

BEYOND THE ARTIST-TEACHER FANTASY:
A LACANIAN PSYCHOANALYTIC INVESTIGATION OF K-12 ART TEACHERS'
ARTIST IDENTITIES

BY

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DISSERTATION

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ABSTRACT

Many who identify as artists become public school art teachers because they see teaching as a noble profession and viable means to earn a living in an art related field. A career in art education also seems to offer the protected time they desire to continue their work as artists. Often those entering the field anticipate that they will be able to create artwork on weekends, during holiday breaks, or over summer vacation. However, once embarking on their careers, these teachers find themselves using free time on teaching related work such as lesson planning, grading, and advising extracurricular activities. Art teachers compromise their art-making time for teaching, ultimately neglecting their art practices. These art teachers long to reconnect with their abandoned art practices and identities as artists while continuing their rewarding work as art teachers, forcing them to straddle two conflicting worlds. Each has its own practices and values that represent two seemingly different identities. This doctoral study investigates the tension between these worlds to explore *how might the concept of the artist-teacher be recognized as a fantasy that is necessary for inciting/sustaining pleasure in teaching.*

To better understand these tensions, this project employs case study methodology to document and describe the personal narratives of four K-12 tenured public school art teachers in the Midwest, who identify as artists. While engaging in similar pursuits of negotiating artist identities while teaching, each art teacher addresses these tensions through an array of different personal and professional experiences. Despite these differences, in semi-structured interviews, the art teachers describe the central tension as an internal conflict between opposing desires—the desire to be seen as artists and the desire to meet normative professional values embedded in teaching discourses. Thus, the conflict between art teachers' artist and teacher identities could be

understood as a conflict between how they want to be seen by others and how they think others are viewing them.

Identifying this site of the conflict as an internal struggle of seemingly incongruent desires, I utilize the conceptualization of fantasy in Lacanian psychoanalytic theory to examine how art teachers negotiate their desires to be artists with the desire of the professional teaching *Other*, or the normative professional values of teaching. Through content analysis of art teachers' narratives, I infer that art teachers imagine being artists and art teachers through integration of their art practices and expertise into their teaching—employing *artist-teacher fantasies* to support and unify incongruent desires. Further analysis demonstrates that art teachers experience varying levels of dissatisfaction after merging their art practices into their teaching. This suggests that the artist-teacher fantasy is not sufficient to sustain both identities and their correlating desires. As a result, art teachers imagine separate, yet complementary *artist fantasies* to sustain their desires to be seen as artists independent of their teaching. I suggest that art teachers who identify as artists actively seek out communities outside their teaching professions—beyond the desire of the professional teaching *Other*—where they can create artwork and be seen by others / *Others* as the artists they desire to be.

*To my parents
Patricia and David Horwat*

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CHAPTER 1 – INTRODUCTION

For many aspiring young art teachers, their memories and experiences of former art teachers form an impression that largely influences what kind of teacher they wish to become (Cuban, 1984; La Porte, Speirs, & Young, 2008; Lortie, 2002). These teachers serve as role model figures and, in a sense, become ideal representations of what constitutes good teaching. The teacher that inspired me was Mr. Grey¹, my middle school art teacher. He taught interesting lessons and was always supportive of students' artwork. However, what stood out the most about Mr. Grey was that he was also an artist. Mr. Grey often talked about his own experiences making art, going into detail about the joys of creation and the profound sense of accomplishment he felt while working on paintings. He would bring in paintings he was working on and explain his process to us, going through the steps of what he did and what he was thinking about doing next. His love for making art was contagious.

Having Mr. Grey as an art teacher inspired me more than any other art teacher I had. As I considered becoming an art teacher myself, I modeled my own career aspirations after Mr. Grey's philosophy of teaching and making art. During my first two years of teaching I found that I was able to maintain my art practice. I was teaching at a high school in Pennsylvania with two other veteran art teachers. My teaching load was manageable, consisting mostly of introductory art courses and a craft course. I based my curricula on the previous years' curricula, making personal changes here and there to fit my students' interests. On occasion I would create completely new lessons based on my students' or my own interests. I remained up to date on my schoolwork, but I did not over work myself. I was well aware that anything extra would cut into my precious art making time.

¹ All names in this study are pseudonyms.

During my third year of teaching, I took a different job in coastal Massachusetts to teach art at a small public high school. On the surface it seemed like my dream job. I was teaching advanced level classes in drawing and painting, most of my students were already interested in art, I had my own classroom, and I was working close to Boston and Providence—cities with art communities in which I hoped to become active. While the job initially seemed like a blessing, it slowly turned into a challenge that would test my personal and professional convictions.

I attribute much of this pressure to my perceived role in the school. In the new school in Massachusetts, I was considered an experienced teacher and given the responsibility of working with advanced level art students. It was a huge honor to work with serious students that early in my career, but I also felt obligated to step up my work ethic and prove that I was worthy of such an opportunity.

During my first year in my new position, I still tried to find time to make art. However, because of the new job, I limited myself to painting every other night or only during weekends. My art production slipped slightly but my teaching seemed to get better. I found myself planning more, creating more challenging lessons, grading more frequently, and working with seniors after school on portfolio applications. I began to see how easy it would be to commit myself entirely to teaching. Lamentably, I also saw how quickly I could abandon my cherished art practice.

The fear of losing my art practice caused much anxiety and doubt. During the following two years of teaching, I started to question my life as a teacher. I realized three things during this time. First, I did not know how to fully reconcile my artist identity with my professional identity as an art teacher. Secondly, I had a feeling that the longer I remained a public school art teacher the less personal art I was going to make. Making art made me feel human and made me feel

(w)hole, so I questioned what would happen to my psychological welfare if I stopped that practice. Lastly, I did not want to remain in teaching long enough to see myself without an art practice.

In retrospect, my decision to model my career as an art teacher after my middle school art teacher, Mr. Grey, was a blessing and a curse. As a blessing it showed me how I could combine my desires for making art with my desires for teaching others—that I could continue my own artistic and intellectual growth while potentially having an impact on others’ personal transformations. As a curse it showed me how seemingly difficult and unnecessarily complicated identifying as both teacher and artist can be. The difficulties I experienced maintaining both roles made me realize the limitations of the teaching profession—that it is a profession focused on obligation and duty and that it is not entirely concerned with the teacher’s own personal and intellectual growth. This is the struggle many art teachers identifying as artist-teachers have to contend with during their careers (Zwirn, 2002; 2005).

The term artist-teacher has appeared in art education scholarship since the 1930s (Efland, 1990), though it is a vague term with various, slightly-altered meanings. To Thornton (2013), “an artist-teacher is an individual who practices making art and teaching art and is dedicated to both activities as a practitioner” (p. 89), while Daichendt (2011) writes that the artist-teacher is a “philosophy of creating and making; a practitioner that models and teaches through artistic knowing and thinking,” (p. 62). For this study, my definition of the artist-teacher is *a K-12 art teacher who philosophically believes his/her teaching practices and art making practices are interconnected and that both of these practices allow him/her to flourish both personally and professionally.*

Since the professionalization of the modern teacher in the late nineteenth century, teaching has been viewed as a helping profession (Higgins, 2011; Rousamaniere, 2005; Tyack, 1974). Higgins (2010) writes, “The helping professions are those practices involving a great deal of giving under difficult circumstances, with very little expected in return” (p. 164). It is within this guise of the helping profession where the artist-teacher—an identity that prioritizes art making and the teaching—is seemingly vilified.

Teachers are respected for continuously giving their best to their students regardless of the lack of support or compensation they receive in return. Unfortunately, there is an underlying social expectation for those who identify as teachers to display acts of self-sacrifice. Higgins (2011) writes, “in the so-called helping professions, deprivation can become a badge of honor” (p.8). In this sense, the teacher cannot truly be successful as a teacher without making personal concessions. What happens when teachers take a stance against this professional culture of personal deprivation? Is it possible to pull back from the life consuming obligations and responsibilities of teaching and make time to prioritize care for the self? What challenges and hardships await the teachers daring enough to commit to teaching *self-fully*². My study considers the *self-ful* teacher by specifically investigating the artist-teacher.

1.01 Background to the Study:

The identity crisis I experienced as an artist-teacher in the public schools is the inspiration for this research. I am motivated by my own curiosity and desire to understand why I could not live out my goal of being an artist-teacher. My research is also inspired by many other art teachers I have worked with, or met throughout my years as an art teacher—art teachers who

² Higgins (2011) coined the word *self-fulness* to describe a teaching practice that is neither selfish nor selfless, but rather one that values both service to others and self-regard.

seem to be suffering from the same artist-teacher crisis I experienced. My research is directed at art teachers like Mrs. Brown, a kind and generous art teacher I worked with in Pennsylvania who gave up her art practice because she felt her sole duty was to teach others art. This work is also in support of art teachers like Mrs. Jackson, a veteran art teacher I worked with in Massachusetts who went on hiatus from painting until retirement where she imagined herself resurrecting her art practice. This research is meant to aid artist-teachers with stories similar to Mrs. Brown, Mrs. Jackson, and myself to understand how to reconcile their professional identities so that they will not have to make the unnecessary choice between two passions—so they can flourish both personally and professionally.

Reflecting on my journey, I have tried to identify why being an artist-teacher can be so problematic in American public schools. In doing so, I have tried to understand who are the antagonists in this conflict, what forces are at play, and what the best theoretical tools are to investigate this problem. Zwirn (2002, 2005) and Thornton (2013) look at artist-teacher identity through Erikson's (1959) psychosocial theory, which posits that issues of personal identity involve the negotiation between the individual's ego and his or her environment. "The development of identity involves an individual's relationship with his cultural context. Effective assertion of identity requires recognition and response from others and a relation between some wider section of society" (Stevens, 2008, p. 62). Using Erikson's psychosocial theory, Zwirn (2002) and Thornton (2013) asserted that how art teachers viewed themselves closely related to how others in their environment perceived them.

Scholarship by Zwirn (2002, 2005), Thornton (2013), Szekely, (1978), Daichendt (2011, 2010, 2009), Ball (1990), and Byrd (1964), uncovers a common tension expressed in many artist-teacher case studies—a tension between what the artist-teachers wanted to do and what was

socially expected of them. Zwirn and Thornton viewed this tension as symptomatic of a psychosocial dialogue between the individual and his or her society. However, I believe that this tension between artist and teacher identities is deceptively more complex than how individuals negotiate their personal identities with social expectations. Following the post-structuralist premise that identity is socially constructed by the interaction of different ideologies made manifest through discourse (Atkinson, 2002), I postulate that these tensions could be caused by competing values and beliefs associated with social constructions of the artist and the teacher. Furthermore, I theorize that art teachers, identifying as artist-teachers, experience these tensions unconsciously as conflicting desires that dictate often contradictory ways of being in the world. To study these conflicting unconscious desires, I use the theories of the French psychoanalyst Jacques Lacan (1901-1981) to investigate specifically how conflicting desires seem to impede resolution between artist and teacher.

Psychoanalysis believes in the socially constructed nature of subjectivity and psychic life. This means, among other things, that it recognizes that we are always obliged to work within the cultural materials at our disposal, that our attempts at self-construction inevitably take place within a social context that places limits on what we can envision and attain. (Ruti, 2009, p. 6)

In this sense, psychoanalysis is an effective tool for investigating hidden tensions within the socially constructed identities of artist and teacher, as well as better understanding the unconscious desires that motivate the individual's life choices within the parameter of these cultural materials available to them.

1.02 Statement of the Problem

Artist-teachers are valuable members of the art education community. Their art practices let them be more empathetic to the creative practices of their students, (Ball, 1990; Szekely, 1978) which also allows the art teacher to model artistic-thinking to his or her students through demonstrations, lectures, and informal instruction (Daichendt, 2010; Hickman, 2010). They show their students and school community that they are actively involved in their subject area (Szekely, 1978; Zwirn, 2002, 2005). Furthermore, the art practice serves as a form of reflective practice that can help facilitate professional growth (Daichendt, 2010; Thornton, 2013). In addition to benefiting their students and school communities, artist-teachers have the potential to illustrate a sustainable model of teaching that concerns both self-regard and service to others (Higgins, 2011), allowing the art teacher a means to personally grow and flourish within his or her profession.

In lieu of this perspective, the artist-teacher's values are often mistakenly seen as at odds with the professional expectations of teachers—expectations rooted in obligation, altruism, and public service (Higgins, 2011). Daichendt (2011) writes, “in most circumstances, when identity is addressed, the artist-teacher is seen as a dilemma where one role does not support the goals or characteristics of the other” (p. 11). In Lacanian terms, the desire of the artist-teacher does not seem to be the desire of the *Other*. Because the artist-teacher's art values/desires seem incompatible with the profession's (*Other's*) expectations, artist-teachers often feel they eventually have to make a choice between their art practices and their teaching practices (Zwirn, 2002). This choice seems like an ultimatum that positions pedagogical desires against artistic desires. On the surface, the artist-teacher's art practice seems to be a personal act of self-engagement and cultivation; however, within the context of teaching and the desire of the *Other*,

this seemingly innocuous activity gets perceived as political and polemical. As a result of this perceived ultimatum “some art teachers leave teaching to become professional artists, while others give up their personal artistic production during their teaching careers” (Zwirn, 2002, p. 2002).

