

Anding—The Dynamics in Education

Katie Roberts

The Web Metaphor

The world exists in a dynamic that can be described as a web. The moment that you are born, you become part of this web by your every move through space, every encounter with people, and every interaction with objects. Never ending but changing direction, never moving up or down but always laterally, the web progresses and grows continuously. This metaphor also describes the singular existence of all of us by outlining the experiences that help form us. From the common details to the formative moments in life, our lives are a series of cumulative experiences. These experiences connect and build one on another. In other words, life is a series of *ands* where no period exists. I wake up *and* read in the paper about a Joan Mitchell exhibition *and* feed my dog *and* talk to my husband about our days *and* drive to the studio *and* see charged thunder clouds *and* paint with a little more freedom (thinking of Joan Mitchell) *and* paint the drama of the thunder clouds *and* eat lunch *and*... Some moments may be stronger than others, but all of these *ands* describe our lives. Within these *ands*, one finds that no human can “be” alone; we all exist in relationship with one another and the world. The individual exists in connection with “what we see and who we are and what we do” (Lacy, 1995, p. 89). The relationships among people, places, and things give life significance and worth. In

other words, making and noticing the connections through the *ands* produce meaning in life. From this philosophical attitude, I propose to explore the *ands* in relation to art, art making, and art education.

The Proposal

How does this meaning of the *ands* translate into describing the dynamics of art? Since art involves a past, a present, and a future of making artworks, presenting exhibitions, and participating in art experiences, the people, places, and objects connect to create an art system. The *ands* join the people, places, and objects to one another. My place in this system is as an art maker *and* an art educator. I am involved consciously in this system with my own experiences, beliefs, and biases, but I am not comfortable accepting the traditional definitions and static categories of my positions. For me, this stasis creates a silence of limited possibilities. Therefore, I want to reconceptualize this traditional system of categorizing in order to continue *anding* the art dynamic. By *anding* the art system, we recognize the interactions of the artworld and open the system to limitless, dynamic possibilities. So, I question the concepts and activities of art makers, art objects, art institutions, and audiences in Western society as part of *my* experience and exploration with the *ands*. In order to establish myself as a participant in the artworld, I first need to locate myself as an individual within the ideas of art maker, artworld, art, dialogue, aesthetics, and relationship. Therefore, what are the relationships that are the *ands* in my perceptions and experiences of the artworld?

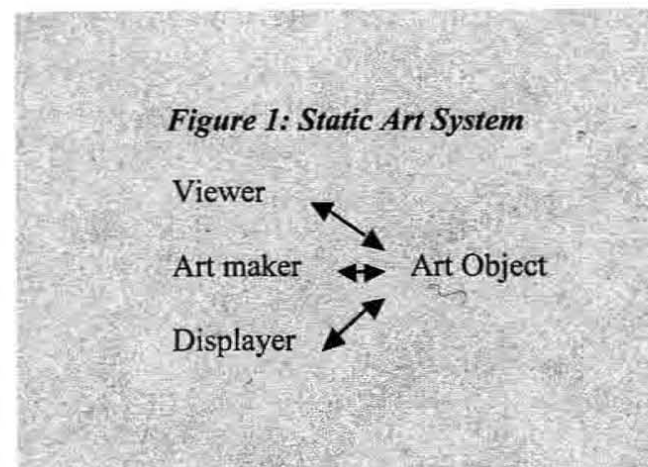
This questioning became a focus in my life when I started my studies to earn my masters in art education. After a productive and creative year of painting, I had the opportunity to reflect on my art practice. Although I had had the freedom, luxury, and flexibility to paint three to four days a week, I also felt isolated and disconnected. In search of ways to connect to the community as an art maker, I began exploring how I wanted to participate in the artworld. This desire to

question the disparate, disconnected silence of the artworld grows as I investigate issues of art philosophy, education, museum ideology, curatorial practices, and contemporary art and as I participate in the world of art in my various roles. I have observed that the categories of the art dynamic's participants of art makers, art objects, displayers, and viewers were typically static. I grew to understand the usual interactions among these four traditional participants to be generally one of separateness, passivity, and silence. Ideas and dialogue become limited because museums, pedestals, and scholarly voices have relegated artwork outside of the everyday. The result keeps art primarily in the world of academia and the gallery system (Lacy, 1995).

Given this position that I wish to explore alternatives to the current art dynamic, I acknowledge that this approach creates limitations such as binary thinking of what is model verses everything else. I am aware of this problem yet feel it necessary to describe my position in this manner in order to create a shift in attitude of openness and possibility. French philosophers (Deleuze and Guattari, 1987) have discussed this philosophical shift as a rhizomatic system. This metaphor describes the connections in life as a lateral root system, which can never die and exists in multiplicities. The system multiplies through a process of stasis and growth. By conceptualizing the art dynamic in this structure, the rhizome allows for my imagining a system that is not static but is open and fluid; therefore, I challenge static categories of art.

Evolving Art Dynamics

A generalized and simplified account of the current art system portrays the art maker creating an object, the displayer placing the object for viewing, and the viewer looking at it. The participants remain fixed in their designated roles, focus only upon the art object, and have limited dialogue. A diagram of this static system can be seen as the following:



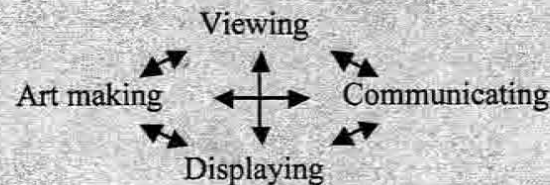
Connections among the participants discretely exist, and their dialogue is whispered if acknowledged at all. An example of the missed opportunities in this silenced and static art system is a reaction to an art exhibition in Marfa, Texas in August of 2002. An Iceland-born installation artist, Hlynour Hallsson, created an exhibition sponsored by the Chinati foundation in which he graffitied a wall by a window in a converted slaughterhouse with phrases such as "The real axis of evil are Israel, USA, and the UK." With the anniversary of September 11, 2001 approaching, the townspeople were outraged by this artwork. Although Hallsson revealed in the article that these statements were taken from comments that he had heard or seen in Europe and not his own, the installation did not contextualize the loaded phrases. Instead of creating dialogue with the community about how the United States is seen by some people from other countries, Hallsson simply changed the words to "what they wanted to hear" (Yardley, 2002, p. 2). The window was covered and the text was altered to read, "The Axis of Evil is North Korea, Iraq, and Iran." Dialogue and communication ceased and silence returned. The groups for and against the art installation remained fixed in their viewpoints. The Chinati Foundation

and Hallsson missed a moment of public pedagogy regarding the various viewpoints and issues surrounding the Middle East crisis. As a result, the art dynamic became static.

