be learned from anthropology's treatment of comparison as an imperative and valid strategy for expanding understanding. This lack of awareness on part of the art therapist may be due to an idea of comparison as holding negative connotations within the field, given art therapy's implicit emphasis on process over product and promotion of individual expression. Drawing on the use of comparison in anthropology could inspire an increase in positive associations with this analytical strategy, creating room for more expansive and less rigid views about what therapeutic techniques are helpful in art therapy work.

Studio Art

The discipline of studio art appears to have implications regarding its conceptual focus. The Studio Art researcher focused on the means and methods in which artists write about their work, including how this type of writing contributes to meaning of the self (including identity) within a sociocultural context. While the Art Therapy domain already places focus on client

interpretation of the work, the practice of writing about the work to engage in a more thorough process of discovery and illumination of potential conceptualizations is a significant strategy that could be taken from the Studio Art lens. This idea may be connected to the humanistic concept of narrative art therapy, where the art process is used as a metaphoric landscape with which to re-author one's story, therefore shifting the way the story/memory/experience is processed and ultimately understood/remembered.

Art Education

The Art Education lens introduced the significance of training as a factor that affects both client and therapist in art therapy work. While there is art therapy literature that addresses the importance/implications of training and personal art practice for art therapists, there is a paucity of research that addresses the art training of clients and how this factor may affect their ability to benefit from/embrace art in therapy. It is possible that art training may impact the client's interest in using art in therapy positively or negatively. It is also possible that art training may restrict clients from utilizing the art process as a means of uncovering through internal expression, due to the influence of training as a distraction or defense against encountering salient content in therapy (e.g., focus on product and technique over process and internal content). However, it is also possible that training could increase a client's ability to render their ideas. This type of knowledge could enable the client to employ a wider range of expression through formal elements or increased ability to intentionally depict nuances of their internal world. In this way, the focus that art education places on training and its impact appears to have significant implications for the art therapy field.

Art History

The art history researchers focus on context seems to have implications for art therapy. Art therapists may tend to understand context as referring to the client's personal and cultural identity or the context in which the work was made. Perhaps art history's emphasis on and consideration of global, geographical, chronological, and historical contexts (including art movements) can expand art therapist's operational definition of context, providing new spaces to explore and consider as influential or important for the client.

Taking Art Seriously

The idea of taking seriously the treatment and handling of artwork was found throughout multiple lenses (primarily studio art & art history) and appeared significant for art therapy. Though the art therapy domain already considers artwork thoughtfully and with deliberate intentionality, this intentionality at times may be complicated by practical limitations of space, resources, agency policies, or financial concerns. The ways in which the art history and studio art lenses prioritize the treatment and handling of artwork could serve as a reminder of how this priority implies an emphasis on value, which can expand the art therapy domain's understanding of handling client artwork.

Role of Language

The role that language plays in shaping reality and forming conceptualizations about artwork was apparent across lenses. Researchers found that many lenses focused on similar themes but often utilized variable language (reflective of their discipline) to discuss similar subject matter. For example, the Art History and Anthropology lenses utilized the word "context" to discuss the factors that art therapy and art education deemed "culture". Studio Art utilized the language of "communication" to describe the process Art Therapy might understand as uncovering the unconscious or inner world, deeming the concept of communication through

art as sublimation, transference or self-discovery. Anthropology also discussed a concept related to/adjacent to the communicative quality of the artwork, but utilized the word “function”. The descriptive language used to describe the aesthetic and emotional qualities of artwork also differed between lenses, perhaps reflecting the language used in the literature from each field. The studio art lens used the language of “accuracy” where the art history lens used the language of “realism”. Art education used language such as “skills” and “style” where studio art and art therapy utilized words like “composition” and “mood”. The expansive potential of incorporating language from each field has implications for art therapy because expanding the words used to talk about art may expand ways of thinking and making meaning about art as well.

Macro Considerations

Power

Some of the *macro* considerations informed by the lenses included acknowledging the power dynamic between therapist and client. Anthropology has been criticized for the hierarchy implied when research is used to interpret “other” cultures, with Western views of non-Western cultures most common. In art therapy there is also an implied power dynamic where the art therapist can be seen as an authority figure who interprets and guides the course of client work. Several art therapists, especially those aligned with Humanistic principles, have called for art therapists to be equal to their clients. The dynamic of researchers interpreting other cultures in anthropology has been seen as a hindrance to the field’s progression in current decades. Anthropologists were concerned with their field being fortified in the position of social science, which ended up creating a “box” that did not allow them to expand into new forms of research. This struggle within anthropology reflects art therapy’s struggle to be defined and viewed as legitimate among the social sciences. Art therapy’s dogged focus also creates its own “box,”

which may prevent flexibility and expanded scopes of investigation in formulating new methods of understanding and viewing artwork. It is relevant for art therapists to seek out adjacent disciplines to learn more about their contributions to art and meaning-making, as this research project reveals that art therapy is not the only field interested in art as a means to understand.