The problem concerns understanding the tensions that exist between the artist-teacher and the teaching profession’s expectations, which in this study is understood through Lacanian psychoanalytic theory as the *Other*. These tensions—conflicts between the desire of the artist-teacher and the desire of the *Other*—are making it difficult for artist-teachers to sustain their art practices, providing them no other option than to sacrifice one of their passions—neglect one of their desires—which may lead to some form of identity crisis. The goal of this study is to better understand these tensions—these conflicts of desire—to help address the psychic anguish and posit amiable solutions where artist-teachers can maintain both pedagogical and artistic practices.

1.03 Primary Research Question

In order to be a successful teacher, Banner & Cannon (1997) advocate that the teacher adopt a *student-centered ethic*, an ethic that requires “putting the satisfaction of the needs and good of students before those of anyone else” (p. 35). Banner and Cannon’s advice typifies the popular rhetoric surrounding the profession of teaching—a rhetoric saturated with an ethos of obligation and selfless altruism. This ethos seems to have permeated into a professional expectation—an (un)spoken law iterating the *Other’s* desire. All teachers working within the discourse of teaching are affected by this desire to some capacity (Atkinson, 2002, 2001; jagodzinski, 2002). For some, fulfilling the *Other’s* desire provides them not only a temporal sense of unity but also a tangible feeling of professional efficacy. For others, like the artist-

teacher, fulfilling this desire puts them at odds with their own innate values, beliefs, and desires that may result in some form of psychic crisis.

The artist-teacher exists in education as an outsider whose shared desire to teach and make art puts him or her in conflict with the teaching profession. Thus, being an artist-teacher may challenge the teaching profession's expectations that help define what constitutes good teaching. My doctoral study will help better understand how the artist-teacher negotiates these expectations, potentially putting him or her at odds against the ethos of the profession. Thus, my main research question is: *How might the concept of the artist-teacher be recognized as a fantasy that is necessary for inciting/sustaining pleasure in teaching?*

I answer this question by first exploring literature on the artist-teacher that expounds its history, advocacy, and criticism within art education scholarship; the professionalization of teaching and teaching ethics that seem to characterize the teaching profession's expectations; and relevant Lacanian concepts within psychoanalytic theory that allow for a better understanding of desire. Once I review this literature, I explain my methods for studying artist-teachers teaching within K-12 education with the intention of better understanding their personal and professional desires.

1.04 List of Supporting Sub-Questions

My study's main research questions how the idea of the artist-teacher may be recognized as a fantasy that is necessary for inciting/sustaining pleasure in teaching. This question essentially seeks to understand how artist-teachers employ unconscious fantasies to reconcile the conflict of desire between artist and teacher identities in order to continue their art practices while also teaching. While addressing the negotiation of their disparate desires is central toward

understanding how artist-teachers sustain each identity, the following questions further interrogate specifically how this negotiation functions.

1). How do K-12 art teachers who identify as artists and teachers negotiate both identities to sustain each practice?

2). What might happen when art teachers who identify as artists and teachers begin to realize their fantasies about being artist-teachers are merely illusions?

Through answering these questions I strive to better understand the complex interchange between personal ethics and professional morality precipitated by the negotiation of competing desires that artist-teachers reconcile in order to sustain both identities.

1.05 Parameters of the Study

Bloomberg & Volpe (2012) write, “Delimitations clarify the boundaries of your study. They are a way to indicate to the reader how you narrowed the scope of your study” (p.114). Delimitations show the reader that the researcher is aware of content not included in the study’s focus and that certain omissions were intentional. I will explain what my study does not address and why.

First, the primary focus of my research is to study full time K-12 public school art teachers in the Midwest who create artwork and self-identify as artists. I have recruited participants with varying years of teaching experience to observe how both new and veteran art teachers accommodate their identities as artists while they teach. By including the perspectives

of both new and experienced art teachers I can investigate possible changes to artist-teachers' artistic desires as they progress in their teaching careers.

My study does not address teaching-artists or artist-educators. *Teaching artist* is a term used to describe professional artists with no formal pedagogical training or teaching licensure who teach either in formal or informal settings (Remer, 2003). While the artist-teacher and teaching-artist identities overlap and share many characteristics, there are essential differences between them. A major distinction is that the artist-teacher is a professional teacher who received formal pedagogical training. Because my study is focused on artist-teachers in specifically the K-12 public schools, my study omits the teaching-artist.

Given that the history of teaching is so broad, I am also limiting my study to the modern professionalization of the common school teacher, which began in the late nineteenth century (Rousamaniere, 2005; Tyack, 1974). I am focusing my study on preferred character traits and qualities that constitute professionalism in teaching; therefore, I will not be addressing job duties or responsibilities. While investigating the professionalization of the modern teacher, I touch upon professional ethics, citing Higgins's (2011) work that draws its influence from the study of humanism and virtue ethics. I am well aware of the complexity of these areas of study and their rich histories, but for the scope of the study, I will restrict all ethical inquiry to issues of obligation, altruism, and selflessness.

Although I am utilizing Lacanian psychoanalysis as my theoretical framework, for the purposes of my study, I touch upon only a fragment of Lacan's theories. His theories concerning signifiers and quilting points, and other key ideas are addressed in passing, but not with the necessary breadth to fully respect their complexity. Furthermore, I am aware of the vast lineage of thought from which Lacan developed his ideas. Lacan drew heavily from Freudian

psychoanalytic theory (Bailly, 2009; Homer, 2005; Roseboro, 2008) and Western philosophy—specifically the work of Descartes and Hegel, Saussurian linguistics, semiotics, and anthropology (Bailly, 2009). There have been volumes of books and publications devoted to Lacan’s influence on media studies, cultural studies, literary theory, psychology, and art. In the past twenty-five years, Lacan’s popularity in the United States has increased exponentially (Bailly, 2009). As a result of this, I have selected literature that specifically covers important concepts necessary for understanding my research question (Bailly, 2009; Chiesa, 2007; Fink, 2007, 1997, 1995; Hetrick, 2014, 2010a, 2010b; Homer, 2005; jagodzinski, 2002; Tavin, 2010, 2008).

Lastly, I must address the limitations of the methods chosen in my research. My sample size consists of four participants who were selected by purposeful sampling, which includes convenient sampling and snowball sampling. “Purposeful sampling is most often used in qualitative research to select those individuals or behaviors that will better inform the researcher regarding the current focus of the investigation,” (Krathwohl, 2009, p. 172). Because my sample size is small and will not be representative of larger populations, my study does not produce generalizable results. Instead, my study is concerned with transferability, which addresses how and in what ways research can be applied in similar contexts and settings (Bloomberg & Volpe, 2012).

1.06 Significance of the Study

My interest in studying the artist-teacher comes from my personal history of trying to find success in being both a K-12 art teacher and an exhibiting artist. The tensions I felt while living with an artist-teacher identity were profound and mysterious, but also derailed my initial professional goals, prompting me to take an alternative career path. I am personally drawn to

understanding these tensions in hopes of providing some form of personal and professional closure, while also giving voice to other artist-teachers with a similar morose tale. I am well aware that I am not the only art teacher to ever struggle with how to mediate personal and professional desires. There are many young and experienced art teachers drawn to the artist-teacher philosophy with the hopes of living a life of teaching and making. Undoubtedly, many of these art teachers have experienced some form of tension, whether it be institutional, psychic, or something else, which has challenged their artistic identities. The research I am conducting may be beneficial in helping future artist-teachers understand how their desires may be challenged by the teaching profession's discourse so that they can be better informed about the demands of teaching, mentally prepare themselves for potential challenges they may encounter, and find viable support systems to sustain their personal and professional goals.

As previously noted, scholarship concerning the artist-teacher has been limited to historical analysis (Daichendt, 2011, 2010, 2009) and psychosocial analysis (Thornton, 2013; Zwirn, 2002). Using psychoanalysis as an analytical framework introduces a new theoretical lens to artist-teacher scholarship by investigating an individual's desire and its relationship to the *Other*. Studying the artist-teacher through this lens can uncover much about the unconscious desires of being both an artist and a teacher.

1.07 Summary and Design of the Study

The goal of this study was to study art teachers, who identify as artist-teachers, to better understand how the desires implicit in their artist-teacher identities might conflict with their professional teaching expectations. This work is incredibly important because there are many people who identify as artists that enter the profession to become art teachers. These individuals

usually carry with them an expectation of being a teacher while still identifying as an artist—a lifestyle I would argue is not an impossible reality. However, these individuals quickly develop turbulent relationships with their artist identities, fraught with guilt and anxiety, resulting with many of them abandoning their art practices altogether and resigning themselves to the noble life of an art teacher. This decision results in art teachers who either live vicariously through their students’ successes—secretly longing for retirement so they can resume their art practices—or become burned out, bitter, or demoralized. In either case, the decision for these art teachers to abandon their identities as artists and their art practices is detrimental to their students, themselves, and ultimately a concern in the field of art education. The purpose of my dissertation is to use Lacanian psychoanalytic theory to better understand the tensions that drive artist-teachers away from pursuing this identity in hopes of mediating tensions and preventing artist-teachers from giving up their teaching, and or their art practices.

Chapter 1 presents the background for the study where I share my personal narrative about my struggle to identify as an artist while teaching art in a New England high school. I also presented the dissertation’s research questions, previewed how Lacanian psychoanalytic theory was going to be used, established the parameters of the study, and addressed its significance for the field of art education.

Chapter 2 discusses the review of relevant literature on the artist-teacher (Ball, 1990; Byrd, 1964; Daichendt, 2011, 2010, 2009; Day, 1986; Efland, 1990; Hall, 2010; Hatfield, Montana, & Deffenbaugh, 2006; Lanier, 1959; McCracken, 1959; Szekely, 1978; Thornton, 2013; 2011; Zwirn, 2002, 2005). Through this body of literature I present the brief modern history of the artist-teacher, scholarship advocating for the artist-teacher, and essays critiquing this identity. Further, I review literature that addresses the professionalization of the teacher

(Banner & Cannon, 1997; Cuban, 1984; Dewey, 1916/2011; Higgins, 2011; Sockett, 1993; Tyack, 1974), and discuss issues of ethics and the desirable qualities of the ideal teacher present in the profession of teaching. Lastly, I review relevant literature on Lacanian psychoanalysis (Atkinson, 2002, Bailly, 2012; Fink, 1995; Homer, 2005; Lacan, 1966/2006; Roseboro, 2008; Žižek, 2006). Through this presentation of the literature, I show how the Lacanian concepts of desire, identity, and the *Other* will be later used to analyze data collected from the study's participants. I also link the characteristics and qualities of professional teaching to the Lacanian *Other*.

Chapter 3 addresses the study's methodology. In this chapter I will outline the design of the study, explaining my interview procedures and how case study methods will be used to present the personal narratives of my participants. I will also be briefly introducing the participants recruited for this study, George, Mary, Ann, and Roger.

Chapter 4 presents four descriptive case studies of participants recruited for this study. In each descriptive case I present each participant's biographical background, while also extrapolating their art practices, teaching practices, and how they attempt to reconcile their artist identities with their teaching.

Chapter 5 analyzes participants' personal narratives using Lacanian psychoanalytic theory as a lens to understand how artistic desires conflict with the normative professional values of the teaching profession. Through this analysis, I develop my conceptualization of the professional teaching *Other* as a normative discourse with values and beliefs that influence teachers' professional desires. I also theorize the artist-teacher fantasy as an unconscious strategy that artist-teachers implement to maintain some semblance of their art practices while teaching.

Chapter 6 draws from both descriptive case studies and analysis to form conclusions and answer my study's research questions. I also present recommendations for how this study's findings can be put into practice to help art teachers sustain their art practices throughout their careers.

CHAPTER 2 – LITERATURE REVIEW

My central dissertation question investigates how might the concept of the artist-teacher be recognized as a fantasy that is necessary for inciting/sustaining pleasure in teaching. To investigate this question, I present relevant scholarship within three related areas to situate my study. The three areas involve literature about the artist-teacher, the professionalization of the modern teacher, and Lacanian psychoanalytic theory.