An imagined interaction contrary to the events in Marfa multiplies and *ands* the art dynamic. In order to open dialogue, this new dynamic could have begun with information regarding the source of the material and questions asking how we think other countries view the United States. The Chinati group could have called a meeting to discuss the intent of the work where speaking and listening more possibly would have occurred. In other words, the art maker, displayers, and viewers could create an arena to grapple with this loaded issue. The installation supporters approached the events with a modern, binary way of thinking, which is "a way of thinking that rests on the delineation of differences as the foundation of all knowledge and therefore promotes hierarchy," instead of a postmodern, and more specifically, feminist attitude that "deconstructs" this hierarchy and promotes exchange (Fox-Genovese, 1991, p.4). The writings of Elizabeth Fox-Genovese and Suzanne Lacy inform my imagined scenario. Fox-Genovese challenges the individual's place within a community in reference to feminist ideology of deconstructed delineated hierarchies. Similarly, Lacy describes a new genre public art with a goal of "open conversation in which one is obliged to listen and include voices" (Lacy, 1995, p. 36). Their approaches of including dialogue and requiring openness among participants in the art dynamic evolve the static structure to become a dynamic based on possibility.

The imagined art dynamic has the relationships of the participants connect in a fluid system. Additionally, by changing the participants into active verbs, the definitions open to allow an individual or multiple individuals to participate in the web of art.

Figure 2: Proposed Art Dynamic



In this model no one participant sees her/himself as fixed in a specific role. For example, the art maker constructs the art object and through that process, will step back to perceive the art object and act as viewer. She also will participate in contextualizing the object on display. Similarly, the displayer may spawn an idea for the art maker to construct an art object and thus participates in art making. As a result, the art experience forever evolves and moves, and the participants interact with one another in a literal and conceptual conversation.

Creating art is a shared activity among the participants of the art dynamic. Therefore, a single individual or several individuals actively participate in the art processes of making, communicating, displaying, and viewing art. Although differing realities and opinions exist, I suggest a connected art dynamic as a goal toward which we should work because "the world in order to be, must be in *the process of being*" (Friere & Faundez, 1989, p. 32). By focusing on process, the categories of describing the art experience shift from a static, silent system of people with specific, limited roles to a rhizomatic system with participants interchangeably engaged together in the processes of the art experience.

Definitions to Descriptions

With its many actions and participants, art functions as a social activity in the form of dialogue. Dialogue facilitates the rhizome's moving from a fixed to an adaptable system. As a society, we create definitions in order to help describe, clarify, and categorize ideas in our minds. This method of establishing meaning posits a sense of permanency and confinement, by setting up an equation of equality, i.e. what is or is not art. Although constraining, though at times very necessary, definitions limit dialogue due to the framework of a fixed equation; therefore, I propose to avoid stating static definitions and to offer my ideas as descriptions for a proposed art dynamic. Redescribing current ideas allows for new understandings and useful metaphors (Rorty, 1989, p. 9). These redescrptions will allow me to open discourse in order to explore my place in the artworld. Fixed definitions of art maker, art object, art making, displaying, viewing, and educating need to be set aside in order to imagine another art dynamic. My intention is to give these terms for me new and *anding* meaning in the dialogue of art because I want to be a more connected, more responsible participant in the art dynamic. Whether as an art maker, art educator, displayer, or viewer, *anding* the art dynamic allows me and others around me to move more fluidly among these roles.

The Art Experience as an Imagined Dynamic

Dialogue begins with an idea. Through listening and speaking, "the conjunction between the two is the crisis of learning and meaningful knowledge" (Garoian, 2001, p. 9). In order to expand the mind and to learn, the participants must listen as well as speak. Through questioning and dialogue meaning is created. Therefore, dialogue is an integral component in creating awareness of the *ands* within the art dynamic. My dialogue begins with two questions: what is a connected art system, and in what ways do I participate in the *ands*? I propose to explore the shift in attitude of accepting a system

made up of a series of relationships among the participants who are art making, communicating, displaying, and viewing. This way of thinking about the art dynamic sees the art experience "not [only] built on a typology of materials, spaces, or artistic media, but rather on concepts of audience, relationship, communication, and political intention" (Lacy, 1995, p.28). With this shift of attitude, the creativity is shared, and the interaction is *anded* meaning.

The importance of this idea lies in its implication for an active, connected system of existence. By viewing the system as relationships, all participants become empowered in the creative process. Individual as well as collective growth occurs through the acceptance that all participants are engaging in an open dialogue, which is physical, external, and internal. Conversation includes more than one voice; consequently, any conversation requires multiple viewpoints.

This attitude emphasizes the collective as well as the individual voice. If "individual rights [are] the product of collective life rather than its justification" a reconsideration of the relationship between the individual and the collective is needed (Fox-Genovese, 1991, p. 8). This reconsideration must allow for the importance of both the individual and a growing system. An openness results to create *anded* meaning and possibility. The same rethinking applies to the realm of art. By looking at the creation of art as shared power among the participants instead of as the singular product of the art maker, art becomes an aesthetic as well as a moral, economic, political, interpersonal, social, cultural, and spiritual experience. Redescribing the art dynamic of the twenty-first century as a series of relationships supports shared responsibility in the creative process. Multiple viewpoints, questions, ownership, and creativity become not only part of the product but also the processes of art.

My intention as an art maker, educator, displayer, and viewer is to challenge static categories within the art experience. Informed by my experiences as an abstract, formalist painter and a former elementary and middle school art teacher, I am engaged in the dialogue of rethinking the system. *Anding* gives life a connected sense of meaning and enables relationships to be created and shared; I want to be a part of this type of system. With the rethinking of every participant's place and activity in the dynamic of art, ownership and possibility result. *Anding* the system produces relationships existing in and responding to and with the world in dialogue.

Building a Philosophical Framework

A connected art dynamic can only exist if a framework for discussion is established. In the sections that follow, I outline the philosophical theories of the artworld, the concepts of art, aesthetics, perception/ recognition, and relationship. Every idea links to the previous one in order to explore the possibility of my proposed art dynamic. These theories will establish how to move from missing dialogue such as in Marfa to requiring active participation in the art experience. Engaging in dialogue with these theories establishes points of reference for a personal exploration. By starting with the idea of the artworld and moving into the notions of art, the art object, and relationship, I explore the philosophical underpinnings of my desire to rethink the art dynamic.

The metaphor of the rhizome establishes an understanding of the organization of the *anded* art dynamic. A rhizome is a plant such as grass that has a lateral root system. The blades of grass are offshoots of a web of roots that continually spread horizontally. As a result of constant outward growth, the rhizome does not die. Any part of the rhizome can and will connect with any other part. The growth of a tree contrasts this lateral root system. A tree roots downward and grows upward in a hierarchical orientation. The branches extend from the

trunk that grows from the roots. The tree roots deep into the ground in a fixed state. The metaphor of the rhizome or tree can describe the art system. If the system exists in a tree-like organization, the participants and processes of the artworld become static. A viewer who accepts only the interpretation of an artwork that a curator has given in an exhibition is an example of a static, silent system. Conversely, if the art system exists as a rhizome, it becomes fluid and open. Connections, interactions, and movement occur among the participants and processes. I describe these links as the *ands* in the art dynamic. The *ands* may be formed for example by a wall text which includes questions for the viewer to answer to formulate a personal viewpoint. By *anding* the art system, we recognize the interactions of the artworld and open the system to limitless, dynamic possibilities.