Culture

All of the adjacent lenses (art history, studio art, art education and anthropology) emphasize the importance of cultural considerations when viewing and making meaning in artwork. Cultural considerations include the culture of the artists creating the work, the location of the art making, the ethnicity and gender of the artist, their immigration status, their marital/partnership status, their socioeconomic status, and the experiences of the artist. These cultural considerations provide a larger picture for the researchers using different lenses to better understand the artist and their art making process. Art therapy already takes into consideration cultural factors within client's process to better understand them in the therapeutic process and to be respectful of their unique needs in art therapy. The American Art Therapy Association's ethical guidelines include a section highlighting the importance of multicultural competency for art therapists and require art therapists to take courses in cultural considerations to become art therapists.

Art Therapy as a Mirror

Another *macro* consideration is how art therapy reflects changes, conflicts, and transitions in other disciplines. For example, in past decades various disciplines did not focus on culture as an important factor when interpreting/researching their subjects of study. Art therapy began as a primarily psychodynamic process because of Naumberg's interest in Freudian theory. Later, in the 60's with the U.S. experiencing a call for social justice and equality, the Humanistic

theory was borne within art therapy, which emphasized the equality between art therapist and client and promoting art making as a spiritual practice. These changes within the art therapy field reflect the changes seen within other disciplines, which also transformed within the changing socio-political climate of the U.S. With the advancements in technology in recent years and the ability for individuals across the globe to communicate easily, we are more aware of the diversity of cultures and now understand that cultural considerations must be taken into account when interpreting the artwork of others. Art therapy, along with other disciplines, can be seen as a representation of collective changes across time periods.

9. Conclusion

In this section, the researchers reflect on the research process and provide a final summary of ideas that highlight discoveries made during the process. The following section provides reflections of the researchers on the research process and how the knowledge gained could be applied to the clinical practice of Art Therapy.

Final summary of ideas:

The method used in this research study of rendering an artist's artwork as a tool to learn more about the individual can be used as a tool for art therapists to learn more about their clients and their clients' artmaking process. This method illuminated that art therapist's can better understand client and client artmaking processes through embracing their own artist identity and art practice. The findings of this research project support the benefits of having an art practice to better empathize with art therapy clients, as each researcher found the art making process to increase their understanding of the original artists lived experience, identity, and methods of making meaning. Attending art shows, museums, artist lectures, and enrolling in formal art

courses could also be beneficial for art therapists to further their practice through encounters with the many intersections of art and meaning within culture, society, and across history. The findings also support the idea that art therapists would benefit from looking at how other disciplines and fields interpret and make meaning of art. Art therapists, just as scholars of other disciplines, can develop a narrow outlook on art made by clients and may forget that there are other methods for looking at and interpreting art. By expanding their knowledge of studying art by looking to other disciplines, art therapists can gain a more holistic and fresh perspective on viewing and making meaning in art.

Reflections

Researcher 1 - Michelle Plotkin

This research process expanded my understanding of what constitutes research. Having come from a more formal psychology background, I had been taught (explicitly and unexplicitly) that serious research had to be conducted through concrete rules, measurable hypotheses and formulaic writing. The unorthodox approach we were able to create for this project stretched me; it changed my perspective and showed me the potential of creativity to become a way of knowing, discovering, exploring rather than act merely as a form of expression. This personal growth brought my attention to the ways in which my former, formal understandings of research had shaped me as a learner, a writer, and researcher. This process illuminated my own adherence to the rigid confines I unconsciously understood to be essential, defining characteristics of the work. Slowly over the course of the year, I was able to shed the restrictive habits I had unknowingly formed and enter a new level of trust in myself and the process. My increased ability to trust in the power of the creative process as a way of knowing

emerged from both the content and process of this research, and will continue to shape my approach to my clinical work, my art practice, and the rest of my life.