I begin the literature review with the artist-teacher because my study focuses on teachers who identify with this dual role identity. Here, I review the history of the artist-teacher, scholarship of advocacy, and prevailing critiques to present both a thorough breadth of the topic as well as provide multiple perspectives. Moreover, exploring the complexity of this identity is central to understanding tensions that possibly exist between the artist-teacher and the profession of teaching. Following a review of the literature on the artist-teacher, I focus my attention on unpacking literature on the professionalization of the public school teacher. In this section, I touch briefly upon the history of the teaching profession, qualities of the ideal teacher, and professional teaching ethics. This literature serves to present the values and beliefs of the teaching profession to help develop my conceptualization of the professional teaching Other I will use to analyze data in Chapter 5. In the last section of the literature review, I address relevant elements of Lacanian psychoanalytic theory. The relevant Lacanian concepts I address include imaginary identification, symbolic identification, desire, and fantasy. I extrapolate Lacan's concept of the *Other* and connect this concept to the discourse of the teaching profession. In addition, I briefly mention the literature that addresses Lacan's work in pedagogy, presenting writers who specifically address how the previous terms apply in education.

2.01 The Artist-Teacher

The artist-teacher is a nebulous term used to describe a range of different pedagogical roles. In a general sense, the artist-teacher can refer to the relationship between any kind of artist and any kind of teaching. While most scholarship on the artist-teacher pertains to visual arts teachers from primary school levels to higher education, I found articles in journals where the artist-teacher is used to describe musicians who teach (Dunn, 1997; Jordon, 1982). Another point of confusion is the term *teaching-artist*, which often gets used interchangeably with the artist-teacher. Teaching artist is a term used to describe a professional artist with no formal pedagogical training or teaching licensure who teaches either in formal or informal settings (Remer, 2003). I find it important, therefore, to reiterate the definition of artist-teacher used throughout my study.

My definition of artist-teacher is derived from two leading contemporary artist-teacher scholars, Alan Thornton and G. James Daichendt. Thornton (2013) defines the artist-teacher as “an individual who practices making art and teaching art and is dedicated to both activities as a practitioner” (p. 89). Daichendt (2011) writes that the artist-teacher is a philosophy for creating and making; a practitioner who models and teaches through artistic knowing and thinking. Throughout this study, the artist-teacher is defined as a K-12 art teacher who philosophically believes his or her teaching practices and art making practices are interconnected and that both of these practices allow the art teacher to flourish personally and professionally. Throughout the reviewed literature, the artist-teacher is referred to as a label, a model (Thornton, 2013), an identity, a philosophy (Daichendt, 2010; McCracken, 1959; Zwirn, 2002, 2005), and/or a professional role. For purposes of my study, I am describing the artist-teacher as a personal

identity. I now transition into reviewing literature on the artist-teacher, starting first with modern history (1845—present).

2.01.01 A Modern History of the Artist-Teacher

George Wallis, the Master of the Manchester School of Design, first used the term artist-teacher in 1845 (Daichendt, 2011; Macdonald, 1970). At the time, Wallis was teaching within a curriculum that was heavily influenced by the French Academy's model of copying artworks by master artists. Seeing this curricular model as antiquated, Wallis changed the curriculum to be more practical and allow for the cultivation of the student artists' own styles (Daichendt, 2011). These changes were based on his own experiences as a practicing artist and designer. Soon after, school administrators began questioning Wallis' judgments and sought proper explanation. Wallis answered his critics by defending and validating his position with the claim that he made those curricular decisions based on his experiences as an artist-teacher (Daichendt, 2011; Macdonald, 1970). After two years of defending his autonomy as an artist-teacher to validate his curricular decisions, he resigned from his post at the school (Daichendt, 2011; Macdonald, 1970). The term artist-teacher was thus, first used as a rhetorical position in defense of teachers and their autonomy as experts who were able to make pedagogical decisions based on personal and professional experiences and through reflection.

Despite its turbulent inclusion into the educational lexicon, the artist-teacher philosophy prospered as a dominant teaching model in early art education within schools of design and also within normal schools that prepared art teachers in both England and the United States during the mid-1800s until the mid-1900s (Daichendt, 2010a; Efland, 1990; Elkins, 2001; Stankeiwicz, 2001). The artist-teacher philosophy was initially popular because it was reminiscent of the

traditional master-apprentice model used to train craftsman and designers before the industrial revolution (Elkins, 2001; Remer, 2003; Stankeiwicz, 2001). In both models, the master and artist-teacher offered instruction by demonstrating skills to their apprentices or students through the mimetic tradition. The mimetic tradition is an instructional approach where the teacher models or instructs the students on a particular skill or technique with the students mimicking or copying what the teacher has shown them (Jackson, 1986).

Though there were similarities, the artist-teacher model differed from the master-apprentice model in two fundamental ways. First, the artist-teacher intentionally used self-reflection as a means to empathize with students' individual modes of learning and as a result, offered better instruction (Hall, 2010; Thornton, 2011). Secondly, the artist-teacher taught through both the mimetic tradition and the transformative tradition (Daichendt, 2010a). The transformative tradition is subtler and involves the teacher inspiring students to learn by modeling desired behaviors, attitudes, and skills (Jackson, 1986). By actively using both mimetic and transformative traditions³, as well as integrating personal experiences by means of reflection, the artist-teacher model separated itself from other approaches to teaching.

For close to sixty years, beginning in the 1880s, artist-teachers like George Wallis (1811-1891), Walter Gropius (1883-1969), Thomas Eakins (1844-1916), William Morris Hunt (1824-1879), John Sloan (1871-1951), Victor D'Amico (1905-1987), Robert Henri (1865-1929), Natalie Robinson Cole (1901-1984), Florance Cane (1882-1952), Peppino Mangravite (1896-1978), Walter Smith (1836-1886), Marion Richardson (1892-1946) and many others were

³ In the mimetic (or epistemic) instructional tradition the teacher transfers knowledge and information to students by presenting it to them and having students copy what he or she did (Jackson, 1986). In the transformative tradition, the teacher instructs by helping students to transform their understanding by modeling desired behaviors, telling stories, or encouraging them through subtle means of coercion (Jackson, 1986).

influential in the field of art education (Byrd, 1964; Efland, 1990; Daichendt 2010a; Stankeiwicz, 2001). These artist-teachers used their expertise in making art and teaching to bridge gaps between the actual practices of artists and pedagogy. Walter Gropius referred to the analogy of bridge building when describing how the Bauhaus integrated instructional methods from the academies and technical design schools (Daichendt, 2010b; Macdonald, 1970). Unfortunately, many of the bridge building artist-teachers experienced professional obstacles. Walter Smith, Thomas Eakins, and George Wallis, for instance, either resigned or were removed from their teaching positions (Byrd, 1963; Daichendt, 2010a; Green, 1966). Many of these setbacks came from an institutional landscape that did not always support the artist-teacher philosophy (Byrd, 1963; Daichendt, 2010a; Green, 1966; Macdonald, 1970).

The dominant approach in art education in the early part of the twentieth century was the creative self-expression movement (Efland, 1990). This movement made art education hospitable for the artist-teacher (Efland, 1990). During the 1950s, however, art education became less about expressing one's feelings and exploring ideas of beauty and more about its integration into other subjects such as "history, geography, social studies, language arts, science, mathematics and the industrial arts" (Efland, 1990, p. 206). This change in approaches to curriculum also changed who was thought to be the best equipped to teach art to children. Scholars in the field felt professional pedagogues were better equipped to teach children art than artists (Efland, 1990; Lanier, 1958). It was also during this time that the artist-teachers' *artist* identities were being questioned and critiqued, leading to heated debates between art educators in support of the artist-teacher model (Byrd, 1963; McCracken, 1959; Anderson, 1981; Szekely, 1978) and those against it (Day, 1986; LaChapelle, 1991; Lanier, 1959; Lowe, 1958; Orsini, 1973). Central to these debates were differing positions on what constituted proper professional training for art teachers.

The artist-teacher model has since remained a part of art education but interest in the identity shifted into the periphery of art education scholarship for many decades. However, within the past fifteen years, research and interest in the artist-teacher has resurfaced in the United States and United Kingdom. Much of this re-emergence is due to art education's move away from Discipline-Based Art Education (Delacruz & Dunn, 1996; Duncum, 2001; Hamblen, 1997). Another likely cause of this renewed interest is the conceptualization of arts-based research (Borone & Eisner, 2011; Rolling, 2013; Sullivan, 1993), art practice as research (Sullivan, 2005), and art/o/graphy (La Jevic & Springgay, 2008; Leggo, 2011); all of which are innovative research methodologies where studio practices are now being validated as scholarly approaches for forming new knowledge. Scholarship discussing these research practices is now repositioning the artist as a type of researcher who uses artistic thinking as a form of pedagogy (Daichendt, 2010a; Thornton, 2013).

The historical artist-teacher was popular because of his or her ability to make use of reflection, and mimetic and transformative traditions, whereas the more contemporary artist-teacher is a relevant position because of his or her ability to exercise his/her artistic means of knowing to be both researcher and pedagogue. In the next sub-section, I review literature that specifically investigates arguments that support artist-teachers in public schools.

2.01.02 Artist-Teacher Advocacy

Literature that supports the artist-teacher is extensive. During the late 1950s and early 1960s, much was written about the artist-teacher in art education. A significant amount of what was published during this time consisted of editorials or small case studies (Ames, 1960; Page, 1960; Stark, 1960; Watson, 1960; Ziegfeld, 1960), presenting positions iterating the

argument that art education should not leave out the artist. The following section reviews literature that has made significant arguments advocating for the artist-teacher (Daichendt, 2011, 2010a, 2010b, 2009; Thornton, 2013, 2011; Szekely, 1978; Zwirn, 2002, 2005).

Willard McCracken's (1959) essay *Artist-teacher: A Symptom of Growth in Art Education* was a significant contribution to the field that advocated for the artist-teacher. McCracken argues that the artist-teacher is not merely a title or mark of distinction, but rather, a philosophy of teaching. To him, the artist-teacher was more of "a concept rather than as a simple descriptive term. This concept seems to grow out of an integrated reaction to two central issues of prime importance to art educators," (p. 5). McCracken believed that one cannot divorce the artist from art education. While the duties and responsibilities of the teacher are important, the perspectives and abilities of the artist are central to the profession. For McCracken, the artist is significant for the field of art education because he or she is constantly engaged in artistic practices, which elicit tacit knowledge through action and reflection.

McCracken's essay is significant in two ways. First, he suggests transforming the artist-teacher concept from an antiquated, contextualized, instrumentalist model into a conceptual philosophy; and secondly, his publication inspired future art educators to provide the literature McCracken felt was needed to validate his thesis. Many researchers (Adams, 2005; Anderson, 1981; Ball, 1990; Byrd, 1963; Daichendt, 2010a; Hall, 2010; Jarvis, 2011; Lowe, 1958; Szekely, 1978; Thornton, 2011; Zwirn, 2005) have been influenced by McCracken's artist-teacher as a philosophy thesis and have thus, explored its implications in various capacities.

George Szekely's (1978) article, *Uniting the Roles of Artist and Teacher*, advocates for public school art teachers to unite their artist self with their teacher self. Szekely also calls for communities and schools to support artist-teachers as he feels their presence is beneficial for

students. According to Szekely (1978), the artist-teachers' attention to their own creative practice allows them to empathize and understand the processes of their students. These are subtle attributes only a practitioner of art can likely identify. Another argument Szekely presents is how the artist-teacher models artistic behavior—or as Daichendt (2011) and Hickman (2011) would later coin it, *artistic thinking*—which provides students with a concrete model of what practices, attitudes, and beliefs artists possess.

In addition to arguing for the artist-teacher, Szekely (1978) acknowledges that being an artist-teacher in the public school system is not easy, thus suggesting that these spaces are not normally supportive of the artist-teacher enterprise. He writes, “[t]he school system seldom encourages the art teacher to pursue his creative tasks. The teacher’s work out-side of the school is assumed to be a private matter, not directly related to his tasks or responsibilities as instructor” (Szekely, 1978, p.18). Szekely suggests that artist-teachers who integrate their art practices into their teaching may be more inclined to receive support from principals and administrators.

Jim Daichendt’s (2010) book *Artist-Teacher* provides a comprehensive history of the artist-teacher and further iterates McCracken’s (1959) argument for the artist-teacher as philosophy.

The artist-teacher is thus a philosophy for teaching and not a simple title or dual role. The artist-teacher may not be a famous artist and may not create much artwork at all!

However, artist-teachers do have experience working visually. Sometimes this experience comes through their education but most likely it is practiced in their daily lives.