The redescribed art dynamic cannot exist without the recognition of the concept of art. The word art encompasses a variety of meanings and associations. Although the word art primarily refers to an object, art also can be an act, an experience, an academic field, or a system encompassing all of these ideas. Art in association with visual art objects or performances brings to mind a range of images: perhaps Marcel Duchamp's *Fountain*, Monet's *Waterlilies*, Judy Chicago's *Dinner Party*, Leonardo da Vinci's *Last Supper*, Helen Frankenthaler's *Mountain and Sea*, and Guillermo Gomez-Pena's *Temple of Confessions*. Although all are considered art, these art makers and art objects have many differences such as their media and intentions. Therefore, the question of what distinguishes an object as art is not easily answered. In our society, we label everything: art, non-art, work, play, functional, formal, secular, religious, and so on. Similarly, every object with which we interact has a name and perhaps a purpose. Some of these objects are called art. An enormous discourse surrounds the question "what is art?" Not everything is art, so where and what are the distinctions? I only propose to establish a description of art for the purposes of this paper.

To begin, art can only exist if we accept the existence of something called art. Without the acknowledgment that the concept of art exists, there would be no art. How does an object move from just being an object to being an artwork? When does a painting become more than just paint on canvas? A passage from Arthur Danto (1992) expresses this thought:

“And now Testadura, having hovered in the wings throughout this discussion, protests that *all he sees is paint*: a white painted oblong with a black line painted across it. And how right he really is: that is all he sees or that anybody can, we aesthetes included. So, if he asks us to show him what there is further to see, to demonstrate through pointing that this is an artwork (*Sea and Sky*), we cannot comply, for he has overlooked nothing (and it would be absurd to suppose he had, that there was something tiny we could point to and he, peering closely, say ‘So it is! A work of art after all!’). We cannot help him until he has mastered the *is of artistic identification* and so *constitutes* it a work of art. If he cannot achieve this, he will never look upon artworks; he will be like a child who sees sticks as sticks” (p. 430).

Until an individual accepts the idea of art, or “the *is of artistic identification*,” no art will exist for that person. Mastering the *is of art* entails accepting the existence of the actuality of art and being able to label an object as such. Although art is not something that one can always identify automatically, “the *is of artistic identification*” allows for the creation and discourse about objects set aside as art. A urinal turned upside down with the name R. Mutt painted on it may be just that to one person. On the other hand, Marcel Duchamp and many others consider this object not only art but also a catalyst for questioning concepts of “fine art” versus “low art.” This debate demonstrates that describing something as art requires subjectivity and a little faith, for

art is an abstract concept. An object is considered art only if we describe it as such within a context and with intention. The “*is of artistic identification*” establishes the existence of the concept of art.

The Artworld

The acceptance of the reality of art begins with a knowledge of the “world” surrounding art. Danto (1992) states that “to see something as art requires something the eye cannot decry- an atmosphere of artistic theory, a knowledge of the history of art: an artworld” (p. 38). The artworld is comprised of the discourses, the places, the people, and the objects involved in the establishment of art. The artworld has a past, a present, and a probable future. Every individual’s artworld is a bit different and this diversity continually *ands*, but a generalization exists. The artworld includes all people, places, things, and events that respond to and act upon art. The artworld interacts in a form of a tree-like or rhizomatic system, but in order to best understand these systems, we need to accept the *is of art* and the artworld as a system of its relationships.

Within this identification of art and the artworld, my proposed art dynamic begins to develop. If art exists then the people engaged in the artworld must be participating in some sort of experience. Whether connected or acting separately, people determine the actuality of art and the artworld. Consequently, the web of experiencing, interacting, and discussing art can grow and evolve. From my perspective as art maker, I want to look again and redescribe the people and processes working within the artworld with the intention of identifying spaces for dialogue and the extinction of a static silence. A connection exists among the participants, ideas, actions, and objects in the art web. Therefore, what are the connections, who and what is involved, and what are the implications of articulating these relationships? First, though, in order to proceed further in the discussion of the connections, I must describe the meanings of the term art within the scope of this paper.

My intention as an art maker, educator, displayer, and viewer is to challenge static categories within the art experience. Informed by my experiences as an abstract, formalist painter and a former elementary and middle school art teacher, I am engaged in the dialogue of rethinking the system. *Anding* gives life a connected sense of meaning and enables relationships to be created and shared; I want to be a part of this type of system. With the rethinking of every participant's place and activity in the dynamic of art, ownership and possibility result. *Anding* the system produces relationships existing in and responding to and with the world in dialogue.

Building a Philosophical Framework

A connected art dynamic can only exist if a framework for discussion is established. In the sections that follow, I outline the philosophical theories of the artworld, the concepts of art, aesthetics, perception/ recognition, and relationship. Every idea links to the previous one in order to explore the possibility of my proposed art dynamic. These theories will establish how to move from missing dialogue such as in Marfa to requiring active participation in the art experience. Engaging in dialogue with these theories establishes points of reference for a personal exploration. By starting with the idea of the artworld and moving into the notions of art, the art object, and relationship, I explore the philosophical underpinnings of my desire to rethink the art dynamic.

The metaphor of the rhizome establishes an understanding of the organization of the *anded* art dynamic. A rhizome is a plant such as grass that has a lateral root system. The blades of grass are offshoots of a web of roots that continually spread horizontally. As a result of constant outward growth, the rhizome does not die. Any part of the rhizome can and will connect with any other part. The growth of a tree contrasts this lateral root system. A tree roots downward and grows upward in a hierarchical orientation. The branches extend from the

trunk that grows from the roots. The tree roots deep into the ground in a fixed state. The metaphor of the rhizome or tree can describe the art system. If the system exists in a tree-like organization, the participants and processes of the artworld become static. A viewer who accepts only the interpretation of an artwork that a curator has given in an exhibition is an example of a static, silent system. Conversely, if the art system exists as a rhizome, it becomes fluid and open. Connections, interactions, and movement occur among the participants and processes. I describe these links as the *ands* in the art dynamic. The *ands* may be formed for example by a wall text which includes questions for the viewer to answer to formulate a personal viewpoint. By *anding* the art system, we recognize the interactions of the artworld and open the system to limitless, dynamic possibilities.

The redescribed art dynamic cannot exist without the recognition of the concept of art. The word art encompasses a variety of meanings and associations. Although the word art primarily refers to an object, art also can be an act, an experience, an academic field, or a system encompassing all of these ideas. Art in association with visual art objects or performances brings to mind a range of images: perhaps Marcel Duchamp's *Fountain*, Monet's *Waterlilies*, Judy Chicago's *Dinner Party*, Leonardo da Vinci's *Last Supper*, Helen Frankenthaler's *Mountain and Sea*, and Guillermo Gomez-Pena's *Temple of Confessions*. Although all are considered art, these art makers and art objects have many differences such as their media and intentions. Therefore, the question of what distinguishes an object as art is not easily answered. In our society, we label everything: art, non-art, work, play, functional, formal, secular, religious, and so on. Similarly, every object with which we interact has a name and perhaps a purpose. Some of these objects are called art. An enormous discourse surrounds the question "what is art?" Not everything is art, so where and what are the distinctions? I only propose to establish a description of art for the purposes of this paper.