Researcher 2 - Tim Cunningham

Reflecting upon the research process, I realized many important things that I would like to carry into my clinical Art Therapy work. The rendering of another work of art provided an appreciation of the original artist's experience while they were creating the original work. Transferring this idea of rendering original artwork to include the rendering of my client's work has allowed me to view what experiences the client may have had while creating the artwork and helped form and shape directives for the clients. The group discussions that analyzed the renderings became a microcosm of how I would like to view and discuss my client's work in session. The experience of having five other art therapists as well as an art historian present while examining the artworks was one that I learned much about how meaning is made visually and ways I could approach my client's artwork. The discussions with my fellow researchers of emergent themes that arose from the data helped solidify areas of focus needed when working with clients' process and artwork.

Researcher 3- Zoe Brockway

Through my own process of rendering the work of another, I learned to value the role of creative process on new levels. I want to continue exploring the benefits and applications of artmaking as active, as communication, whether it be in session or on my own time. I have started to wonder about whether the accepted unspoken standard of art therapist (as silent/distanced observer) watching the client create is the only "best" way to approach artmaking in session. I connect these thoughts to my own artmaking, where there is no silence or distance, and how my engagement with materials fills the immediate environment with its own

mobilizing energy. As an art therapist it feels unnatural to me to promote a sacred (non-verbal) process for clients while (non-verbally) demonstrating to them that I have no part in it, that they are on their own in navigating its vastness with their own hands. How does that type of distance in a clinical setting work to educate, entice, engage, and support clients in establishing this very relationship? Process itself implies a “doing” that involves more than the verbal, with verbal communication not even encompassing or adequately describing the true nature of our work. I am an art therapist; I did not take on this role just to talk and keep my hands off of what I value as my own primary form of communication! The idea of responding to non-verbal communication (art process or art product) with non-verbal communication (art process or art product) makes much more sense to me therapeutically than limiting my own vocabulary and ability to reach the client in session. Why do we give the client so many tools to communicate but limit our own as art therapist’s? To me that feels invalidating to the client in itself, as it assumes they can rely on their own verbal capacities (composed of and influenced by many factors, even prior to introducing the captivating nature of artmaking) to translate creative experiences without assistance from the therapist. I am an artist as much as an art therapist and I have naturally expansive modes of perception gained through my own creative discipline. Clients do not only speak through words and neither should we. We are not governed by police of the sensory world. We have been operating under the unconscious assumption that our words are safer, less intrusive, and more supportive to client process than using anything else from the totality of methods available to us. This assumption makes us blind to effects of our over-reliance on talk as an intimacy-avoidant safety net for art therapists. Instead, we are autonomous and need to be the “voice” for all healing properties “invisible.”

Researcher 4- Lucia Joo

As I follow steps of how the original artist may have gone through her art making process, I was able to reflect on how clients would have felt and interpreted their experience, memory, and trauma in treatment process. It was a different experience following the steps of someone's art making and duplicating precisely alike. Also, the rendering process helped me gain a perspective of the importance of engaging in personal art making to process, self-reflect, and contain as an art therapist. It provided me a different experience and understanding of how clients would have felt and gone through their reflections, interpretations, and coping mechanism to heal during their treatment process. Also this research provided me looking deeper into the relation between art education and art therapy. Receiving art education in accredited art institutions for years, this research process provided me an opportunity to appreciate all the trainings and practices I did. Furthermore, I appreciate how art education led me to art therapy. My hope, my dream, is to help those who are struggling emotionally and psychologically to relieve and heal with training that I received in art education and art therapy. I hope that I continue pursuing this dream as I bridge between the two disciplines.

Researcher 5- Jessica Pedroza

Before participating in this research project, I supported the idea that maintaining an art making practice is an important part of being an art therapist. It is beneficial to be able to empathize with the clients we are working with and who we ask to engage in the art making process. By having an art making practice, we can provide our clients with knowledge about how to utilize the art materials and support them in their art making endeavours. This research project reinforced my beliefs about how maintaining an art making practice can help art therapists empathize with our clients but took that belief to another level. Choosing the Horace Pippin piece from the exhibition based on intuition and rendering the piece, despite it being decades

after the original piece was made, in a different time and in a different space, I was still able to get a sense of what Horace may have been experiencing when he created the original piece. I was able to experience the soothing aspect of painting repetitive patterns and the calming effect of painting a symmetrical image. I was able to feel the therapeutic value that creating the painting may have had for Horace. This method of rendering another person's artwork to learn more about them will be a method that I will incorporate into my clinical practice.