(Daichendt, 2010a, p. 62)

The contemporary artist-teacher view is not positioning itself as the only or best model for teaching art—over-reaching generalizations have proven problematic for the model in the past

and much has changed since the days of the creative self-expression movement. Rather, the contemporary artist-teacher identity is seen as just one inclusive, viable position for art educators. For Daichendt (2010), the artist-teacher identity is not necessarily about being an artist making artwork, but about thinking like an artist. The artist-teacher is not a model or professional title, but a professional philosophy for teaching and for making. The artist-teacher as a philosophy suggests that artist-teachers utilize artistic thinking and not just artistic making (Daichendt, 2010; Hickman 2010). According to Daichendt, the artist-teacher's ability to think artistically is his or her claim for distinction in addition to his or her ability to apply personal and professional reflection, and navigate both mimetic and transformative traditions.

Allen Thornton's (2013) book, *Artist Researcher Teacher*, articulates some of the central fundamental issues surrounding the artist-teacher. He discusses how social-psychological theory by Erikson (1959) can be used to understand the artist-teacher identity and investigates the artist-teacher through two questions: (1) "How do I identify myself?" (2) "With what titles, roles, practices, knowledge, values and vocations do others identify me?" (Thornton, 2013, p. 49). For Thornton, the success of the artist-teacher relies upon how well the individual can be true to him or herself while being accepted within a large social structure. Thornton thinks issues of professional identity become increasingly tenuous when the individual is transitioning from a pre-service art education student to a professional art teacher. Some students of art education know what awaits them after the university and willingly accept it. This includes students who enter art education through a fine art focus who know that teaching is likely going to be the means towards sustainable work. These students "see no psychological conflict in making and teaching art, valuing their work with student artists as stimulating for their own creativity, as well as valuing teaching for providing them with relatively stable income and social bases"

(Thornton, 2013, p. 50). However, not all students transition into the profession of art education easily. “The students who experience difficulty transitioning into the profession of teaching are the students who personally identify with certain values associated with the fine arts such as autonomy and individuality” (pp. 50-51). Due to these students’ prior identification with being artists, they are more hesitant, and even reluctant to identify as art teachers when they finish fieldwork and enter teaching positions.

Autonomy is important to the individuality of the artist and is likely the site of tension within the artist-teacher. Unfortunately, not all teachers feel they can exercise their autonomy due to the hierarchal structuring found in schools. Therefore, the artist-teacher identity struggles to survive in these schools where the art teacher is not given professional freedom. For Thornton (2013), the question of whether or not the identities of the artist-teacher are in conflict is easily answered, “yes, if we allow them to be” (p. 51).

Thornton’s prescription for solving this conflict between art teacher agency and institutional control is for schools to value autonomy not as a challenge to institutional authority, but as a pedagogical asset. Thornton (2013) writes, “The artist-teacher could be understood as an individual who values artistic autonomy and creative freedom and sees them as social assets and therefore important to promote within the education system” (pp. 52-53). For Thornton, the survival of the artist-teacher seems to be the renegotiation of how art teachers are viewed in the context of schools. Thornton’s argument is strong but I would argue further that this is not simply an issue of changing how schools perceive the art teacher but how the language used to describe the art teacher needs to change.

After identifying autonomy as a major point of contention, Thornton (2013) posits four factors that play an integral part in sustaining the artist-teacher, including: (1) support from other

artists and art establishments; (2) support from other teachers and educational institutions (i.e. autonomy); (3) personal commitment to both practices; (4) planned and structured practices and aims (i.e. personal and professional goals) (p. 85). From these four factors it can be suggested that the artist-teacher's sustainability is equally dependent upon social as well as psychological conditions. For Thornton, if one of these factors is weaker than the other, then the artist-teacher model fails. It seems that Thornton is arguing that the artist-teacher is a strategic balance of conscious psychological and social factors.

In Susan Zwirn's (2005) article, *Teachers who Create, Artists who Teach*, she conducts a study interviewing four diverse groups of artist-teachers to understand their perceptions of the artist-teacher. Zwirn (2002) builds on observations and theories developed in her dissertation, *To Be or Not to Be: The Artist-Teacher Conundrum*, where she conducted an extensive study of how social factors play an influential role in pre-service art teachers maintaining an artist-teacher identity. Zwirn's qualitative study revealed the following five themes: (1) the artist-teacher is a way to model being an artist; (2) being an artist-teacher helped teachers stay excited about art, and that their excitement and enthusiasm impacted students' interests; (3) the artist-teacher's practices allowed him or her "to be flexible with materials due to comprehensive knowledge and experience, thereby avoiding repetitive art projects" (p.117); (4) being an artist-teacher allowed teachers to model how to cope with ambiguity and work intuitively; and (5) being an artist-teacher helped "to avoid being negatively affected, 'swept up' by the 'mundane' concerns of the bureaucratic school systems" (p. 118). These themes support claims made by McCracken (1959), Szekely (1978), and Thornton (2013).

Zwirn's (2005) study revealed that both undergraduate and graduate students were uncertain about how they could maintain both practices while beginning their careers as teachers.

Another significant argument made in this study was that most of the teachers believed that making projects' exemplars constituted as evidence of their continued artistic practices. This is intriguing because it suggests these art teachers feel that making art is permissible only if it supports curricula. In this sense, their art practice is predetermined by curriculum, leading to the question of whether or not this is a genuine autonomous art practice.

2.01.03 Artist-Teacher Criticisms

In the late 1950s, art education scholar Vincent Lanier positioned himself with the dominant Reconstructionist movement, and began critiquing the artist-teacher as anti-pragmatic and elitist. Lanier started his campaign against the artist-teacher by first addressing his critique of the artist-teacher term. In his piece, *Affectation and Art Education* (1959), he argues that the term is “illogical” (p. 10). He then proceeds to question the meaning of the term, “What does the term ‘artist teacher’ signify? Is the teacher an artist at teaching? Is he jointly an artist and a teacher? If so, why not ‘teacher artist’? Is he a teacher only of artists?” (p. 10). Lanier makes two arguments; the first relating to perceptions of the art teacher within the field of art education and the second relating to how the art teacher is viewed outside the field. In the former, he argues the artist-teacher term is celebratory and pays homage to the idea of being an artist. For many art teachers, their love of making art prompted them to want to teach (Lanier, 1959; Zwirn, 2005). Lanier’s point is that for some of these art teachers using the term artist-teacher implies their dissatisfaction with having resorted to teaching, suggesting that teaching was simply a fallback plan—an idea Lanier feels is disrespectful. This point reinforces the second argument that the artist-teacher is a self-imposed mark of distinction used to validate the art teacher’s artistic competencies to others both inside and outside the field. For Lanier, this argument is the most

problematic because it implies a sort of inferiority complex among many art teachers that simply being an art teacher is not good enough, or more specifically, being a teacher is not good enough. This is reactionary against social assertions that artists are more valued in society and held in a higher regard than teachers (Lanier, 1959).

While intensely critical of the term artist-teacher, Lanier (1959) appears supportive of the idea of art teachers pursuing their art practices.

If the individual in question is concurrently a practicing artist as well as a teacher, as many persons in art education actually are, it is perfectly plausible to call that person an "artist and teacher" and be understood by everyone. (p. 21)

Lanier's initial argument specifically questions the term, which has been viewed as elitist within the art education community (Daichendt, 2009). In addition to having problems with the term, Lanier (1961) argues in another article, *Hyphenization Takes Command*, that the artist-teacher idea is a non-issue within the discourses in art education.

If it is a question of what we need in art education, I propose that we need not artist-teachers, but better teachers, more concerned with the welfare of their pupils and personas rather than artists. (p. 20)

In this passage, Lanier makes two key assertions about the artist-teacher and his or her place in contemporary art education. The first assertion being that art educators should not be concerned with training students to be artists but rather to teach them about the subject of art as a discipline. The second assertion is that the artist-teacher somehow is not as concerned with the welfare of students' learning as are other kinds of art teachers. This suggests that the artist-teacher is not as devoted to his or her teaching or to the needs of his or her students. Lanier's position thus, unequivocally implies that the artist-teacher is self-serving and uncommitted.

Art educator, Michael Day, also adds to the self-serving prognosis in his (1986) essay, *The Artist-Teacher: A Problematic Model*. Day charges that for the artist-teacher:

Teaching emphasis is on art production rather than on art history, criticism, or other approaches to learning about art; it implies that courses in studio art should dominate the college preparation of art specialists who are certified to teach in public schools. (p. 38)

For Day, the artist-teacher is likely to teach only about what he or she cares about or what he or she is interested in making. Day's essay questions the importance of the artist-teacher at the public school level and makes some arguments against the artist-teacher. Day's strongest argument against the artist-teacher addresses issues of professional responsibility and priority. First, Day posits that the artist-teacher is a title of distinction of which to separate him or herself from other art teachers who do not make art. He finds this distinction troubling because it suggests the artist-teacher may place more emphasis on studio production and not on the study of art. For Day, the artist-teacher's priorities contradict with what he feels are the normative professional values of teachers.

While I would argue Day is presumptuous in assuming artist-teachers will overly emphasize studio production and that they are selfish pedagogues, he does address a valid point with regard to preparation of art teachers. Later in his essay, Day elaborates further on this idea, stating that most art education students take studio classes with studio professors who identify as artists. "Perhaps more influential on prospective teachers than the actual curriculum is the effect of the studio mystique and the charismatic aura that has developed around the role of the artist, especially the fine artist," (Day, 1989, p. 39).

Day's (1989) central argument lies against the nature of the artist whom he views as a non-conformist who emphasizes individuation over socialization; a stance he believes is

fundamentally in opposition with that of the teacher. Many art teachers in the public schools are able to sort out their priorities as educators and avoid conflicts inherent in the artist-teacher image. However, the art teacher who holds some of the values described above will have philosophical grounds for resisting current recommendations with respect to education issues such as goals for art education, content for teaching, organization for the curriculum, conception of the learner, the role of the teacher, and evaluation of the educational progress. The image of the individualist nonconformist is not compatible with the performance of many teaching responsibilities that require placing the welfare of students first.

Day's arguments suggest that the artist-teacher is a self-effacing, self-serving art educator enthralled with the image of legitimacy embodied in former studio professors, and focused solely on doing his or her own thing. Day's position represents a misinformed and limited perspective of the artist-teacher. He dodges the important issue of art teachers' desires for artistic legitimacy, and instead, focuses his argument on how the artist-teacher contradicts good teaching practices.

Part of the criticism offered by Day (1989), Lanier (1961, 1959), and others is largely related to their understanding of what it means to be an artist. For these scholars, an artist is someone who has dedicated his or her life to the production of art objects like paintings, drawings, sculpture, and prints. They spend all their time in their studios working or attending openings and other art events. This conceptualization suggests that the artist and his or her work is restricted to different art worlds, different markets like galleries, museums, festivals, fairs, and auction houses where their art is viewed and sold as a commodity (Becker, 1982; Michels, 2009). The aforementioned description denotes a modernist sensibility where the artist is someone who is strictly a skillful aesthetic producer of commodities. This antiquated understanding of the artist ignores contemporary perspectives where the artist is seen more than a producer of art objects;

he or she is indeed, regarded as a social activist (Bishop, 2012; Gaztambide-Fernandez, 2008; Jackson, 2011), a researcher (Daichendt, 2012, Irwin & Springgay, 2008; McNiff, 1998; Rolling, 2013; Sullivan, 2005; Thornton, 2013) and a pedagogue (Camnitzer, 2007; Lucero, 2011; 2006)—with the boundaries between each of these roles blurred so much that the artist often becomes indistinguishable from a teacher, an activist, or a philosopher (Thornton, 2013).

Despite the emergence of the artist as a multifarious identity, the modernist conceptualization of the artist still seems to persist. In his study of what constitutes an artist, Bain (2005) asked 80 Toronto based artists to describe criteria that define being an artist. The following are four criteria that arose from the interviews. To be an artist one must (1) have a dedicated studio space or workshop; (2) consistently dedicate time to create artwork; (3) produce physical art objects like paintings, sculptures, prints, or drawings; and (4) show artwork regularly in exhibitions. Bain's interviewees suggested they too did not consider themselves artists unless they met these four criteria. The defining characteristics of the artist posited in Bain's study suggests they view their identities as artists through a rigid and modernist perspective that emphasizes individual expression, the creation of art objects, and a need for social recognition through exhibition in traditional venues. The gamut of other popular literature that discusses being an artist such as Julia Cameron's (2002) *The Artist's Way*, Heather Bhandari's (2009) *ART/WORK*, and Jackie Battenfield's (2009) *The Artist's Guide*, appear to further support Bain's findings. This persistence of the modernist artist with the emergence of the nebulous contemporary artist suggests that there remains differing perspectives concerning what constitutes being an artist.