To begin, art can only exist if we accept the existence of something called art. Without the acknowledgment that the concept of art exists, there would be no art. How does an object move from just being an object to being an artwork? When does a painting become more than just paint on canvas? A passage from Arthur Danto (1992) expresses this thought:

"And now Testadura, having hovered in the wings throughout this discussion, protests that *all he sees is paint*: a white painted oblong with a black line painted across it. And how right he really is: that is all he sees or that anybody can, we aesthetes included. So, if he asks us to show him what there is further to see, to demonstrate through pointing that this is an artwork (*Sea and Sky*), we cannot comply, for he has overlooked nothing (and it would be absurd to suppose he had, that there was something tiny we could point to and he, peering closely, say 'So it is! A work of art after all!'). We cannot help him until he has mastered the *is of artistic identification* and so *constitutes* it a work of art. If he cannot achieve this, he will never look upon artworks; he will be like a child who sees sticks as sticks" (p. 430).

Until an individual accepts the idea of art, or "the is of artistic identification," no art will exist for that person. Mastering the *is of art* entails accepting the existence of the actuality of art and being able to label an object as such. Although art is not something that one can always identify automatically, "the is of artistic identification" allows for the creation and discourse about objects set aside as art. A urinal turned upside down with the name R. Mutt painted on it may be just that to one person. On the other hand, Marcel Duchamp and many others consider this object not only art but also a catalyst for questioning concepts of "fine art" versus "low art." This debate demonstrates that describing something as art requires subjectivity and a little faith, for

art is an abstract concept. An object is considered art only if we describe it as such within a context and with intention. The "is of artistic identification" establishes the existence of the concept of art.

The Artworld

The acceptance of the reality of art begins with a knowledge of the "world" surrounding art. Danto (1992) states that "to see something as art requires something the eye cannot decry- an atmosphere of artistic theory, a knowledge of the history of art: an artworld" (p. 38). The artworld is comprised of the discourses, the places, the people, and the objects involved in the establishment of art. The artworld has a past, a present, and a probable future. Every individual's artworld is a bit different and this diversity continually *ands*, but a generalization exists. The artworld includes all people, places, things, and events that respond to and act upon art. The artworld interacts in a form of a tree-like or rhizomatic system, but in order to best understand these systems, we need to accept the *is of art* and the artworld as a system of its relationships.

Within this identification of art and the artworld, my proposed art dynamic begins to develop. If art exists then the people engaged in the artworld must be participating in some sort of experience. Whether connected or acting separately, people determine the actuality of art and the artworld. Consequently, the web of experiencing, interacting, and discussing art can grow and evolve. From my perspective as art maker, I want to look again and redescribe the people and processes working within the artworld with the intention of identifying spaces for dialogue and the extinction of a static silence. A connection exists among the participants, ideas, actions, and objects in the art web. Therefore, what are the connections, who and what is involved, and what are the implications of articulating these relationships? First, though, in order to proceed further in the discussion of the connections, I must describe the meanings of the term art within the scope of this paper.

Concepts of Art

Accepting the ideas of art and the artworld, the following section outlines my perspective of the label art as something we create and put aside as unique. Art makers produce art to be viewed and consumed. Institutions such as museums and galleries hold art for viewers to see, to experience, and possibly to reflect. Viewers choose to take time to see them, to have an experience, and perhaps to buy them. Likewise, the term art also can be used to elevate one act from another: for example, the art of eating, the art of making a deal, or the art of war. With these dynamics, one can discern that art is unique from non-art.

People view art as something special or unique. This "specialty" may hang on the wall, be used everyday as silverware, or describe an act, but to be labeled art requires a distinction. Ellen Dissanayake (1995) defines art as "making special." She categorizes art as a behavior where "in whatever we are accustomed to call art, a specialness is tacitly or overtly acknowledged" (Dissanayake, 1995, p. 91-92). We change or add to the everyday an importance that makes it different from our present concept of reality. In other words, we separate art from what we consider ordinary in our worlds. Art is the process of making and doing something with the "presence of directive intent" (Dewey, 1934, p. 47). Art is something consciously created or perceived as special.

Although art may do many things such as allow for an escape, focus on beauty, or bring attention to a problem, *everything* labeled art is different and unique to an individual. Points of view decide what is labeled art and what is not. Art to one person may be just an object on the mantel to another. Therefore, we must remember that determining what is art is a continual dialogue of constructing and reconstructing. For example, with nontraditional media and performance aspects, the artwork of Guillermo Gomez-Pena deconstructs the idea of "fine art" that hangs on the wall. Then again, this artwork intends to engage participants in art by creating a special visual and intellectual

experience. For example, in his installation/performance piece *Temple of Confessions*, Gomez-Pena has the viewer actively "confess" his racist thoughts and thus makes the viewer an active and integral component of his artwork. This confessing also is a catalyst for the viewer to reflect on his own prejudices. *Temple of Confessions* illustrates the multiple functions of art as social, ideological, and economical. Subsequently, these aspects encourage dialogue (Van Laar and Diepeveen, 1998, p.19-20). Allowing for change, discourse, and questioning, traditional and nontraditional art makers, art objects, displayers, and viewers can activate the art dynamic.

How is Art?

If we describe art as making special, the next question is *how* does an object differentiate from being just an object to being an art object. John Dewey (1934) asks similar questions:

"How is it that the everyday making of things grows into that form of making which is genuinely artistic? How is it that our everyday enjoyment of scenes and situations develops into the peculiar satisfaction that attends the experience which is emphatically esthetic? [Finally,] if artistic and esthetic quality is implicit in every normal experience, how shall we explain how and why it so generally fails to become explicit?" (p. 12-13)

One of the answers to these questions begins with the fact that art objects communicate. Whether the art is a performance, an installation, a painting, a drawing, a sculpture, etc., the art maker uses visual as well as other sensual forms of communication to express an idea and to prompt dialogue. In other words, "because objects of art are expressive, they communicate.... Because objects of art are expressive, they are a language. Rather they are many languages" (Dewey, 1934, p.104, 106). Art objects communicate through various

visual forms to express thoughts, emotions, interpretations, and experiences. This communication "depends on mutually understood assumptions" such as the existence of art and an artworld (Van Laar and Diepeveen, 1998, p. 39). Returning to the Marfa/Chinati example, dialogue was shut down into silence when the viewers responded angrily and the art maker and displayer changed the installation. If open dialogue were to have occurred in the proposed art dynamic as outlined previously, the art maker and displayer would have engaged the viewers in an active discussion explaining and questioning his viewpoints and intentions as well as listening to the viewers. As a result, the art maker and viewers would have become active creators of meaning. It is within these relationships and art processes that my proposed art dynamic exists. The dialogic characteristic of art resides in this responding, engaging, and projecting (Van Laar and Diepeveen, 1998). Regardless of the dialogue being quiet and unobservable or outspoken, the participants always exist in relation.