Participating in this research project also illuminated to me how beneficial it can be for art therapists to look to other disciplines that interpret and make meaning from art to expand our ways of looking at the art. I found it really interesting to hear my colleagues talking about the same pieces of artwork using the language of their disciplinary lens and highlighting parts of the artworks that I may have overlooked if I was looking at the artwork from an art therapy perspective. I was able to learn new terms for describing different elements of the art and look at the art and the artist in a new light. This finding has inspired me to continue to look to other sources of information about art, other ways of looking at art, and other disciplines that value art as art therapists do.

References

- Acuff, J. B. (2014). (Re) constructing cultural conceptions and practices in art education: An action research study. *Visual Arts Research, 40*(2), 67–78.
- Allen, P. B. (1992). Artist-in-residence: An alternative to “clinification” for art therapists. *Art*

- Therapy*, 9(1), 22-29. doi: 10.1080/07421656.1992.10758933
- Allen, P. B. (1995). *Art is a way of knowing*. Boston, MA: Shambhala.
- Alloway, L. (1975). *The expanding and disappearing work of art: Topics in American art since 1945*. New York, NY: W.W. Norton.
- Alloway, L. (1975). *Topics in American art since 1945*. New York, NY: W.W. Norton.
- Alloway, L. (1975). *The uses and limits of art criticism, Topics in American art since 1945*. New York, NY: W.W. Norton.
- Aprill, A. (2001). Toward a finer description of the connection between arts education and student achievement. *Arts Education Policy Review*, 102(5), 25-26.
- Arantes, P. (2018). Contemporary art, the archive and curatorship: Possible dialogues. *Curator*, 61(3), 449-468.
- Art. 2018. In *Merriam-Webster.com*. Retrieved from <https://www.merriam-webster.com/dictionary/art>
- Ascher, R. (1961). Analogy in archaeological interpretation. *Southwestern Journal of Anthropology*, 17(4), 317-325. Retrieved from <http://www.jstor.org/stable/3628943>
- Ault, R. (1977). Are you an artist or a therapist? - A professional dilemma for art therapists. *Proceedings of the 1976 Annual AATA Conference: Creativity and the Art Therapist's Identity* (pp. 53-56). Baltimore, MD: AATA.
- Aykut, T. (2009/2010) The lives of form: Abstract art and nature. *Structurist*, (49/50), 120-124.
- Banks, M. & Morphy, H. (1997). Introduction: rethinking visual anthropology. In Banks, M. & Morphy H., *Rethinking Visual Anthropology* (1-35). Newhaven, CT: Yale University Press.

- Barkan, M. (1962). Transition in art education: Changing conceptions of curriculum content and teaching. *Art Education*, (7), 12. <https://electra.lmu.edu:2070/10.2307/3186881>
- Barone, T. & Eisner, E. W. (2012). *Arts based research*. Los Angeles, CA: Sage.
- Battcock, G. (1968). *Minimal art: A critical anthology*. New York, NY: E.P. Dutton.
- Benson, E. M. (1934). Modern art the men, the movements, the meaning: Thomas Craven. *The American Magazine of Art*, (8), 446.
- Berger, C., & Santone, J. (2016). Documentation as art practice in the 1960's. *Visual Resources*, (32), 201-209.
- Betensky, M. (1973). *Self-discovery through self-expression*. Springfield, IL: Charles C Thomas.
- Betensky, M. (1995). *What do you see? Phenomenology of therapeutic art experience*. London, UK & Philadelphia, PA: Jessica Kingsley.
- Canaday, J. (1959). *Mainstreams of modern art*. Azusa, CA: Manresa Retreat House.
- Carroll, M., & Dickerson, A. (2018). The knowing of artists' books. *Journal of Artists Books* (43), 10-13.
- Clifford, J. (1999). After writing culture. *American Anthropologist*, 101(3), 643-645. Retrieved from <http://www.jstor.org/stable/683864>
- Collier, J. & Collier, M. (1967). *Visual anthropology: Photography as a research method*. Albuquerque, NM: University of New Mexico Press.
- Collings, M. (2008). Meanings of paintings: Are there rules about how you should look at a canvas. *Modern Painters*, 20(3), 32-35.
- Collins, J. (2006). Derrida's 'two paintings in a painting': a note on art, discourse and trace. In Macleod, K., & Holdridge, L., *Thinking through Art: Reflections on Art as Research* (213-226). New York, NY: Routledge.