2.01.04 Conclusion to Literature of the Artist-Teacher

As the literature shows, the artist-teacher is a controversial professional identity in art education. Most of the controversy is situated in the assumption that balancing the role of the artist with that of the teacher is not only a difficult task to carry out logistically, but is also professionally questionable. The artist-teacher's desire to maintain an art practice while teaching challenges the underlying expectation that teachers should be fully committed to their students' learning and personal growth. After all, how could teachers be fully committed if they have two seemingly competing passions? Controversies and discrepancies surrounding the artist-teacher seem to be speaking to the question of duty and obligation, asking the artist-teacher 'where is your allegiance in teaching?' In the next section, I review literature on the professionalization of the teacher to contextualize the artist-teacher within the profession of teaching. I address the history of the modern teacher, the professional qualities desired by the profession, and a contemporary critique of professional ethics.

2.02 The Professionalization of the Teacher

Sockett (1993) writes, "Professionalism describes the quality of practice. It describes the manner of conduct within an occupation, how members integrate their obligations with their knowledge and skill in a context of collegiality and of contractual and ethical relations with clients" (p. 9). In this sense, professionalism can be understood as an unspoken standard of quality practice that affords the professional privileged social status—a status that provides the person a high level of respect and prestige. However, in order to maintain this privileged social status, the individual must maintain professional demeanor. In this section, therefore, I review a history of the teaching profession, address literature that describes desirable professional

characteristics of teachers, and offer a critique of professionalism that problematizes contemporary perceptions of professional ethics and (re)conceptualizes the professional life of the teacher to include self-care in addition to service to others.

2.02.01 History of Teaching as a Modern Profession

Below, I review a brief history of teaching in the United States. I weave together histories written by educational historians Cuban (1984), Cremin (1964), Rousamaniere (2005), and Tyack (1974) to create a narrative about how the profession of teaching evolved. The focus of this section is on the lifestyles, working conditions, and challenges teachers have faced since the formation of the common schools in the early nineteenth century.

Rousamaniere (2005) writes that the history of teaching portrays the profession as “rife with political dynamics, social drama, and philosophical debate” (p. 1). In its early colonial form, teaching was an unstructured profession with little curricular standardization or institutional support. Early teachers were usually men who taught for two years before entering more lucrative careers in law or business (Rousamaniere, 2005; Tyack, 1974). Teaching in this sense was viewed as a transitional profession. It was uncommon for men during this period to remain teachers for longer than two years (Rousamaniere, 2005).

For early teachers, the pay was very low, which forced many of them to work second or third jobs. An early rationalization of low wages dealt with the view that teaching was a calling, an honorable service for the greater good of humanity (Rousamaniere, 2005; Tyack, 1974). Teaching in this sense was often compared to missionary work where the intrinsic rewards of performing the important service was enough compensation on its own (Rousamaniere, 2005). This is significant because it would seem that society’s attitude towards teachers’ pay has

remained relatively unchanged, and the tension that exists between noble service equating to piety and earning a respectable wage comparable to other professions remains unresolved.

Working conditions and pay for teachers improved slightly in the Common School Era. Starting in the 1800s, teacher education schools, or normal schools, were established to prepare future teachers with systematic pedagogical methods aimed at producing quality instruction and consistency across the country's schools (Cuban, 1984; Cremin, 1964; Rousamaniere, 2005; Tyack, 1974). Teachers were trained with a pseudo-scientific grounding that usually involved teaching students through rote learning exercises (Cuban, 1984). During this period, teachers were equipped with textbooks and learner materials that were written by university professors. Principals expected teachers to teach to these materials in a standard fashion (Cuban, 1984; Rousamaniere, 2005). As a result of these learner materials, the way teaching was done changed drastically. Now that professionals outside of the school were deciding content, teachers were only responsible for delivering instruction, and were encouraged to do so in an efficient standardized way. Cuban (1984) describes the dominant teaching approach during this time as *teacher-centered* instruction, one where "a teacher controls what is taught, when, and under what conditions within his or her classroom," (p. 3). What mattered most within this approach was that teachers had control. The creation of standardized learner materials is hence, historically significant because the materials eliminated the need for teachers to be excessively trained in advanced pedagogical and curricula theory. In other words, the teacher was simply viewed as an instrument to deliver information and evaluate student performance. Teachers were discouraged from deviating from their roles.

Teachers who did not teach the required content or perform as expected were often fired with little advanced warning (Tyack, 1974). Early teachers had no job protection⁴. Principals and administrators could remove any teacher who they felt was not performing to their expectations (Cuban, 1984; Tyack, 1974). Many times teachers were fired for reasons outside of teaching and learning, such as personality disputes (Rousamaniere, 2005; Tyack, 1974). Hence, the lack of job protection left teachers feeling insecure and vulnerable.

Reducing the job responsibilities of the teacher to mere delivery and implementation greatly influenced what demographical populations were influenced to enter teaching. Educational leader Horace Mann first identified women as being the ideal population to become teachers (Cuban, 1984; Rousamaniere, 2005; Tyack, 1974). Mann believed that because they were “[e]ducated in the new common schools and freed from the most primitive demands of the household by modernization, young white women provided the ideal employee pool for low-pay work” (Rousamaniere, 2005, p.7).

During the late nineteenth century, with the sudden influx of women entering teaching as a viable career option, the profession quickly developed its reputation as a feminized form of labor. Despite the feminization of teaching, men still maintained a presence in education. Male teachers remained in education but seemed to teach mostly at the high school level or were promoted to leadership positions such as principals or superintendents, thereby, creating a gendered division of labor in public education (Cuban, 1984; Rousamaniere, 2005; Tyack, 1974). Women were expected to perform the more nurturing roles in the school while men assumed the roles of leaders and disciplinarians. This division of labor shows how the teaching profession

⁴ The unionization of teachers did not begin in the United States until the 1920s. Early teachers’ unions did not have any real power nor could offer any substantial protection. It was not until the 1950s when teachers’ unions were granted collective bargaining rights (Rousamaniere, 2005; Tyack, 1974).

essentially reproduced gender and social roles that existed outside of the school culture. The reproduction of gender and social roles is one of many characteristics the teaching profession developed during the transition between the Common School Era and Progressive School Era that would remain well into the Modern Era. Other characteristics included the idea of low-pay, and the lack of autonomy and control over curricula.

During the beginning of the twentieth century, multi-layered social and economic reforms greatly impacted public schools. Due to child labor laws that put labor restrictions on children working and compulsory school laws that required children to attend school throughout the primary grades, school enrollment increased exponentially (Tyack, 1974). The population increase strained school facilities and increased the workload of teachers. In order to keep up with demands of students and principals, teachers standardized their routines into a highly efficient, de-personalized system that often mimicked post-industrial factories (Rousamaniere, 2005; Tyack, 1974).

In the 1920s, the Progressive Education movement began to challenge traditional methods of education, making arguments against teacher-centered instruction and instead, pushing for student-centered instruction. Cuban (1984) writes that student-centered instruction means “that students exercise a substantial degree of direction and responsibility for what is taught, how it is learned, and for any movement within the classroom,” (p. 3). For teachers, student-centered learning required them to facilitate class discussions with students in place of lecturing, utilize small group work, help students choose and select their own content, and create different learning stations (Cuban, 1984). While teachers supported these new methods of instruction in theory, many teachers rarely implemented any of these new approaches into practice (Cuban, 1984; Tyack, 1974).

There were other positive developments in the teaching profession during the Progressive Era. First, women began to have a more active role in school leadership, with many women becoming principals and superintendents (Rousamaniere, 2005; Tyack, 1974). Much of this had to do with the Woman's Suffrage Movement (Rousamaniere, 2005). Second, teachers began to organize into small unions starting in the 1910s and 1920s. The American Federation of Teachers (AFT) formed in 1916 and soon, smaller unions would organize as AFT affiliates. However, none of these unions had any collective bargaining power nor were recognized legally until the 1950s. In this regard, union organizing was more of a political gesture.

As the teaching profession transitioned between the Progressive Era and Modern Era, there were many positive changes in education. Student-centered instruction challenged the standardized routines implemented by traditional teacher-centered instruction. Teachers were afforded more autonomy and greater opportunities to serve in leadership roles. The formation of the AFT provided teachers a central union that would later be instrumental in collective bargaining rights and tenure protection. Despite these changes, teachers were still grossly under-compensated for the amount of work they did (Rousamaniere, 2005).

In the 1950s, teachers' unions became more powerful by acquiring collective bargaining rights and lobbying power in Congress. While teachers' unions provided much needed protection for teachers, they raised some questions about the identity of the profession. The public's often-conflicted opinions of teachers' unions are very telling of how society viewed and valued its teachers. Generally, society values the work teachers do; they are revered for their service. Students often cite teachers as being the most influential people outside of their immediate families (Day, 2004). However, it seems that whenever teachers ask for more resources, better working conditions, and better pay, the public chastises them for being demanding and selfish

(Rousamaniere, 2005). The public views teachers' unions—who essentially organize around issues with the goal of bettering schools by improving teacher's working conditions—with much skepticism and scorn. In other words, society lauds its teachers for the noble work they perform and the dedication they show to their students, but quickly turns on them for what they view as self-interested behavior when they, or their union, ask for more support.

The histories I have reviewed in this sub-section presented a context to understand how social, political, and economic factors have shaped the lives and characteristics of teachers. Most importantly, the history of the teaching profession portrays the teacher as a highly valued but powerless feminized work force (Angus & Mirel, 1999; Cremin, 1964; Cuban, 1984; Efland, 1990; Fass, 1991; Karier, 1986; Katz, 2001; Rousamaniere, 2005; Tyack, 1974). In the following sub-section, I present literature that specifically addresses the characteristics of professional behavior in teaching.

2.02.02 Characteristics of Professional Behavior in Teaching

In this section I review literature that discusses the desirable personal characteristics that constitute professional behavior in teaching that teachers in the profession are expected to strive towards. In my study, I am connecting this discourse on professionalism in teaching with the discourse on the psychoanalytic *Other*⁵. The characteristics of professionalism become behaviors teachers can exhibit to fulfill the lack of the *Other*; thus any teacher wanting to be considered a professional will conform to these normative expectations. The literature addressing the characteristics of professional behavior is vast and written by a range of educational leaders from professors of education to retired school principals (Banner & Cannon, 1997; Clark, 1995; Day,

⁵ The *Other* will be discussed thoroughly starting on page 60

2004; Fried, 1995; Hanson, 1995; Highet, 1950; Jackson, 1968; Kohl, 1976; Lortie, 2002; McEwan, 2002; McGraw, Piper, Banks, & Evans, 1992; McLoughlin & Talbert, 2001; Meier, 1995; Noddings, 1984; Palmer, 1998; Sockett, 1993; Zehm & Kottler, 1993). These authors, with their years of experience in education as either sociologists studying education, professors of education, or school principals, serve as authorities on professionalism in teaching and essentially personify the discourse of the *Other*. The characteristics composing this discourse are an expansive array of adjectives. While diverse, a commonality that links them all together is that they all can be interpreted as a form of selflessness—they are characteristics that can be related to the service of others.

To compose this section of the literature review, I synthesized common characteristics across the literature reviewed and organized these characteristics into three broad, interconnected categories that I adopted from McEwan (2002): personal characteristics, intellectual characteristics, and instructional characteristics. These categories are used to organize the characteristics by similarities and commonalities they share. All of the characteristics discussed in the literature have strong moral undertones, emphasizing practical instances that show how they can provide beneficence to others. To illustrate this point, I extrapolate how the personal characteristics of honesty, care, and courage; the instructional characteristics of being inspirational and orderly; and the intellectual characteristics of being knowledgeable, collegial in professional communities, and a continuous learner are connected to morality and selflessness.

Personal characteristics include being honest, caring and empathetic, and courageous (Day, 2004; Banner & Cannon, 1997; Kohn, 1976; McEwan, 2002; Noddings, 1984). These represent characteristics that are not isolated to teaching specifically; they are characteristics that anyone in any field can embody. However, in teaching, these personal characteristics are

valuable in that they are all viewed as instrumental to students' learning and personal growth (Banner & Cannon, 1997; Day, 2004; McEwan, 2002).

Being honest is essential to being a good teacher. Honesty allows the teacher to build rapport with students, which will permeate into trust (McEwan, 2002; Sockett, 1993). Honesty is a characteristic that illustrates the teacher's "ability to differentiate between fact and fiction, a concern for the search for truth, an ethic of belief, a creation of trust, and a passion of truth" (Day, 2004, p. 25). In this sense, being a trustworthy teacher makes the instruction he or she delivers credible and believable.

Care and empathy are other valuable characteristics instrumental to building trust with students as well. Being caring and empathetic allows the teacher to connect with students. Caring teachers usually listen to students and value their perspectives. For Noddings (1984), care for students involves not only being sensitive and being a good listener, but is about being cautious, respectful, and motivated by good intentions. Being caring and empathetic allows the teacher greater access to the students' inner worlds, allowing entry to sensitive areas where students may be vulnerable, with the intention of being able to help them through potentially difficult problems (Day, 2004; Noddings, 1984; Sockett, 1993).

