Editorial 2
Sight, Voice, Marginalization, and Psychoanalytic Frames

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All of the essays that make up the 26th edition of *The Journal of Social Theory in Art Education* reflect varied critical stances and approaches based on the homology site/sight/cite. In the spirit of the call for papers, a select number of authors chose to resolve their topics by addressing imagery, ideas, and practices that have been (or remain) out of site, sight, or cite. Others presented their topics more indirectly, thus leading the reader to shape or reshape the possibilities of context. And it's true; as we read these essays we are in a position to continually interpret and reinterpret the possibility of other readings.

Whether treated singularly, or as a triad, site/sight/cite provides a concrete foundation for each of these papers yet at the same time remains a porous and interchangeable structure that ultimately guides our thoughts back and forth and in between. Through this homology, we, as readers, arrive at a better recognition (if not understanding) of some of the most important concerns of our field, which continually play out in our classrooms, communities, and culture.

The concerns that many of the authors raise are grounded in issues of voice, space, and marginality. Others use the homological structure to specifically argue necessary modifications for current art education practice. As such, addressing those images, ideas and practices that are, in essence, out of site/sight/cite turns out to be a

significant place in which to begin the work of articulating an innovative and relevant art education.

With the diverse range of topics inherent in the collection of essays that make up this 26th edition, it is useful to sequence them based on their connection to the issues of *voice, space, and marginality*. Yet in doing so, there exists the possibility of deemphasizing the author's intended argument or direction. We hope that our reinterpretation of each essay, as part of the task of developing a logical sequence or flow to the overall journal, furthers the possibility of each author's topic as opposed to limiting them.

Voice

We begin with those essays that seem to truly embody the issue of *voice*. In R. Michael Fisher and Barbara Bickel's essay *"The Mystery of Dr. Who? On a Road Less Traveled in Art Education,"* the authors playfully present the work of one influential art educator who they consider to be largely out of cite/sight in today's art education circles. By drawing upon two metaphors (puzzle/game and invoking a specter) the authors contemplate the now obscure presence of this art educator in the field of art education and propose that his work be a "timely re-appearance (perhaps, co-appearance)" in these postmodern times.

In the next essay *"God, the Taboo Topic of Art Education,"* authors Terry Barrett, Valora Blackson, Vicki Daiello, and Megan Goffos consider site/sight/cite in the context of imagery, dialogue, ideas, or concepts of God in current art education research and practice. In what is to be read as a compilation of ideas and responses based on the concept of God as discussed in an institutional setting, the authors establish an honest and insightful view of the "taboo" intersection of personal religious beliefs and the practice of art education.

In Alice Pennisi's *"Voice of Women: Telling the Truth Through Art Making,"* she details collaborative-based art making that occurs within

a group formed by young women who have experienced violence. Pennisi's observation of Voices of Women (VOW) and ultimately her participation in the group, reveals how words and images (cite and sight) become integral to healing and growth. She provides that "through discussions and artwork, VOW began the process of bringing forth female (visual) narratives that young adolescent women have needed in order to find alternatives to the traditional, conventional "assigned script" with which they have been living." Ultimately, the process of sharing ideas, words and imagery enabled the women to "no longer be voiceless."

In an essay entitled *"Multicultural Reservations, Hybrid Avenues: Reflecting on Culture in Art Education,"* author David Gall considers the possibility of voice as found in the art curriculum. He posits that although efforts to achieve diversity, celebrate differences, and address inequalities through art education curriculum do exist, "curriculum strategies in art education are based essentially on pluralist premises," and as a result, " reproduce a scheme of culture that subtly confirms the established order of Modern hierarchies, and fail to capture the fluid, hybrid, uneven character of culture." Borrowing from the work of Margaret Archer, Gall searches for ways to ensure "truly equitable curricular" examples that will lead to "realistic concepts of culture and agency."

And finally, in their essay *"Mars Rising: Icons of Imperial Power,"* authors Miriam Cooley, Michelle Forrest and Linda Wheeldon develop an analysis of the "current social, political and economic realities" that are imbedded in both historic and contemporary images of leaders. Concerning an image of President George Bush delivering a thank you speech to audience members at Halifax's historic site, Pier 21, the authors reflect on the dual intentionality of the visit and the subsequent imagery documenting the event as a very conscious effort on the part of the image producers to promote and sway support for policies that,

for all intent and purposes, Canadians reject. The comparison of this contemporary imaged event to historic iconic-type imagery anchors the importance of recognizing the inherent political voice found in all imagery.