- Cooke, L. (2018) Boundary trouble: Navigating margin and mainstream. In Cooke, L., et. al, *Outliers and American Vanguard Art* (2018) (2-30). Washington: Publishing Office, National Gallery of Art.
- Comfort, C. (1948). Canadian painting, sculpture and printmaking. *Journal of the Royal Architectural Institute of Canada*, 8(5), 42-48.
- Corrin, L. G. (1994). Installing history. *Art Papers*, (18), 6-14.
- Corris, M. (2017). Immortality sucks! How the estate of the artist writes history. *Art Journal*, 76(1), 158-169.
- Crowther, P. (1993). *Art and embodiment: From aesthetics to self-consciousness*. Oxford, NY: Claredon Press.
- Crowther, P. (2007/2008). The logic of abstract art. *Structurist*, (47/48), 58-63.
- Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. New York, NY: Harper Collins.
- Daichendt, G. J. (2012). *Artist scholar: Reflections on writing and research*. Bristol, UK: Intellect.
- Davey, N. (2005). Aesthetic f(r)iction: the conflicts of visual experience. *Journal of Visual Art Practice*, 4 (2/3), 135-149.
- Davis, J. H. (1999). Nowhere, somewhere, everywhere: The arts in education. *Arts Education Policy Review*, 100(5), 23-28.
- Descola, P. (2018). The making of images. In Fillitz, T. & Van der Grijp, P. *An Anthropology of Contemporary Art: Practices, Markets and Collectors* (25-40). New York, NY: Bloomsbury Academic.
- Doss, E. (1991). *Benton, Pollock and the politics of modernism: From regionalism to abstract*

- expressionism*. Chicago, IL: The University of Chicago Press.
- Drachnik, C. (1976). A historical relationship between art therapy and art education and the possibilities for future integration. *Art Education*, 29(7), 16-19.
- Edwards, E. (1995). Photography in ethnographic museums: A reflection. *Journal of Museum Ethnography*, (7), 131-139. Retrieved from <http://www.jstor.org/stable/40793570>
- Efland, A. D. (1990). *A history of art education: Intellectual and social currents in teaching the visual arts*. New York, NY: Teachers College Press.
- Eisner, E. W. (1987). The role of discipline-based art education in America's schools. *Art Education*, (5), 6. <https://electra.lmu.edu:2070/10.2307/3193012>
- Eriksen, T. (2015). A brief history of anthropology. In *Small places, Large issues: An Introduction to Social and Cultural Anthropology*(4th ed.) (12-31). London, UK: Pluto Press. doi:10.2307/j.ctt183p184.6
- Favero, P. S. (2018). To swallow or to get swallowed, this is the question: On viewing, viewers and frames in the context of "new" images. In Fillitz, T. & Van der Grijp, P. *An Anthropology of Contemporary Art: Practices, Markets and Collectors* (25-40). New York, NY: Bloomsbury Academic.
- Feen-Calligan, H. R. (2012). Professional identity perceptions of dual-prepared art therapy graduates. *Art Therapy*, 29(4), 150-157. doi:10.1080/07421656.2012.730027
- Fish, B. (2013). Painting research: Challenges and opportunities of intimacy and depth. In McNiff, S. (Ed.) *Art as Research: Opportunities and Challenges*, Bristol, UK: Intellect.
- Foster, H. (1995). The artist as ethnographer? In Marcus, G. & Myers, F. *The Traffic in Culture: Refiguring Art and Anthropology* (302-309). Berkeley, CA: University of California Press.

- Freud, S. (1930). Civilization and its discontents. In *The Complete Psychological Works of Sigmund Freud – The Future of an Illusion, Civilization and its Discontents, and Other Works*, trans. by James Strachey. London, UK: Hogarth Press.
- Freud, S. (1923/1960). *The ego and the id*. J. Strachey (Ed.). (J. Riviere, Trans.). New York, NY: W.W. Norton.
- Galenson, D. W. (2018). Research paper: Pricing revolution: From abstract expressionism to pop art. *Research in Economics*, (72), 86–100.
- Gartus, A., Klemer, N., & Leder, H. (2015). The effects of visual context and individual differences on perception and evaluation of modern art and graffiti art. *Acta Psychologica*, (156), 64–76.
- Gartus, A., & Leder, H. (2010). Predicting visual complexity of color line drawing by training a neural network. In *16th annual meeting of the Organization of Human Brain Mapping, (HBM2010)*, June 6-10, Barcelona, Spain.
- Goldblatt, P. (2006). How John Dewey's theories underpin art and art education. *Education and Culture*, 22(1), 17-34.
- Greenberg, C. (1980). Modern and post-modern. *Quadrant*, 24(3), 30-33.
- Greenberg, C. (1986). *The collected essays and criticism*. Chicago, IL: University of Chicago Press.
- Greenberg, C. (1988). *Modern art and modernism*. London, UK: Paul Champman Publishing Ltd.
- Greening, T. (2006). Five basic postulates of humanistic psychology. *Journal of Humanistic Psychology*, 46(3), 239-239. doi:10.1177/002216780604600301
- Gullatt, D. E. (2008). Enhancing student learning through arts integration: Implications for the profession. *The High School Journal*, 91(4), 12-25.