Courage is a characteristic often associated with being brave, calm, and composed during difficult or adverse situations while teaching. For Palmer (1998), courage is required to lead a classroom of students through a difficult lesson, knowing well that many students will struggle. Courage is usually associated with working through risk and uncertainty to achieve desired goals (Day, 2004; Palmer, 1998). Sockett (1993) defines courage as "a virtue that describes how a person, often selflessly, behaves in difficult and adverse circumstances that demand the use of practical reason and judgment in pursuit of long-term commitments that are morally desirable"

(p. 74). In short, courage is the strength to do what is morally sound despite difficulty and hardship.

If personal characteristics broadly relate to the practice of teaching, instructional characteristics can be viewed as directly relating to the practice of teaching. Instructional characteristics include being inspirational and orderly (Banner & Cannon, 1997; Day, 2004; Hanson, 1995; Hight, 1950; Jackson, 1968; Kohl, 1976; McEwan, 2002; Sockett, 1993). These characteristics address how the teacher delivers material in an effective and interesting way.

The goal of many teachers is to inspire their students to learn and grow (McEwan, 2002). In order to be inspirational, the teacher must draw from the aforementioned personal characteristics and model them to help encourage students to transform. For Jackson (1986), teachers who intentionally inspire or model desirable behaviors are working within the transformative tradition. In the transformative tradition, the teacher uses three modes to inspire students: personal modeling, ‘soft’ suasion⁶, and use of narratives. In this sense, teachers are not simply *telling* students how to live but are *showing* them how. However, like the previous characteristics, the transformative tradition is a moral act “in that it seeks moral ends” (p. 127). The tradition seeks to change students intellectually, psychologically, and emotionally for the beneficence of society.

While being inspirational, the teacher may lessen the distance between his or her students in order to connect with them. However, the teacher must still command some semblance of order. The instructional characteristic of order asks that the teacher maintain authority and discipline within the classroom. Discipline is hence, “the means teachers must use to impose

⁶ ‘Soft’ suasion is a mode of transformational instruction in which the teacher gently coerces students by asking leading questions, using role reversal, and other rhetorical strategies (Jackson, 1986).

necessary organization on the potential chaos of all classrooms, and they must do so to create an atmosphere favorable to learning,” (Banner & Cannon, 1997, p. 53). Being orderly involves having schedules, rules, clear expectations, and systems of reward and punishment (Banner & Cannon, 1997; Day, 2004; McEwan, 2002). Banner & Cannon (1997) warn that being orderly must always be conducted with the intention of creating an effective learning environment and never as a means to strictly affirm the teacher’s authority.

The last category discussed in this section is intellectual characteristics. Intellectual characteristics include being knowledgeable, reflective, and collegial in professional communities (Banner & Cannon, 1997; Day, 2004; Kohl, 1976; McEwan, 2002). These characteristics pertain to teachers’ familiarity with content knowledge and their desire to continually learn.

In order to be a professional educator, it is expected that the teacher be knowledgeable of the content he or she is teaching. McEwan (2002) writes, “the highly effective teacher has a sound knowledge of content (the structure of the discipline) and outcomes (what the school, district, or state has determined is essential for students to know)” (p. 192). Being knowledgeable of content allows the teacher to be viewed as a valuable source of information for students. Banner & Cannon (1997) and Sockett (1993) even suggest that it is the teacher’s moral obligation to remain current on his or her content so that he or she can provide students with the most relevant information. One way teachers remain current is by being involved in professional communities and working with other teachers.

Collegiality in an active community of teachers is a crucial intellectual characteristic. It is important that a teacher can commiserate with other teachers and connect with larger professional communities who may be experiencing similar successes and challenges. In these

communities, teachers can exchange ideas to collectively probe shared quandaries (Day, 2004; Wenger, McDermott, & Snyder, 2002). Furthermore, collegiality with other teachers provides a more cohesive workplace and has the potential to create educative communities of practice where teachers can learn from one another and continue to grow professionally.

In addition to being knowledgeable and collegial in professional communities, it has also become an expected characteristic in the profession that teachers be continuous learners themselves (Banner & Cannon, 1997; Day, 2004; Hansen, 1995; McEwan, 2002; Sockett, 1993). In this sense, the teacher is asked to continually add to his or her knowledge and skill sets by engaging in professional development workshops (Day, 2004; McGraw *et al.*, 1992); earning graduate credits (Day, 2004); being reflective practitioners (Day, 2004; Schön, 1983); and partaking in professional communities (Day, 2004; McLoughlin & Talbert, 1993; Stoll, 1999). Banner & Cannon (1997) stress that teachers engaged in continuous inquiry model desirable learning behaviors for their students. Moreover, they prioritize teachers' continuous learning as a selfless act primarily for the good of their students. Kohn (1976) and McEwan (2002) support this position and associate professional development and continuous learning as a professional responsibility. However, unlike Banner & Cannon, Kohn, and McEwan, Day (2004) and Sockett (1993) acknowledge that life-long learning is not just about modeling learning behavior for the good of students or about being professional. They suggest that it is important because it has the potential to refresh and reenergize teachers, reconnecting them with subject matter that personally interests them.

Day (2004) and Sockett (1993) propose that continuous learning must pertain to the teacher's own personal growth. Sockett writes, "[c]ongruence must be established between the activities necessary at different career states and patterns of personal growth; thus some attention

probably must be paid to notions of adult development” (pp. 35-36). For Sockett, professional development should be more about adult development and continued growth and welfare of the teacher. Day iterates Sockett’s argument and suggests to teachers that they “take risks, let [their] passion for lifelong learning fuel [their] pursuit of new knowledge, experiences, and opportunities” (p. 33). This is significant because continuous learning in this sense could be interpreted as not an entirely selfless act but rather, as a *self-ful* act.

According to the literature, professional teachers must be caring, courageous, honest, motivational, orderly, knowledgeable, collegial, and continuous learners. Teachers must exhibit these characteristics in order to consider themselves professional. In addition to maintaining professional status, teachers must utilize these characteristics in ways that best serve their students. For Day (2004), Banner & Cannon (1997), Hanson (2004), Hightet, (1950), McEwan (2002), Noddings (1984), Sockett (1993), and others, teaching is a moral practice deeply rooted in the teacher’s call to service. In other words, teachers must exhibit these personal, instructional, and intellectual characteristics in a way that is altruistic and selfless. In the next section, I review Higgins’s (2011) book, *The Good Life of Teaching* that questions the sustainability of teaching as a self-less practice and instead suggests approaching teaching as a *self-ful* practice in which care for self and others can coexist within the same profession.

2.02.03 The Good Life of Teaching

In Chris Higgins’s (2011) book, *The Good Life of Teaching*, he problematizes the traditional view of teaching as a selfless *helping* profession. In doing so, he reinvestigates the profession through a classical Greek view of ethics where the teachers’ service to their students is measured alongside their own self-care and self-cultivation. Higgins philosophically connects

his study to virtue ethics, an ancient lineage of ethical inquiry rooted in Socrates' fundamental ethical question: 'how ought I live?' Central to his study about the ethics of teaching is the following question: "How do we reconcile self-regard and concern for others?" (pp. 2-3).

Higgins draws from philosophers Socrates (469-399 BC), Hans-Georg Gadamer (1900-2002), John Dewey (1859-1952), Alasdair McIntyre (1928-), Bernard Williams (1929-2003), Charles Taylor (1931-), and Hannah Arendt (1906-1975) to understand how to (re)conceptualize the ethical life of the teacher.

Higgins (2011) first addresses the dichotomous motivations that exist in teaching: self-less saints and selfish scoundrels. For Higgins, self-less saints are the representation that embodies what it means to be a good professional. Selfless saints possess the characteristics described in the previous section: caring, courageous, honest, inspirational, orderly, knowledgeable, collegial, and continuous learners. The dichotomous counterpart to the self-less saint is the selfish scoundrel—teachers whose motivation for teaching involves control and power. In this sense, teachers who do not gravitate towards self-less sainthood and convey anything short of full altruism are seen as imposters. Higgins argues that these dichotomous representations of teachers are unrealistic and actually harmful to teachers: "What these seeming rivals share in their attachment to the stark opposition between lofty altruism and a base self-interest: neither lends itself to a believable portrait of teaching" (p.2). Higgins situates his thesis between these two polar extremes as a study with the intention to "imagine the fate of the teacher struggling to be *self-ful* in the midst of a task that is overwhelming, an environment that can be deadening, and a professional culture that secretly prizes self-abnegation" (p. 2).

In the classic Greek sense, ethics addressed questions like what is the best way for one to live and what pursuits are valuable and meaningful. Morality was originally considered a sub-

section of ethical inquiry that concerned obligation and service to others. Higgins further distinguishes ethics from morality when he argues, “Ethics grows out of first-personal, practical questions about who I want to be and how I should live” (p. 25). Ethics deals with the individual making life choices that attempt to lead to his or her own sense of flourishing. In this regard, personal reflection becomes a valuable tool for the individual to work through ethical dilemmas. “As a species of practical deliberation, then, ethical reflection is essentially partial, linked inextricably to a particular agent’s desires and aspiration,” (Higgins, 2011, p. 23). Reflecting deeply about different choices insinuated that the individual was being thoughtful and was going to make good decisions that would benefit both him or her and others around them. Ethical reflection was thus, seen as a virtuous act.

Modern philosophy, starting with sixteenth century thinkers like Thomas Aquinas [1225-1274], David Hume [1711-1776], and Immanuel Kant [1724-1804], critiqued this classical view of ethics as too self-absorbed and self-interested to be considered virtuous. Philosophically, this is where morality distinguishes itself from a branch of ethics into its own freestanding organism. Higgins cites Taylor (1989), who posits this critique originated during the Christian turn in western philosophy.

By the time the Christian doctrine of love—with its charity/concupiscence distinction—had hardened into the Enlightenment’s calculus of self interest and altruism, desire has become a guide not to the good but to the bad. As the inheritors of this austere tradition, the question “Was it for my own gain or the good of the other?” is always at the center of our moral deliberations. We find ourselves defining duty in opposition to inclination and judging altruism by its distance from self-interest. (Taylor, 1989, as cited in Higgins, 2011, p. 34)

Following this change, individual desire is consequentially equated with pursuits of self-serving pleasures. Higgins (2011) writes, “Desire is grasping and self-interested; morality is about checking self-interest in the light of impersonal or altruistic demands” (p. 31). In other words, the classical Greek perspective of ethics has now become vilified and is replaced by modern morality—with its emphasis on altruism, obligation, and selflessness—as the virtuous means to inquire about selfhood. Questions like, ‘what is the best way for me to live?’ are now trumped by questions like, ‘how can I best live to serve others?’ In short, the discourse of morality dominated all ethical thought.

The domination of modern morality has greatly influenced the development of professionalism and professional ethics. As stated in the beginning of this section, identifying one’s self as a professional is a form of social distinction afforded to the individual by complying with normative behavior (Sockett, 1993). The individual maintains the professional status by adhering to professional codes of conduct. Higgins (2011) writes that professional “codes of conduct most heavily regulate the spaces where the professional’s self-interest, understood as basic if not base appetites, is likely to lead to abrogation of duty” (p. 37). In other words, professional ethics prioritizes obligation and duty over personal desire.

Higgins (2011) suggests that what is often commonly referred to as professional ethics, would be better described as “*moral professionalism*” (p. 36). Moral professionalism “deals with codes of professional conduct and our role-specific obligations to others,” (pp. 9-10). The modern history of teaching has always had teaching as a profession conceived within the discourse of moral professionalism. This is the discourse that made paying teachers low wages, offering them little institutional support, and designating their work as semi-professional,

permissible and even normative. It also influenced the designation of professional teaching characteristics and stresses selflessness as a virtue in the profession of teaching.

Higgins (2011) is critical of this perception of teaching. He writes, “therefore, if we accept the premise that the best teaching requires a high degree of selflessness, we must add the caveat that such selflessly altruistic practice is not sustainable” (pp. 160-161). Within this discourse of moral professionalism, teachers vicariously channel their inner most desires through their students’ successes. In doing so, teachers martyr themselves for the betterment of their students, which leads many to burn out or burn in⁷. Higgins’ argument is supported by studies showing that 15.7% of teachers leave after their first year of teaching and 40-50% will leave the profession within their first five years. These studies cite lack of respect, low pay, and overwork as the top three reasons for teacher attrition (Ingersol, 2012). High teacher turnovers are detrimental to schools because it prevents a consistency and coherence in school faculties, hence, putting school administrations in a constant state of recruitment (Ingersol, 2012). It appears that a professional teaching discourse emphasizing selflessness is indeed, doing more harm than good. Higgins’ suggestion for this problem is to change the professional discourse of teaching from one consisting of moral professionalism to a discourse influenced by classical Greek ethics.