The dialogue of art begins because of the artistic and the aesthetic. Although they can be discussed independently of each other, these two concepts cannot exist separately; the artistic and the aesthetic interrelate to create an art experience. According to Dewey (1934), "'artistic' refers primarily to the act of production and 'esthetic' to that of perception" (p. 46). The art maker produces the art object through "a process of doing or making... Every art does something with some physical material, the body, or something outside the body, with or without the use of intervening tools, and with a view to production of something visible, audible, or tangible" (p. 47). The art maker creates an artistic object not only because of her intent to make special but also in the method she uses to create the art. The artistic represents the art maker's point of view in connection with her physically creating the artwork. From developing ideas and constructing the art object, the artistic refers to the art making process of creation.

Art is not realized simply because the art maker intended it to be. As discussed previously, the art experience grows in a web and not a linear progression starting only with the art maker. The audience also participates in the creation of the artwork by interacting with the aesthetics of the object. As the artistic embodies primarily the art maker's process of creating, aesthetic refers to the displayer's and viewer's standpoints of creating. The aesthetics of art entice a viewer to look at and to respond to the art object and its ideas, for "an artwork is not complete unless it earns a response from someone else, even if only silence" (Van Laar and Diepeveen, 1998, p.110). The aesthetics of an artwork allow for the communication of the artwork's idea among the participants in dialogue. The balance of the artistic and the aesthetic works together as a catalyst to form meaning among the participants of the art experience. How is art? An object becomes art because of the relationship of its artistic and aesthetic qualities given to it by the participants.

The correlation between the artistic and aesthetic acts *and*s the art dynamic. Although individuals carry out all actions associated with the art experience, looking at the processes of the participants activates the interrelations of my proposed art dynamic, for "without the meaning of the verb that of the noun remains blank" (Dewey, 1934, p.51). One or more participants may engage in making, communicating, displaying, and viewing art. For example, the physical process of creation for an art maker of a particular art object often begins with the artistic tools of paint, metal, clay, charcoal, and so on. Having the technical ability to use these tools, the art maker forms a physical work to express ideas. While forming the art object, the art maker also acts as the viewer and often conceptualizes the displaying. The standard process of creating an art object entails acting upon the object, stepping back to perceive the object, and returning to change the product in order to reach a desired outcome. The act of displaying may be added

if the art maker conceptualizes or puts the object out for viewing. This creative process exemplifies the interdependence and fluidity of the artistic and aesthetic of making, displaying, and viewing the artwork for an individual. Consequently, the relationships between the art object and the acts of art making, displaying, and viewing combine to give import to the art object and art experience.

What is an Art Experience?

In general, an experience is "the result of interaction between a live creature and some aspect of the world in which he lives" (Dewey, 1934, p. 43-44). In art, a typical experience is the result of an interaction with an art object by the art maker, displayer, and viewer. The experiencing may be with the art making or perhaps viewing of the art object; these acts are part of social dialogue. The participant responding adds to the conversation by creating her own experience with the art object. Consequently, by actively engaging in these art processes, the participants create an art experience.

In order to discern the processes further and to have an experience with the object, the viewing must not merely be an act of recognition but an act of perception. Being able to attach a proper label on the object describes the act of recognition (Dewey, 1934, p. 53). Recognition becomes perception when the viewer does not merely recognize an object but "takes in" the object. The viewer is aware of light playing over the surface, colors, shapes, purposes, and meaning; in effect "there is an act of reconstructive doing, and consciousness becomes fresh and alive" (Dewey, 1934, p. 53). The act of perception again activates the proposed art dynamic. The creative process does not begin and end with the art maker's production of the art object. This process is an ongoing activity among the art maker, art object, displayer, and viewer. Not only does the art maker participate in the creation but in order "to perceive, a beholder must *create* his own experience.... Without an act

of recreation the object is not perceived as a work of art... An act of abstraction, that is of extraction of what is significant, takes place" (Dewey, 1934, p. 54).

In the rhizomatic system, the creating of an art experience arises from the activities of all the participants. The displayer participates in the process of creation by taking the object and creating an environment and context for the object to be viewed. Through her choices, the displayer influences the art experience. The viewer "takes in" the object and its context not as a passive receiver in the creation of art but as a responsive participant. The art maker creates the actual object but her choices influence what the object says. The viewer/ displayer brings to the artwork her own perceptions and history; as a result, the viewer/ displayer combines her knowledge with the subject of the artwork to continue *anding* the work. This process with the art maker, displayer, and viewer translates into an on-going dialogue. Although the art experience may begin with any of the active participants, the actions connect in relationship to one another. Therefore, in order to truly have an art experience, the art maker, displayer, and viewer must take responsibility for the process of art. Within these relationships, *anding* exists because all participants contribute to the creation of an art experience.

How Are Relationships?

The previous paragraphs have established a framework within a Western context for the next step in rethinking the proposed art dynamic by establishing the expectation that more than the art maker is involved. The acceptance of an artworld establishes that art does exist. Art is described as making special, and the art object always possesses both artistic and aesthetic qualities. These characteristics of art establish a dynamic among the participants' art making, communicating, displaying, and viewing. These processes can come from the actions of one individual as with the art maker's displaying

and viewing but also from many individuals' actions; every situation of art is unique to some extent. Every time art making, communicating, displaying, and viewing occur, the dynamic of the participants form a new *anding* to the web of art.

The relationships and the responsibility of the relationships rely among the people. Therefore, the proposed system has all four participants interacting in a series of relationships with flexible actions of making, communicating, displaying, and viewing in order for the creation of an art experience. It is within the connections among participants that the fluid art dynamic can be found. The philosophies of both Emmanuel Levinas and Martin Buber impact this idea of the art dynamic.

The Zen master asks the question: if a tree falls in the forest and no one hears it, does it make a sound? The philosophy of Emmanuel Levinas follows this same construction. Levinas asks, can a person exist without the recognition of an Other? Literally and physically, the answer to both questions is yes. On the other hand, to what purpose and with what meaning does the Self have if it is not in relation to an Other? Levinas (1982) states "it is banal to say we never exist in the singular. We are surrounded by beings and things which we maintain relations. Through sight, touch, sympathy, and common work, we are *with others*" (p. 58). In other words, we are not alone but exist in a system of relationships. Objects, places, and people interact and connect with individuals through the senses, emotions, and commonalities. As a result, the subject "I" exists because of the relationship with the Other.

The relationship with the Other gives life meaning and responsibility. This relationship begins with an invitation from the face. Levinas uses the metaphor of the "face: to describe the Other, for the "face" is the object to which we usually respond and holds the expression of the Self. Through language and the structure of language, the "face" allows the self to speak. Discourse is the authentic

relationship with the Other "and more exactly, response or responsibility which is this authentic relationship" (Levinas, 1982, p. 88). In other words, by speaking, the "face" begins discourse and allows for possibility. By seeing and beginning a dialogue with the face, the self is accountable for the other because she is engaging in a personal dialogue. To restate, speaking "face" to "face," the self and the other interact personally. Since "I" cannot exist without the recognition of the Other and "I consists in being able to respond to ... the Other," this interaction contains an ethical obligation (Levinas, 1969, p. 215). Possibility of experience and relationship occurs because accompanying the relation is this responsibility to respond to the Other. For example, a person has fallen on the ground and looks you in the eye for help. This face-to-face contact has established a feeling of obligation in you to respond. The ethical obligation exists not in your ability to do "right or wrong," but only in your responsibility to respond by ignoring the person or holding out a helping hand. Therefore, the Self does not exist without the recognition of the Other, and the result is responsibility to the Other.