- Hanna, J. L. (1994). Issues in supporting school diversity: Academics, social relations, and the arts. *Anthropology & Education Quarterly*, 25(1), 66–85.
- Hass-Cohen, N. & Carr, R. (2008). *Art therapy and clinical neuroscience*. London, UK: Jessica Kingsley.
- Heather, R. (2006). The manifesto issue. *C: International Contemporary Art*, (90), 5.
- Highmore, B. (2007). Walls without museums: Anonymous history, collective authorship and the document. *Visual Culture in Britain*, 8(2), 1-20.
- Hinrichs, B. (1995). Chaos and cosmos: The search for meaning in modern art. *Humanist*, 55(2), 22.
- Hughes, R. (1980). *The shock of the new*. New York, NY: Alfred A. Knopf.
- Hughes, R. (1997). *American visions*. New York, NY: Alfred A. Knopf.
- Huss, E. (2015). *A theory based approach to art therapy*. London, UK: Routledge.
- Jenkins, S. (2018). *Postmodern art definition overview and analysis*. Retrieved from <https://www.theartstory.org/definition-postmodernism.htm>
- Johnson, P. (2003). *Art: A new history*. New York, NY: Harper Collins Publishers.
- Jung, C. (1998) *The Psychology of the Transference*, London, UK :Routledge.
- Junge, M. (2008). *Mourning, memory and life itself, essays by an art therapist*. Springfield, IL: Charles C Thomas.
- Junge, M. (2010). *The modern history of art therapy in the United States*. Springfield, IL: Charles C. Thomas.
- Kapitan, L. (2010). *Introduction to art therapy research*. New York, NY: Routledge.
- Kramer, E. (1958). *Art therapy in a children's community*. New York, NY: Charles C Thomas.

- Kramer, E. (1971). *Art as therapy with children*. New York, NY: Schocken.
- Kramer, E. (2000). *Art as therapy: Collected papers*. London, UK: Jessica Kingsley Publishers.
- Kramer, E. (2001). Art and emptiness: New problems in art education and art therapy. *American Journal of Art Therapy*, 40(1), 6. Retrieved from <http://electra.lmu.edu:2048/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=awh&AN=5031949&site=eds-live&scope=site>
- Kwiatkowska, H. (1978). *Family therapy and evaluation through art*. Springfield, IL: Charles C Thomas.
- Laine, A. (2018). *Practicing art and anthropology: A transdisciplinary journey*. London, UK: Bloomsbury Academic.
- Landgarten, H. (1987). *Family art psychotherapy*. New York, NY: Brunner/Mazel.
- Lax, T. J. (2018) Museums, oh museums: Senga Nengudi: Swing low. In Cooke, L., et. al, *Outliers and American Vanguard Art* (2018) (87-89). Washington: Publishing Office, National Gallery of Art.
- Leclerc, J. (2006). The unconscious as paradox: Impact on the epistemological stance of the art psychotherapist. *The Arts in Psychotherapy*, (33), 130-134.
- Lee, S. Y. & Barrett, T. (1991). The critical writings of Lawrence Alloway. *Studies in Art Education*, (3), 171.
- Linesch, D. (1993). *Art therapy with families in crisis: Overcoming resistance through nonverbal expression*. New York, NY: Brunner/Mazel.
- Macapia, P. J. (2003). *Minimalism: The problem of meaning* (Doctoral dissertation). Retrieved from ProQuest Dissertations & Theses Global. (Order No. 3088376).
- Mann, H. (1842). Drawing. *Common School Journal*, (4), 209-212.