By returning to a broader view of ethics that includes the self and individual desire, we reconceptualize professional ethics as truly ethical. In shifting the discourse from moral professionalism to professional ethics, the emphasis on selflessness then shifts towards *self-fulness*. Higgins draws the term from philosopher William Arrowsmith’s (1971) idea that he called *ripeness of self*. This idea is expressed through a call for continued self-education and improvement “[requiring an] active mind at the top of its bent, flexible intelligence [and] a

⁷ Burn-in refers to when teachers professionally give up but do not resign from their positions; “where the teachers burn-out without dropping out” (Higgins, 2011, p. 153).

positive appetite for complexity,” (Arrowsmith, 1971, p. 14, as cited in Higgins, 2011, p. 172). In this sense, educators are continuing in lifelong learning not only out of a sense of moral obligation to others but as an ethical obligation to themselves as well.

The idea of having a teacher who continues to practice and study subject matter where he or she teaches seems ideal. This view of *self-ful* teaching exemplifies what Dewey referred to as an occupation. For Dewey (1916/2011), an occupation is a profession that serves as a site of continuous intellectual growth and purpose where “the aptitudes of a person are in adequate play, working with the minimum of friction and the maximum of satisfaction,” (p. 169). An occupation does not alienate the person from his or her labor, nor is it a form of work that allows him or her the economic freedom to pursue other interests. For Dewey, an occupation is a lifestyle of participating in an activity that provides both a means to make a living and also invites intellectual growth. Through this Deweyian perspective, viewing the *self-ful* teacher as an exemplary occupation makes the teacher’s personal and intellectual interests, not only permissible, but also educative. Approaching teaching as a *self-ful* practice seemingly answers Higgins’s question of how to reconcile the service to others and self-regard.

Higgins’s position of advocating for teaching as a *self-ful* professional practice is incredibly significant in my study because it ethically validates the artist-teacher’s art practice not as selfish, but as *self-ful*. It provides an alternative discourse for the artist-teacher to (re)evaluate his or her teaching within. Within this (re)conceptualization of professional ethics discourse, the artist-teacher can be (re)positioned from the fringe of professional life to a central location where his or her desires for teaching and making art can be justified.

2.02.04 Conclusion to Literature on Professionalization of the Teacher

In this section, I reviewed the history of the teaching profession to contextualize the profession both socially and politically, and to illustrate challenges teachers have experienced since modernity, such as low wages, over-work, and lack of recognition. I have also reviewed literature that addresses the personal, intellectual, and instructional characteristics teachers should embody to maintain their professional status. Both the history of the teaching profession and desired characteristics of professional behavior compose the dominant discourse on teaching, a discourse Higgins (2011) would describe as a form of moral professionalism. I am linking this discourse of moral professionalism to the discourse of the Lacanian *Other* which will be further delineated in the following section. To trouble this discourse, I have reviewed Higgins's concept of *self-ful* teaching to serve as a counter narrative—a counter discourse—to challenge the dominant view of teaching with the possibility of opening up an ethical space for the artist-teacher to flourish within public K-12 education. In the next section, I review the Lacanian psychoanalytic concepts of identity, desire, fantasy, and the *Other* in order to investigate how teachers are unconsciously driven to fulfill the desires of the dominant professional discourse—which in this study is being linked to moral professionalism.

2.03 Lacanian Psychoanalytic Theory

Jacques Lacan (1901-1981) was a twentieth century French psychoanalyst greatly influenced by the work of Sigmund Freud (1856-1939) (Baily, 2009; Homer, 2005). Drawing from many Freudian concepts such as the unconscious (Bailly, 2009; Fink, 1995; Homer, 2005), the death drive (Homer, 2005), ideal ego (Glowinski, 2001), desire (Rodriguez, 2001), *das thing* (Homer, 2005), and castration complex (Levey-Stokes, 2001), Lacan saw Freudian theory as a

“work in progress, and wanted to contribute towards what he saw was a developing model” (Bailly, 2009, p. 1). Whereas Freud and Jung studied the unconscious as a system of symbols that required decoding, Lacan theorized the unconscious as composed of and structured like spoken language (Bailly, 2009; Chiesa, 2007; Fink, 1995; Homer, 2005). While Lacan’s ideas are immensely pertinent in modern psychoanalysis, Lacanian theories are now applied in literary studies, film and media studies, social theory, feminist theory, and education (Homer, 2005).

In the past fifteen years, Lacanian psychoanalytic theory has been influential within the field of art education, hence, providing the theoretical framework for studies that investigated visual culture (Hetrick, 2010b; jagodzinski, 2005, 2004); assessment and evaluation (Atkinson, 2002); children’s art (Tavin, 2010), student-teacher relationships (Atkinson, 2002, 2001; Hetrick, 2014; jagodzinski, 2002); and student-teacher identity development (Hetrick, 2010a). Following the work of Atkinson (2002) and Hetrick (2010a), I use Lacanian psychoanalytic theory to better understand artist-teacher identity and its relationship with the discourse of professionalism in teaching. Much of this research illuminates the importance of understanding how the unconscious self and its interaction with the conscious self, or ego, determine how we see ourselves as professionals.

The work of Lacan interprets identity differently than other social-psychological theorists. Instead of studying the environment and its relationship with the individual (Erikson, 1959; Mead, 1967), Lacanian psychoanalytic theory studies language, which Lacan posits, describes both the environment and the individual, thus, bringing anything within language into being (Fink, 1995). For Lacan, attaching signifiers—or words—to things, ideas, and phenomena makes them identifiable to the self and to others because they can be understood within a

common system—a common discourse. In other words, Lacan believed that things, ideas, and phenomena can only come into existence through language.

Lacanian psychoanalytic theory is important to my study because it provides a valuable theoretical framework for understanding how unconscious desires held by artist-teachers affect their feelings towards the normative professional identities and the professional discourses they consciously strive towards (or against). Fink (1995) writes, “Psychoanalysis deploys the power of the cause of desire in order to bring about a reconfiguration of the analysand’s [patient’s] desire,” (p. 129). In other words, by identifying the forces influencing our desire, we can better understand psychic blocks that are causing tension and anxiety. I believe understanding the problematic relationship between competing desires is central in determining how the artist-teacher’s identity seemingly contradicts the discourse on professionalism in teaching. My study is primarily concerned with only a fragment of Lacanian psychoanalytic theory, and consequentially, I have chosen to limit my review to covering only terminology that has application within its parameters. I concentrate on Lacan’s conception of desire, fantasy, and *Other*. In reviewing these concepts I touch upon the Mirror Stage, alienation, *objet a*, symptom, transference, and jouissance. However, before discussing any of these terms I quickly review Lacan’s three psychic registers—the Real, the Imaginary, and the Symbolic while introducing the important concept of the *Other*.

2.03.01 Lacan’s *Trilogy*: The Symbolic, The Imaginary, and The Real

Lacanian psychoanalytic theory is an incredibly complicated conceptual structure with a rich history based on western philosophy, linguistics, anthropology, and Freudian psychoanalytic theory (Baily, 2009; Fink, 1995). In order to start understanding this structure I review Lacan’s

three conceptual registers: The Symbolic, the Imaginary, and the Real. Having an understanding of these three concepts will be important for grasping more sophisticated aspects of his theory such as identity, desire, and the *Other*.

The Symbolic register is a starting location to begin reviewing Lacan's psychoanalytic theory. For Lacan, everything we know and understand in our life experience, including our own identities and internal thoughts, is understood through language. Fink (1995) writes, "in Lacan's terminology, existence is a product of language: language brings things into existence [makes them part of human reality], things which had no existence prior to being ciphered, symbolized, or put into words" (p. 25). When we speak or think about things, we use words or signifiers to express or bring into existence ideas. Language is the mechanism for communication, knowledge, identity, formation, and desire. Lacan refers to the words that exist in language as signifiers, a term he borrows from Saussurian linguistics to imply that signifiers are signs without a fixed meaning; meaning is determined by context (Grigg, 2001). For Lacan, the Symbolic register consists entirely of language.

Everything that comes into existence through language, or undergoes symbolization, belongs in the Symbolic register, even the unconscious. Lacan (2006) writes:

Man brings the Symbolic order into being by thought; it is because he is already caught up in it. The illusion that he has formed this order within his consciousness stems from the fact that it is through the pathway of a specific gap in his imaginary relationship with his alter ego that he has been able to enter into this order as a Subject. But he can only enter the Symbolic by means of straight and narrow path of speech. (p. 40)

In other words, even our internal thoughts have to enter the Symbolic in order to come into existence because these internal thoughts and feelings are processed within language.

As alluded to earlier, a fundamental belief of Lacan was that the unconscious was structured like language (Bailly, 2009; Chiesa, 2007; Evans, 1996; Fink, 1995; Homer, 2005; Rosboro, 2008). Prior to Lacan, Freud theorized that the unconscious was a hidden level of mental activity below conscious thought (Homer, 2005). Stored in the unconscious are images, feelings, and desires accumulated from repressed memories and ideas. While hidden most of the time, the unconscious would occasionally surface verbally “at precisely those moments when our conscious defense mechanisms are at their weakest” (Homer, 2005, p. 68).

For Freud, the unconscious was a gap in conscious thought and often reveals itself when conscious uses of language fail. However, Lacan viewed the unconscious not as a hidden realm but more as a signifying process that “involves coding and decoding, or ciphering and deciphering” (Homer, 2005, p. 69). The unconscious processes are not hidden or dormant like in Freudian thought, rather, they are drowned out by the Symbolic realm, which the ego both identifies and associates with as the one true reality.

While Lacan certainly presents the unconscious as that which interrupts the normal flow of events, he never makes an agency of the unconscious; it remains a discourse divorced from consciousness and subjective involvement—the *Other's* discourses—even as it interrupts the ego's discourse that is based on a false sense of self. (Fink, 1995, p. 42)

In this sense, unconscious breaches are often viewed as meaningless and accidental tropes. However, it is in these moments of mis-speech where the hidden processes of the unconscious are visible.

The signifiers that we use to identify ourselves, consciously and unconsciously come into being through language, a language we are born into, a language that is not of our own construction but the construction of the *Other*. Bailly (2009) defines the *Other* as “society, the

law, etc.—the whole set of hypotheses within which the subject is constituted—it is an illustration of the fact that the subject is part of an order which predates its birth and is exterior to the self” (p. 66). In this sense, the *Other* is a signifier given to the rules, customs, values, norms, and even ethics that are communicated in the language that we speak. The *Other* is omnipresent in our lives, a seemingly “anonymous mechanism that regulates the interaction of subjects” (Žižek, 2006, p.41). Every time we think or speak through language we are interacting with the *Other*.

According to Lacan, the unconscious is also considered to be within the discourse of the *Other* because it is structured like language (Bailly, 2009; Fink, 1995). Therefore, the language that we use consciously and unconsciously is foreign to us—foreign as in originating from outside ourselves. Homer (2005) makes the distinction here between the other and the *Other*. The other refers to other desiring beings that the person encounters, while the *Other* consists of language and the whole of Symbolic register—it is a foreign language “that we are born into and must learn to speak if we are to articulate our own desire” (Homer, 2005, p. 70).

The Symbolic register is the realm of language, while the Imaginary register is an internal realm dominated by images. This is where the signifiers from the Symbolic realm are signified into images and ideas (Fink, 1995; Homer, 2005). The Imaginary is the field of “the senses in that it houses the conceptions that issue directly from sensorial perceptions” (Bailly, 2009, p. 91). The Imaginary also hosts the ego, the symbolized *I*, or alienated subject, that comes into being through entry into the Symbolic register via the Mirror Stage in early infancy. The ego consists of signifiers that the individual signifies and adopts as its own. These signifiers are what the ego uses to identify itself. These signifiers become the building blocks of the individual’s identity.

Even though the Imaginary exists as its own realm, it still operates within the language of the *Other*. In this sense, all the ideas and images we process internally are still foreign to us and belong to the *Other*. Even our ego, our symbolized self, exists in relation to the *Other*. This will become an important concept when discussing the mechanics of desire later in the next subsection.

The last concept of Lacan's trilogy to address is the Real. Fink (1995) writes, "the real is perhaps best understood as that which has not yet been symbolized, remains to be symbolized, or even resists symbolization" (p. 25). Also, the Real is described as the "the place from which need originates and is pre-Symbolic in the sense that we do not have any way of symbolizing it" (Homer, 2005, p. 82). The Real is an un-definable existential concept in our human experience, something we feel removed from and unable to entirely (re)connect with. For Lacan, when we entered the Symbolic realm through language as infants we lost our connection to the Real. Because of this loss of connection with the Real, we feel an intrinsic sense of incompleteness or lacking (Bailly, 2012; Fink, 1995; Homer, 2005). The lack we experience then becomes expressed as desire. For Lacan, desire is the drive towards filling the existential void created through our entry into the Symbolic (Homer, 2005). In short, desire is caused by lack.