In this dynamic of discourse and responsibility, no player can exist without the acknowledgment from an Other. The relationships of the art maker with the art object with the viewer with the displayer create the existence of the individual participants; for example, "I" as art maker exists because of the recognition and thus the relationship with the Other as viewer. The singular is in reciprocal connection with the collective system consisting of the other participants.

In order to accept this idea, one must accept the art object as an equal participant in the system. As a signifier of the act of communicating, the art object has a "face." Without this "face," or surface of the object, the art experience could not exist. Art in the context of this paper is a visual experience. The physicality of the art object acts in the process of communicating. Within itself, the art object

communicates ideas such as an abstract expressionist artwork's focus on the connection of color and emotion or a socially oriented artwork's intention of arising awareness to women's inequalities in the artworld. With the art object's role as a significant participant, the processes of art making, communicating, displaying, and viewing interconnect. If the art object were only a catalyst for discussion, the participants would be removed from one another; no longer would the participants be in a "face-to-face" dialogue but speaking through the art object. Conversely, with the art object as an equal participant in the discourse, all of the participants remain in a personal, connected relationship. As a result, the art maker, the art object, the displayer, and the viewer are responsible for one another in their response to one another. The result is an ethical obligation to play an active role in the art experience. Although an art object literally cannot have an ethical obligation, allowing for the object to have a "face" in the dialogue prevents disruption in the interdependence of the participants and enables a fluid system. This perception of the art object and the system of relationships validate *anding* the art dynamic.

As a result of this connection between the "Self" and "Other," two types of relationships form: the I-It and the I-You. These word pairs "establish a mode of existence" (Buber, 1970, p. 53). The philosopher Martin Buber suggests that we constantly exist in one of these paradigms. The I-It relationship is our response to what we recognize, objectify, label, and passively experience. "I see the tree" is an I-It relationship. A barrier separates the object from the subject. The response to the tree as recognizing it as a tree immediately binds the I to the I-It relationship. The past encompasses a series of actions, experiences, and/ or ideas that give an object meaning. Maintaining a separateness, the acts of giving meaning, labeling, using, or experiencing acknowledge the I-It relationship; this ability detaches the subject from the object keeps the relationship static. The I-It pair

exists in the world of things, uses, and past experiences; "the I of the basic word I-It ... is ... surrounded by a multitude of 'contents,' has only a past and no present" (Buber, 1970, p. 63). We live most of the time in this paradigm, for to see something as more than as what we recognize, I-It changes to the relationship to I-You.

The I-You paradigm is a shared dynamic. When the I is connected to You, no borders exist in the relation. The subject-object dynamic transforms to subject-subject. Two people in love sitting in a quiet café engaged in conversation with the world lost to them experience the I-You paradigm. The consciousness of time ceases to exist when they know nothing else besides each other. Presently and in relation, they live in I-You. This relationship functions reciprocally, for "my You acts on me as I act on it" (Buber, 1970, p. 67). The I-You relationship is living in the moment without boundaries. On the other hand, no human can exist constantly in this present state. We function in life primarily as I-It; therefore, "without It a human being cannot live. But whoever lives only with that is not human" (Buber, 1970, p. 85). The I-It transforms into the I-You and vice versa when the subject enters into or leaves the reciprocal relation. The subject does not see the Other as an object but as another subject. Sharing and responsibility describe this relationship. Through these dynamics, all humans exist and connect.

The fluid art dynamic exists in the I-You. The players must be in subject-subject relation to be a part of this proposed system. This participation allows the players to experience and to connect in the art process. Buber uses the term experiences in relation to I-It as a referent pertaining to past experiences not as experience in the present moment. For example, one might say "my experience with art museums ..." As stated previously, John Dewey uses the term experience to delineate seeing and creating art *at the present moment*. Although using the same term, both thinkers have definite but non-conflicting viewpoints of their intention in their rhetoric. Buber's differentiation between I-It and I-

You becomes part of the art experience just as Dewey's discrimination of recognition and perception allows for the art experience. Recognition is labeling an object, but perception is "taking in" an object's physicality, purpose, and meaning. In order to be in the I-You relationship with art, the participants must be engaged not in recognition but perception. The participants bring past experiences to this act but labeling them as such does not exist in the moment. Perceiving a painting, a viewer loses consciousness of time and sees what only exists in the present moment. The art experience for both Buber and Dewey resides in I-You and the act of perception respectively. *Anding* the art dynamic brings both of these active concepts to the foreground.

Although the participants move in and out from recognition to perception, they constantly exist in relation to one another. One participant does not exist singularly but in connection with the others. By realizing these relationships and accepting this attitude, the processes link together through the relationships of the participants. When the participants exist in an I-You paradigm, the processes connect in a fluid, *anded* dynamic. Because I cannot exist without You, the participants have a responsibility to one another to remain connected. This responsibility creates meaning.

Exemplifying *Anding*?

Establishing the existence of art and the artworld and describing experience and relationships support the proposal of *anding* the art dynamic. This rethinking purports that the participants cannot exist without one another; they are connected by *and*. Their dynamics develop from being in a reciprocal relationship. The question then arises as to what these relationships look like in our contemporary artworld.

Anding requires a shift in attitude and an open mind. Accepting this proposed *anded* art dynamic implies that no one answer exists but multiple possibilities. The *anded* art dynamic acts as a living system growing and connecting through the rhizome. Like a map with multiple lines of flight, this system has no beginning or end, just multiplicities "proceeding from the middle, through the middle, coming and going rather than starting and finishing" (Deleuze and Guattari, 1987, p. 25). By allowing for this art system, no one process is more important than another. Fluid movement occurs among art making, communicating, displaying, and viewing. Within this system a spectrum exists such as the art maker who remains isolated in her studio *and* connected to the "outside" world through personal relationships to the art maker whose medium is the interaction among a community. The *ands* always exist, but whether they are acknowledged is the question. My goal in this next section is to explore how we as art makers, displayers, viewers, and art educators in traditional settings can *and* the art dynamic.

In what follows, I will discuss three participants who foreground their work in an *anded* art system. Although any of the participants and their actions could be explored within the *anded* framework, I will foreground *anding* the art dynamic within the concept of educating. I will look at an art maker who uses education as part of the art making process, an after-school art program which used art making as part of the learning process, and end in reflecting on my own art practice. Therefore, in this discussion through three examples, *anding* the art dynamic becomes the goal of the participants.