- Mann, H. (1844). Excerpt on handwriting from seventh annual report. *Common School Journal*, (6), 132.
- Marcus, G. E. (2010). Affinities: Fieldwork in anthropology today and the ethnographic in artwork. In Schneider, A. & Wright, C. *Between art and anthropology: Contemporary ethnographic practice* (67-74). New York, NY: Berg.
- Martinez, A. (1993). A mixed reception for modernism: The 1913 armory show at the art institute of Chicago. *Art Institute of Chicago Museum Studies*, 19(1), 31-105.
- Maslow, A. (1943). A theory of human motivation. *Psychological Review*. 50(4), 370–96.
doi:10.1037/h0054346
- Maslow, A. (1967). A theory of metamotivation: The biological rooting of the value-life. *Journal of Humanistic Psychology*, 7(2), 93-127. doi:10.1177/002216786700700201
- McNiff, S. (1979). The art therapist as artist. In *Proceedings of the 1978 annual AATA conference, Art therapy: Expanding horizons* (pp. 103-105). Baltimore, MD: AATA.
- McNiff, S. (1998). *Trust the process: An artist's guide to letting go*. Boston, MA: Shambhala
- Miraglia, K. M. & Smilan, C. (2009). Art teachers as leaders of authentic art integration. *Art Education*, (6), 39. Retrieved from
<http://electra.lmu.edu:2048/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjrs&AN=edsjrs.20694801&site=eds-live&scope=site>
- Mondrian, P. (1945). Plastic art and pure plastic art 1937 and other essays. *Journal of Aesthetics and Art Criticism*, 4(2), 120-121.
- Moss, H. (2015). *The art of understanding art*. London, UK: Profile Books Ltd.
- Naumburg, M. (1928). *The child and the world*. Oxford, UK: Harcourt, Brace.
- Naumburg, M. (1966/1987). *Dynamically oriented art therapy: Its principles and practice*.

Chicago, IL: Magnolia Street.

Nengudi, S. (2019) Senga Nengudi: Introduction. Retrieved from

<http://sengasenga.com/about.html>

Nengudi, S. (2019) Senga Nengudi: Resume. Retrieved from <http://sengasenga.com/resume.html>

Nixon, V. (1987). The concept of "regionalism" in Canadian art history. *Journal of Canadian Art History / Annales D'histoire de L'art Canadien*, 10(1), 30-41.

Osbourne, P. (2013). *Anywhere or not at all*. London, UK: Verso.

Potts, A. (2004). Autonomy in post-war art, quasi-heroic and casual. *Oxford Art Journal*, 27(1), 45-59.

Ranciere, J. (2006). *The politics of aesthetics*. New York, NY: Bloomsbury Academic.

Reiter, A. (2018). Kant on fine art, genius and the threat of private meaning. *Kantian Review*, 23(2), 307–323.

Render. (2018) In *Merriam-Webster.com*. Retrieved from

<https://www.merriam-webster.com/dictionary/render>

Rienhardt, A. (1991). *Art as art: The selected writings of Ad Rienhardt*. Berkeley, CA: University of California Press.

Riley, S. & Malchiodi, C. A. (1994). *Integrative approaches to family art therapy*. Chicago, IL: Magnolia Street Pub.

Robbins, A. (1999). *Therapeutic presence bridging expression and form*. New York, NY: Routledge.

Rogers, C. R. (1965). The place of the person in the new world of the behavioral sciences. In F. T. Severin (Ed.), *Humanistic viewpoints in psychology: A book of readings* (387-407). New York, NY: McGraw-Hill.

- Rogers, N. (1993). *Expressive arts as healing*. Palo Alto, CA: Science & Behavior Books.
- Rosenberg, H. (1952). The american action painters, *Art News*, (22/23), 48-50.
- Rosenberg, H., Auk, R., Free, K., Gilbert, J., Joseph, C., Landgarten, H., & McNiff, S. (1983).
 Visual dialogues: The artist as art therapist, the art therapist as artist. *Proceedings of the 1982 Annual AATA Conference, Art Therapy: Still Growing* (pp. 124-125). Baltimore, MD: MTA.
- Rubin, J. A. (2016). *Approaches to art therapy: Theory and technique*, (3rd Ed.). Philadelphia, PA: Brunner-Routledge.
- Saleebey, D. (2001). Meaning-making. In *Human Behavior and Social Environments: A Biopsychosocial Approach* (34-60). New York, NY: Columbia University Press.
- Retrieved
 from <http://www.jstor.org/stable/10.7312/sale11280.6>
- Saltz, J. M. (2013, October 24). Jerry Saltz on New York graffiti artists, Banksy, and Al Jazeera fear. Retrieved from: <https://www.vulture.com/2013/10/saltz-al-jazeera-banksy-and-graffiti-as-art.html>
- Saltz, J. M. (2014, June 25). Taking in Jeff Koons destroyer of worlds. Retrieved from: https://www.maxhetzler.com/files/3014/3480/9005/Press_Koons_Vulture__2014
- Saltz, J. M. (2018). How to be an artist. Retrieved from: <https://www.vulture.com/2018/11/jerry-saltz-how-to-be-an-artist.html>
- Sandino, L. (2007). Relating process: Accounts of influence in the life history interview. *Journal of Visual Arts Practice*, 6(3), 191-199.
- Sanjek, R. (2014). Ethnography. In *Ethnography in Today's World: Color Full before Color*