Space

Considering the issue of *space* in the context of the homology site/sight/cite, "site" is the literal connector. However, we can playfully construct other possibilities of space through both "sight" and "cite." In Debrah Sickler-Voigt's essay *"From Out of Sight to 'Outta Sight!':* *Collaborative Art Projects that Empower Children with At-Risk Tendencies,"* she examines the practice of a site-specific mural project to accentuate the lives of at-risk students who are often considered out of sight in our current educational system. Debrah writes "children with at-risk tendencies are often left out of sight/site/cite because of their potential for academic and social failure. Like all children, children with at-risk tendencies have something of value to contribute to society and yearn for opportunities to show of their talents. This paper ultimately supports "how collaborative community art projects engage students in constructive behaviors that help prepare them for life."

In her essay *"The Permeable Classroom or the Tilted Arc Revisited,"* Karen Frostig reviews her role as artist, community activist, art educator and art therapist, in the design and implementation of a large, sequential community-based "Tree Memorial" project. In the desire to make her classroom a porous setting that results in the experience of learning as truly democratic, both successes and failures arise, which in turn shape the way that we envision "critical thinking and democratic processes in the classroom." In the end, "the model of the permeable classroom is developed alongside a discussion of experiential learning programs and contemporary art practices."

Historically, one of the intentions of performance art was to enable artists to break out of the traditional spaces associated with art

production and viewing. Likewise, in G. E. Washington's essay *"Performance Art as a Site for Learning: Queer Theory and Performance Studies in the Art Classroom,"* key questions related to the inclusion of performance art and its practice in the context of art education are entertained. Where the paper truly demonstrates possibilities is in the author's account of a performance work conducted by a student that results in "overtly queer articulations of personal experience within the art classroom" and ultimately leads to "process of self critique." In addition, the author proposes that art education, as a site or space in and of itself, is well suited for performance-based exploration of the "sociality of education."

Marginalization

Clearly, the idea of something being out of site, sight, or cite can be interpreted as a form of marginalization. In his essay *"Marginalia and Meaning: Off-Site/Sight/Cite Points of Reference for Extended Trajectories in Learning,"* James Haywood Rolling, Jr. describes off-site/sight/cite points of reference that "affords a space for extended trajectories of learning and the cultivation of rich and atypical personal meaning unavailable within the terrain and climes of typical schooling frameworks." Within these sites of marginalia, Rolling proposes that real growth as an art educator occurs and that such sites offer real possibilities for all of us who search for more meaning in the work we conduct with students.

In the next essay *"Reading Objects: Collections as Sites and Systems of Cultural Order,"* author Alice Wexler presents aspects of the political in terms of creating personal and cultural meanings for objects in the context of art collecting and ultimately suggests this process as a type of cultural connoisseurship. Based on a postmodern feminist approach, Wexler considers the ways in which objects, and their importance, are grounded in an exclusive "political, social, and cultural" realm that in

turn reveal colonial and patriarchal structures that create further marginalization.

In Dennis Earl Fehr's essay, *"How to Draw a Heart: Teaching Art to Incarcerated Youth,"* he considers the aspect of "out of sight" regarding the art produced by incarcerated youth and promotes the practice of teacher education training in this setting. In working with this non-traditional student population, his undergraduate majors begin to recognize the important role of imagery and image-making in the correctional setting as well value the practice of art education with an audience that truly is outside or on the margins of anticipated or expected sites of learning.

In her essay *"Out of Cite, Out of Mind: Social Justice and Art Education,"*Therese Quinn examines how issues of social justice and citizenship play out in the educational process. She considers how the interpretation of the term "diversity" as an existing component in one of NCATE's goals that underlie the review of teacher education programs around the country, becomes problematic when addressed in the context of a conservative Christian institutional setting. Quinn notes that regarding issues of sexual orientation "the Christian college is particular in its fears and the details of its exclusions; in this essay its story serves to indicate a perennial question in public education: In our democracy, to what form of citizenship should public education lead? And how can our teachers help develop those citizens?"

The next essay entitled *"Art Education and Disability: Re-envisioning Educational Efficiency,"* authored by Michelle Kraft, examines how the ethos of efficiency, which drives our current educational practice is, in itself, not conducive for learners with special needs. As Kraft points out, the mandate(s) for inclusion as found in the Individuals with Disabilities Act (IDEA), especially stresses special education because of the emphasis placed on efficiency in special education instruction and assessment outcomes as well. Specifically, she asks if

there is an "approach to efficiency in the art education of students experiencing disabilities that may still address a diversity of needs?" The goal of efficiency in education is truly challenged both historically and conceptually, resulting in new ways for considering the importance of art education in "specialized education" contexts.