Art Dynamic *and* Educating

One approach to *anding* the art dynamic encompasses education as part of the process. The word education generally conjures an image of a classroom with students sitting in rows listening to a teacher. This non-didactic scenario establishes a system where only one answer

exists. In my use of the term education, I use it in relation to a differing scenario. To me, education results from experiencing something. Educating describes the process of doing and undergoing, developing and integrating a sense of meaning (Dewey, 1934). Whether in the classroom, the museum, or on the street, people learn about life and themselves through questioning, answering, and curiosity. The educator, or person who facilitates the experience, seeks to invite and enable the learner to be directly involved in this endeavor of doing and undergoing. Art links people to the world, other people, and life issues. The art maker, the displayer, and the viewer have an obligation to initiate learning. If we accept Levinas' (1969) philosophy that I exist because of the relationship with the Other and therefore "I" has a responsibility to the Other then every participant in my envisioned art dynamic is accountable to the other participants. Although this obligation can be as little as the recognition from one another in order to create the most meaning and possibilities, the participants need to encourage the art experience. For example, the art maker can view her art not only as an object but also as the personal relationships with the object. The art maker, the displayer, and the viewer all can engage in dialogue. They share in building the art experience by recreating the art object. The responsibility of the participants to play an active role in the art experience supports a fluid art dynamic. The focus on the relationships of the participants allows for the development of meaning.

The art of Mierle Ukeles centers on raising awareness, dialogue, and action toward environmental issues. For example in 1976, she began a project called *Touch Sanitation*. Her goal was to draw attention to urban waste management issues and "garbage men." In New York City over a span of a year, Ukeles shook the hands of 8500 sanitation workers. Documenting her movement on a map and recording her conversations about the workers' stories, fears, and humiliations made her experience concrete. This performance work of art engaged not

only the art maker but also the workers and other viewers in an experience. By undergoing the process of making this artwork, the participants acted in a dynamic art system of making connections among themselves and their physical world. Ukeles value and use of art making, communicating, displaying, and viewing create a transformative experience for the participants.

Anding the art dynamic becomes tangible when the participants engage in an educational art experience of perception and action. Regarding the art dynamic as a system based on relationships fosters the creation of meaning, dialogue, and knowledge. The use of *anding* and questioning encourages focus, reason, evaluation, and analysis. The art dynamic *and* educating keeps the art web growing and open.

Similarly, an after-school art program in Corpus Christi in February of 1999 called *Connect to Community Through Art* exemplifies the idea of making personal connections through the art making process. Museum educator Elizabeth Reese worked with this program, which proposed to explore local and global political issues with at-risk youth in a web-like or rhizomatic method where ideas were allowed to grow in a fluid manner. Beginning with visual images such as a sick person in a hospital, children playing, and a portrait of the slain *tejano* singer Selena, the group explored their perceptions of community, its governing systems, and the beliefs represented by these systems. Subsequently, the participants analyzed their ideas and visual images compared to how a local Texas artist, Joe Lopez, illustrated his experiences growing up in a barrio. Further connecting their experiences, the participants examined in discussions how local gang activity and memories of violence in their community paralleled global events such as the bloodshed in Kosovo and the Columbine tragedy. Finally, the youths and facilitators created drawings of their reactions to their explorations. The drawings were then hung in local exhibition spaces; in one space, visitors even were encouraged to create their own

drawings in response to the ideas of the show (Gaudelius & Speirs, 2002). Through exploring, connecting, examining, and contributing, the participants and facilitators acted in an *anded* system. By not only acting as art makers, displayers, and viewers but also by allowing their ideas to grow in a fluid manner, the participants and facilitators became empowered in the creative process. Multiple viewpoints, questions, ownership, and creativity became the product and process of this program.

Anding My Art Practice

Finally as a part of this research, I need to evaluate how my art practice can be a place to explore how art makers operating within traditional settings may participate in an *anded* art dynamic. I am an art maker who creates paintings in a formalist manner. The problems that I address in my paintings are evoking emotion, creating a desire to investigate the visual world through color, and connecting to something greater than us. Although I have developed a technique of painting in order to convey these thoughts, I feel that I have more to give than solely creating an object and putting it "out there." My responsibility as an art maker is to encourage the full engagement and continuation of dialogue with my art. Frequently, I observe viewers at my open studio visits shut off because they "don't get it." I do not want people to be fearful of seeing something unrecognizable. I intentionally create abstract art so that my viewers will perceive the artwork instead of searching for the recognizable. Perception is the taking in of an object and recreating it for the self (Dewey, 1934). I encourage this type of viewing by actively denying the recognizable.

Although always searching for methods of exposing the *ands*, I have found three approaches that allow me to connect to my audience. One way for object-oriented art makers to communicate to their audience is through titles. I always have fought using titles in order to

leave the interpretation of my paintings open to the viewer, but saying to your audience that "you can interpret this any way *you* want to" also closes off communication by not acknowledging the roles of the other participants (Van Laar and Diepeveen, 1998, p. 83). I feel that titles can be used to open possibilities. Titles can be concrete or abstract, but the goal is to foster communication. Titles can encourage this connection by their recognition of the relationship of making, communicating, displaying, and viewing. One way to open dialogue is to ask questions of your audience. Thus, I have begun to "title" my work with questions. Through one question or a series of two or more questions, I encourage my audience to participate in a virtual conversation with me. I began thinking of this titling system as simple questions such as *where have you seen this red color?* but felt that these simplistic questions did not encourage the viewer in critical thinking regarding the artwork. Therefore, this simple question could remain in order for the viewer to enter into the esthetic experience with the painting, but subsequent questions, such as *how does your experience differ from my painting of red?, how is it the same?, and what is your reaction to this painting?*, could continue deeper conversation with the art making. Questioning is a successful strategy in initiating dialogue and creating meaning, for "all knowledge begins from asking questions" (Freire, 1989, p. 34-35). Through questioning, the art maker invites the participant to engage with the work and foregrounds their relationship and interaction; the asking also acknowledges the participants as a valuable component to the art experience. As a result, the audience continues creating and responding to the artwork.

A second way for the art maker to remain an active participant is to incorporate the process behind the making of the artwork into the actual art object or into the displaying of it. Demonstrating how an object is made allows for a more personal experience with the artwork; the art does not seem as unfamiliar. This exposure of process may be

in the form of sketches, words, or hands-on activity, but despite the method, including the art process further engages and includes the audience in the art experience.

Similarly, active collaboration is another way of exposing connections with the other participants in the art web. Participating in the art making process by developing ideas and creating context links the art making to both displaying and viewing. Through active collaboration, the art maker values the thoughts, ideas, and contributions from other participants. Collaborations can be as simple as the art maker's thinking about her audience as she creates an artwork to having a client, displayer, or other art maker participate in the art making process. For example, I have a client who commissioned me to create a large painting for over her fireplace in the living room. At first, she was shy about discussing her ideas because I was the "artist." As I encouraged her to express her thoughts regarding color and composition, we became engaged in a dialogue about creating this painting. Although I actually painted the work, my client also collaborated with me through ideas and words in the making of the painting.