- Blind* (59-71). Philadelphia, PA: University of Pennsylvania Press. Retrieved from <http://www.jstor.org/stable/j.ctt5hjkgb.7>
- Sansi, R. (2015). *Art, anthropology and the gift*. New York, NY: Bloomsbury.
- Schneider, A. & Wright, C. (2006). The challenge of practice. In Schneider, A. & Wright, C., *Contemporary Art and Anthropology* (1-28). New York, NY: Berg.
- Shi, D. (1995). *Facing facts: Realism in American thought and culture 1850-1920*. New York, NY; Oxford University Press.
- Sieferle, R. (2018). American regionalism movement overview and analysis. Retrieved from: <https://www.theartstory.org/movement-american-regionalism.htm>
- Silverstone, L. (1993). *Art therapy the person-centred way*. Philadelphia, PA: Jessica Kingsley.
- Smith, R. (1995). *Utopia and dissent*. Berkeley, CA: University of California Press.
- Titmarsh, M. (2013). Walk the talk: The politics of artists who write. *Art Monthly Australia*, (260), 33-37.
- Trend, D. (1995). Living with contradictions: Notes toward a language of possibility. *Art Papers*, (5).
- Vanguard. (2018). In *Merriam-Webster.com*. Retrieved from <https://www.merriam-webster.com/dictionary/vanguard>
- Wadson, H. (1980). *Art psychotherapy*. New York, NY: John Wiley & Sons.
- Wadson, H. (1995). *The dynamics of art psychotherapy*. Oxford, UK: John Wiley & Sons.
- Retrieved from <http://electra.lmu.edu:2048/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=psyh&AN=1987-97890-000&login.asp&site=ehost-live&scope=site>
- Wadson, H., Landgarten, H., McNiff, S., Free, K., & Levy, B. (1977). The identity of the art

- therapist: Professional self-concept and public image. *Proceedings of the 1976 Annual AATA Conference: Creativity and the Art Therapist's Identity* (pp. 38-42). Baltimore, MD: AATA.
- Williams, M. E. (2017). A noble balancing act: Museums, political activism and protest art. *Museum International*, 69(3/4), 66-75.
- Wistoski, P. (1994). *The inquiring eye: Early modernism*. Chicago, IL: University of Loyola Publications.
- Wolf, J. (2018, October 23) The art story. Retrieved from:
<https://www.theartstory.org/movement-pop-art.htm>
- Wright, C. (1998). The third subject: Perspectives on visual anthropology. *Anthropology Today*, 14(4), 16-22. doi:10.2307/2783352
- Wright, C. (2010). In the thick of it: Notes on observation and context. In Schneider, A. & Wright, C. *Between Art and Anthropology: Contemporary Ethnographic Practice* (67-74). New York, NY: Berg.
- Zimmerman, E. (2010). Creativity and art education: A personal journey in four acts. *Art Education*, (5), 84. Retrieved from
<http://electra.lmu.edu:2048/login?url=https://search.ebscohost.com/login.aspx?direct=true&db=edsjsr&AN=edsjsr.20799842&site=eds-live&scope=site>

Appendices:

A Faculty/Student/Scholar Talk announcement:

Graduate Department of Marital and Family Therapy's
Art Therapy Research Institute
presents

A Faculty/Student/Scholar Talk

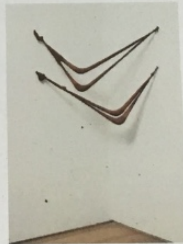
Tuesday April 30 at 7 p.m. (refreshments at 6 p.m.)
in the art therapy suite -university hall 2504

Rita Gonzalez-LACMA senior art curator
Suzanne Hudson -USC art historian
Debra Linesch -LMU art therapist

&

Zoe Brockway, Tim Cunningham, Lucia Joo, Jessica Pedroza,
Michelle Plotkin – LMU art therapy students

will speak about their project investigating the recent exhibition at LACMA (Vanguard Artists and Outliers) exploring art as a meaning making process.



rsvp to dlinesch@lmu.edu