As a consideration for who is not marginalized in our culture and classrooms, Wanda Knight's essay, *"E(Raced) Bodies In and Out of Sight/Cite/Site,"* addresses Whiteness and the racial privileges that accompany it. Knight's concern centers on "the preparation of the authoritative White body of the art teacher to teach in classrooms consisting primarily of Black bodies, and other bodies of color." By using both the metaphor of sight to examine race as well as the Helms Model of White Racial Identity Development for a practical and highly revealing understanding of white privilege, Knight aims to have "White preservice and practicing teachers acknowledge their 'cultural eye' with the goal being to design a culturally responsive curriculum that vigorously challenges perspectives of Whiteness that result in inequities and injustices in personal, pedagogical, and political educational practice."

Psychoanalytic Frames

As a way of anchoring the theme of this year's journal, we have chosen to present three final essays as a separate collection unto themselves. In some way, these three essays get at the very homological structure that all of the preceding essays inherently build upon by exploring Lacan's psychic concept of the Real. The choice to separate these three essays from the rest is not done so to position a greater importance, rather, the intent is to visually conclude with essays that explore specifically a psychoanalytic response.

Authors Jason Wallin, Gayle Gorman and jan jagodzinski explore the homonym site/sight/cite from a Lacanian-Freudian-Zizekian psychoanalytic perspective, in the way the three psychic registers (Real,

Imaginary, Symbolic) are at play with one another when images are viewed and attempts are made to make sense of them—even when viewers actively engage with works of art and project meaning into them that may not be part of an artwork's historical intertextuality— as occurs in (perhaps infamous) Rorschach test which reveals unconscious associations as a viewer tries to grasp a representative gestalt to make sense of a non-sense form.

Jason Wallin's essay *"Deconstructing the Frame: Siting Absence,"* draws on the interface of Derrida and Lacan when he discusses the way the "frame" in Western art fixes and sets aside a particular set of objects that are delegated to a special category called Art. Through the use of playful language, his essay explores the way Derrida has shown that the "frame" is never questioned in this western aesthetic tradition, given that its very structure "fixes" what art *is*. When the frame is interrogated western art becomes unraveled. This is precisely what Wallin's article does. It deconstructs the frame as the "site" of the Lacanian Real, that is the place, which cannot be identified either through images or through linguistic signifiers.

Gayle Gorman's essay *"Precinct: A Site of the Real,"* explores this "site" of the Real as it haunts the installation *Precinct*, which she orchestrated in an actual abandoned police precinct in the city of Buffalo. Again, the question of what haunts the abandoned images of inmates, their files, the holding cells and the images left in them speaks directly to the uncanny (*unheimlich*) nature of this space and its objects that take on new questions of meanings as to what actually went on when these bodies were "processed" and abjected by the social order. Gorman, working with Lacanian and Freudian theory, attempts to choreograph an installation that made its visitors become unnerved by the "strangeness" that emerged by the very *abandonment of the Law*— abandonment now re-signified to reveal its shadow side.

Lastly, in jan jagodzinski's essay *"Grasping the Site/Sight /Cite of the Image: A Lacanian Explication,"* he draws on the work of Lacanian theorist Slavoj Zizek's propensity to tell jokes that reveal certain "truths" concerning the way the unconscious works. Utilizing a standing joke about "Lenin in Warsaw" the essay attempts to grasp what the referent of the unconscious is when works of art are viewed, revealing that the framed space of fantasy holds within it the "cause" of desire for grasping the image in the first place. The difficulty is, of course, that we, as viewers, are never certain just what that "cause" of desire might be. In this sense we are always ignorant of ourselves, although we "think" we are fully in control of our perceptions. Working the joke "through" in this essay, he tries to show the structure of this basic insight concerning the unconscious when we view art.

In closing, it is evident that all of the authors included in this edition have creatively explored the rich possibilities of the homology site/sight/cite. Certainly the call for papers and the resultant work seen here has not exhausted the topic. It is predictable that had another homology been suggested and agreed upon as a theme for the journal, the resulting essays would have been just as meaningful and valuable to the field. At best, it is hoped that readers of this edition will continue to consider the homology site/sight/cite in their own research, teaching, and reflection on the field as well as find the worth in exploring the possibilities of other homologies to better guide our teaching, research, advocacy, and vision of art education as socially transformative.