Whether the art maker is active in the community or developing dialogue from her studio, I believe that her consciously making connections and breaking silence contribute to creating meaning and possibility. By connecting with the audience through questions, including the art making process, or collaborating, the art maker intentionally can act in reciprocal relationships with her audience. Creating and looking at art shifts from a subject-object orientation to a subject-subject paradigm. With the accepting that I cannot exist without the recognition from the Other, the art maker has an obligation to the other participants in order to foster dialogue and interaction (Levinas, 1969). This encouraging of fully engaging with the art making develops further possibility and expanded meaning. For me, being aware of

and actively cultivating the relationships of the art dynamic contributes to a successful art practice.

Mierle Ukeles, *Connect to Community Through Art*, and my practice demonstrate how *anding* the art dynamic becomes tangible when the participants engage in an educational art experience of perception and action. Regarding the art dynamic as a system based on relationships fosters the creation of meaning, dialogue, and knowledge. The use of *anding* and questioning encourages focus, reason, evaluation, and analysis. The art dynamic *and* educating keeps the art web growing and open.

The Rhizome Continues

These examples show people creating art within an integrated system of art making, communicating, displaying, and viewing. All of these processes contribute to the success of their work. By valuing the relationships of these processes and participants, these participants *and* the art dynamic. The rhizome continues to grow, to multiply, and to create possibilities.

The acknowledgment of a fluid system provides multiple entryways into understanding, possibility, and dialogue. The individual exists as a single part of a collective system. The art rhizome includes the best, the worst, and the in-between, and by allowing for all of these contributions, growth and activity occur. The goal of this fluid system is "to reach, not the point where one no longer says I, but the point where it is no longer of any importance whether one says I. We are no longer ourselves. Each will know his own. We have been aided, inspired, multiplied" (Deleuze and Guattari, 1987, 3). The system connects the individual person, idea, or experience to another through subject-subject relationships. Accepting this existence as lateral and not hierarchical, perception opens to limitless possibilities. Through rhizomatic understandings and attitudes, the art maker, art object,

displayer, and viewer exist in reciprocal relation. *Anding* the art dynamic becomes the goal of the participants. No longer does the art experience subsist as definitions and endpoints; the *is* changes to *and*.

And Its Implication

Traditional and nontraditional art makers, displayers, viewers, and educators have a choice to acknowledge and to participate in a fluid art dynamic. Whether discussed as a web, a rhizome, or an *anded* dynamic, this system allows for multiple interpretations and possibilities in the art experience. Accepting the participants' interactions within a lateral system, the individual no longer acts alone but in a dynamic of obligated, reciprocal relations through connection between the Self and the Other (Levinas, 1969). Through the perceptions and actions of the participants, understanding, opportunity, and dialogue result. *Anding* the art dynamic describes a system where growth and possibility occur for and among the participants.

This article exists as a link in the art rhizome. I have challenged a static art system and proposed a fluid art dynamic. Through various philosophies, this proposed system emerged, and through examples of art making, the art dynamic became an actuality. I will challenge readers to discover their own methods of allowing for an active system of *ands*. Although I have taken the liberty of making general assumptions on a complex system, my asking questions and developing answers further expands the rhizome of the artworld. The readers also have participated in *anding* the art dynamic. Although conclusions are anti-rhizomatic, I can discuss the implication of participating in the art rhizome. Through *anding* the art dynamic, possibilities and growth occur. Every participant engages in and contributes to the art experience. In other words, the participants have ownership in their art experience. By requiring active participation and multiple voices, the participants engage in open dialogue, which creates a

transformative experience. *Anding* the art dynamic further develops the making of meaning and possibility.

Notes

1. I acknowledge that this interaction occurs today. However, my intent in exploring issues of activating the art system is to make the connected system the norm instead of the exception.
2. I have chosen these examples not only for their impact on me but also for the range of ideas and visual constructions that they support.

References

- Buber, M. (1970). *I-Thou*. New York: Scribner.
- Danto, A. (1992). *Beyond the Brillo Box: The Visual Arts in Post-Historical Perspective*. Berkeley: University of California Press.
- Deleuze, G., & Guattari, F. (1987). *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. Brian Massumi. Minneapolis: The University of Minnesota.
- Dewey, J. (1934). *Art as Experience*. New York: Perigee Books.
- Dissanayake, E. (1995). *Homo Aestheticus: Where Art Comes From and Why*. Seattle: University of Washington Press.
- Fox-Genovese, E. (1991). *Feminism without Illusions: A Critique of Individualism*. Chapel Hill: University of North Carolina Press.
- Freire, P., & Faundez, A. (1989). *Learning to Question: Pedagogy of Liberation*. New York: Continuum.
- Garoian, C.R. (2001). "Performing the Museum," *Studies in Art Education* 4(3): 23-32.
- Reese, E. (2002). Investigate and Re-Envision Teaching Strategies: Linking Individuals, Communities and Organizations Through the Visual Arts. In Y. Gaudelius and P. Speirs (Eds.), *Contemporary Issues in Art Education* (pp. 345-355). Upper Saddle River, NJ: Pearson Education Inc.

Lacy, S. (1995). *Mapping the Terrain: New Genre Public Art*. Seattle: Bay Press.

Levinas, E. (1985). *Ethics and Infinity*. Pittsburgh: Duquesne University Press.

Levinas, E. (1969). *Totality and Infinity*. Pittsburgh: Duquesne University Press.

Rorty, R. (1982). *Consequences of Pragmatism: Essays, 1972-1980*. Minneapolis: University of Minnesota Press.

Van Laar, T., & Diepeveen, L. (1998). *Active Sights: Art as Social Interaction View*, CA: Mayfield Publishing Co.

Yardley, J. (2002, September 5). "Hoping to Inspire Talk, Artist Ignites Debate," *The New York Times*, p. A16.

Mediating on the Voiceless Words of the Invisible Other: Young Female *Animé* Fan Artists— Narratives of Gender Images

Jin-shiow Chen

The Onset of a Journey

My interest in youth animé/manga¹ (Japanese animation and comics) culture in Taiwan began three years ago when my niece, Kitty, then 15 years old, showed me some photos of her cosplay² performances and manga drawings (doujinshi³) by her good friends. The beautiful pictures fascinated me but in all honesty, I was stunned that my own niece and her good friends were participating in 'those exotic activities'. As far as I knew, my niece and her friends were good students—smart, creative and diligent in pursuing fine art as their majors in high school. I was disturbed by this incongruity and could only pretend politely to ask her about her involvement with "Comic Market/ComicWorld⁴", "Cosplay", and "Doujinshi Sales". Kitty explained a bit but grew impatient when I did not understand. She suggested that I attend a ComicWorld convention to find it was really like. I was apprehensive with concern. Kitty sensed my fear and said, "Don't worry. These animé fans won't eat you. They are not like what the mass media present as carnal savages, or violent, anti-social gangsters" (Kitty, Personal communication, May, 24, 2000).

After three years of exploring this subculture, I have seen a group of youngsters active and energetic in artistic expression, striving for recognition among their peers. I met many fans and amateur artists⁵