2.03.02 The Ideal Ego and Ego Ideal

In this subsection, I review Lacan's conceptualization of the ideal-ego and ego-ideal—two psychic elements of the subject's identity which both project how the individual wants to be seen by the *Other* and in turn informs him how he thinks he is being seen by the *Other*. First, I introduce the ideal-ego and then the ego-ideal, before discussing the relationship between the two psychic elements.

The ideal-ego is the amalgamation of perfect, idealized images that represent how the individual wants to be seen. Žižek (1989) explains, “The imaginary identification is the identification with the image in which we appear likeable to ourselves, with the image representing ‘what we would like to be’” (p. 105). The ideal-ego is constructed through the imaginary identification with specular visual imagery that the individual identifies with beginning in infancy during the mirror stage—which will be discussed in the next section (Chiesa, 2007; Evans, 1996). The process of acquiring new images that the individual is attracted to and adopts as a part of his or her ideal-ego is endless.

By means of continuous acquisition of new imaginary identifications corresponding to different crucial moments in the subject’s psychic life, the mirror-stage experience is repeated infinitely throughout one’s existence due to the imaginary relationships that are established with other human beings. (Chiesa, 2007, p. 16)

However, once the individual’s imaginary identification is expressed through language, the image becomes transformed through Symbolic identification from an idealized image into a signifier that is subjugated by the Law and desires of the *Other* (Žižek, 1989).

Lacan conceptualized the Law as a set of principles that structure all social relations (Evan, 1996; Fink, 1997). “The law is the set of universal principles which make social existence possible, the structures that governs all forms of social exchange, whether gift-giving, kinship relations or the formation of pacts” (Evans, 1996, p. 98). Because the Law structures social relations, its principles can be understood as a form of morality that influences how individuals answer questions pertaining to other personal ethical queries such as what career should (can) they pursue (given their socio-economic context).

Adhering to the Law, individuals adopt a symbolic form of identification that submits to the principles by which they are governed (Chiesa, 2007). “The ego-ideal is the signifier operating as an ideal, an internalized plan of the law, the guide governing the subject’s position in the symbolic order” (Evans, 1996, p. 52). Chiesa (2007) further explains the ego-ideal by distinguishing it from the ideal-ego: “In general, if the ideal-ego is a projection of the ego’s ideal image onto the external world, the ego ideal is the subject’s introjection of another external image that has a new (de)formative effect on his psyche” (p. 22).

Through individuals’ symbolic identification with different signifiers, they continue to reconstruct their identities. This promotion of the symbolic identification and consequential demotion of the imaginary identification is ontologically related to the ego-ideal’s symbolic domination over the ideal-ego (Atkinson, 2002). Chiesa (2007) writes:

It must be noted that the ego-ideal necessarily remodels any further projections of the ideal-ego: if, on one hand, the ideal ego is logically prior to the ego-ideal, on the other hand it is inevitably reshaped by it. This is why Lacan, following Freud, says that the ego-ideal provides the idea-ego with a form. (p. 23)

While individuals continue to grow as they become exposed to new signifiers, their imaginary identification with their initial ideal image continues to influence both how they see themselves and how they wish to be seen by *Others*. Evans (1996) writes, “[t]hrough formed in the primary identification, the ideal ego continues to play a role as the source of all secondary identifications” (p. 52). This point is important in my study because it suggests the possibility that the ideal-ego and ego ideal would present contradictory ideas—resulting in a conflicting identity.

2.03.03: The Other's Desire is our Desire

In this sub-section, I review Lacan's concept of desire and its relationship with the *Other*. I also address why teachers are compelled to conform to the discourse of moral professionalism in education. In order to explain these ideas, I briefly describe the mirror stage. For Lacan, the mirror stage is where the Symbolic self, the ego, is formed and it is also where the ego first encounters the *Other* and is introduced to the *Other's* desire. Atkinson (2002) explains that identity begins in the mirror stage where the child sees him or herself in the reflection of the mirror and becomes "seduced by and gains pleasure from this ideal image of itself because it provides the child with a sense of unity with which it identifies and desires" (p. 115). Bailly (2009), on the other hand, suggests that contact with the *Other* happens even before the child is born. The idea of the existence of the child is created within the language parents use to describe their child. It is when the young infant comes into contact with his or her mother when he or she begins to acquire the language of the *Other*. "In acquiring speech from the mother, the child acquires also the mother's attitudes, rules, and assumptions—indeed the whole *Other* of the mother" (Homer, 2005, p. 68).

In addition to learning speech, rules, and customs from the (m)Other, the child is confronted with his or her own desire. According to Homer (2005), desire "refers to something beyond basic human needs and cannot be satisfied" (p.71). Hence, desire is a force originating from an existential belief that we are not (w)hole, that we are somehow incomplete. Desire is that force that drives us toward completion (Bailly, 2012). The use of the word drive is not being used metaphorically. For Lacan (and Freud), drive is the biological force that fuels the subject to continue to desire (Homer, 2005). Desire is a constant and endless process, in contrast to need, which is a biological motivation that can be satiated through providing whatever is missing

(Fink, 1995; Homer, 2005). Desire, therefore, is driven by lack—a lack that can never be fulfilled. Fink (1995) writes, “for man not only desires what the *Other* desires, but he desires it in the same way; in other words, his desire is structured exactly like the *Other's*” (p. 54).

Atkinson (2002) iterates what Lacan and other writers (Bailly, 2009; Fink, 1995; Homer, 2005; Rosboro, 2008; Žižek, 2006) state about how the individual identifies the *Other* as lacking and tries to fulfill those desires in hopes that he or she will satiate his or her own lack.

For Lacan entry into the Symbolic brings about a loss of being but at the same time the emergence of a desire for that which is lost. Thus for Lacan the lack in the *Other* by implication precipitates a lack in the subject which brings about the onset of desire.

(Atkinson, 2002, p. 118)

Lacan (2006) writes, “man’s desire is the *Other's* desire” (p. 300). This idea is significant in my study because it explains why teachers entering the profession of education feel compelled to spend their own money buying supplies, use their weekends to lesson plan, regularly stay afterschool to work with students, and or do other things above and beyond what is contractually mandated for their teaching positions. While they are doing what they think is required to be a professional educator, they are also doing what they think the *Other* desires of them. Often they think the *Other* is looking at them from some remote position they cannot see, gazing upon them from a hidden vantage point (Evans, 1996). Lacan’s conceptualization of the gaze is significant in how teachers think they are being seen, because it is the perceived gaze of the *Other* who they think validates who they are based on what they do or say (Evans, 1996). However, the gaze is not something entirely attributed to an abstract other, but rather is manifested through those who take the position of the *Other* who the teacher believes is looking at them. The gaze could be

directed at the teacher through his or her principal, students, or colleagues—whoever’s desires the teacher coopts as his own desire (Fink, 1995).

In order to cope with the existential lack, the person pursues the *objet a* in an attempt to bridge the gap between the person’s lack and the *Other’s* desire (Bailly, 2012; Fink, 1995; Lacan, 1966/2006). The *objet a* is not a specific object per se but the spectral effects, the object cause of desire—something we that pursue but can never acquire (Atkinson, 2002; Bailly, 2012 Evans 1996).

[The] *objet a* is the leftover of that process of constituting an object, the scrap that evades the grasp of symbolization. It is the reminder that there is something else, something perhaps lost, perhaps yet to be found. (Fink, 1995, p. 94)

Thus the object a is a paradoxical lost object that never actually existed but “must be continually re-found” (Homer, 2005, p. 85). It is the constant pursuit of the *objet a* that maintains our desire. Furthermore, the *objet a* is desire directed towards the *Other’s* lack in order to attain a sense of unity or wholeness (Bailly, 2012; Fink, 1995; Homer, 2005; Roseboro, 2008). In other words, we desire what the *Other* desires with the hope that we may feel (w)hole again. For teachers, pursuing the *objet a* could be manifested by displaying professional characteristics mentioned in the previous section such as being caring or motivational. By exhibiting desired personal, instructional, and intellectual characteristics, they are desiring what the professional teaching *Other* desires in order to feel complete.

The person attempts to feel a connectedness with the *Other* by employing different fantasies where the person lives out his or her desire. In this regard, the use of fantasy does not represent the vernacular meaning where fantasy refers to hallucinations, daydreams, or other imaginary scenarios. Rather, in psychoanalytic terms, fantasies are unconscious strategies that

help the subject connect with the *objet a* through the *Other's* desire (Evans, 1996; Fink, 1995; Žižek, 1989). These fantasies combine Imaginary and Symbolic processes providing the person a partial sense of unity or completion with the *Other*, but such completion is never lasting or total (Fink, 1995). Fantasy is the site where the subject tries to sustain the illusion of unity between him or herself and the *Other* which involves the subject trying to obtain the *objet a* (Fink, 1995; Homer, 2005). Fantasy itself resides in the Imaginary, but is understood in the Symbolic. Atkinson (2002) writes, “it is a fantasy or Imaginary object, something which has no existence in reality but which nevertheless structures desire” (p.125). Lacan suggested that fantasies serve as a means of “defending oneself against castration and against the lack of the *Other*” (Evans, 1996, p. 60). In this sense, fantasy protects the subject by offering the promise of recapturing “the lost completeness or fullness that was experienced in the Real, when all needs were met” (Hetrick, 2010a, p. 91). Thus, fantasy is the wishful belief of achieving unity with the *objet a* through the desire of the *Other*—a unity that will always allude the subject. While the desire of the *Other* always alludes the subject, “there nevertheless remains something that the subject can recover and thus sustains him or herself” (Homer, 2005, p. 87). In general, fantasy is a normal unconscious process where the subject functions in the Symbolic register.

In most circumstances these unconscious fantasies are healthy. Lacan described fantasies as having a generative quality because they are directed towards the allusive *objet a* that is manifested differently throughout the subject's life. Generative fantasies can be productive in that they can encourage growth, provide a sense of direction, and help to further cultivate the subject's identity. These generative fantasies “can be an essential vehicle for the crafting of the kind of identity that feels viable and worthwhile” (Ruti, 2008, p. 495). The subject's pursuit of the amorphous *objet a* prompts personal growth through a plethora of lived experiences (Chiesa,

2007; Lacan, 1998; Ruti, 2008). Through the continuous pursuit of the allusive *objet a*, the subject's life narrative slowly unfolds as he or she encounters new desires, leading to new discovery of diverse values and beliefs (different *Others*) and also to structuring of additional fantasies.

Conversely, some fantasies restrict personal growth by protecting the subject—not only from the lack of the *Other*—but also from who they really are and what they desire (Hetrick, 2010a; Žižek, 1989). Lacan identified these fantasies as being narcissistic because they shield the subject from the uncertainty of life and the ambiguity of desire (Lacan 1998; Ruti, 2012, 2008). These fantasies are fatalistic in that they promise answers and direction, as opposed to the prompts and possibilities that generative fantasies offer.

Unconscious fantasies that organize the subject's life in obstinately repetitive ways are so damaging in part because they present a confining set of life possibilities as though they were the only possibilities that the subject possesses (Lear, 2004, cited in Ruti, 2008, p. 497)

These narcissistic fantasies are attached to specific social values and beliefs (specific *Others*) which the subject misidentifies as the amorphous *objet a* (Ruti, 2012, 2008). Shielded from who or what he or she may truly desire, the subject functions in a deceptively comforting bubble while censored to the possibilities, opportunities, and growth that lay beyond the narcissistic veil.

In spite of the divergent outcomes of either narcissistic and generative fantasies, all fantasies are predicated on the notion that they provide the subject a sense of optimism that she or he will be able to obtain the lost object of desire—the subject's missing core of the Real lost through entry into the Symbolic which represents the *objet a* (Fink 1995; Homer, 2005). Homer (2005) posited that “[t]hrough fantasy we construct our social reality as an answer to the

intractability of the Real” (p. 90). That is to say, fantasies are unconscious strategies where the subject works through his or her desires and imagines how he or she will attain that which he or she seeks. In Hetrick’s (2010a) study, she investigated how popular movies and television shows depicting art teachers influenced art education student teachers, causing them to create pedagogical fantasies where they imagined the types of teachers they aspired to be. Hetrick (2010a) observed how these pedagogical fantasies functioned as a means for the art education student teachers to understand their unconscious desires for power and recognition, love, and social justice. However, because the objects of desire sought after in these fantasies can never be fully grasped, fantasy ultimately leaves the person unsatisfied.

Hetrick (2010a) studied how art education student teachers’ pedagogical fantasies constantly left them frustrated and unfulfilled. However, they continued to engage in these pedagogical fantasies despite the inevitable dissatisfaction. Lacan described this pleasure derived from the pain caused by the failure of never fulfilling desire as *jouissance* (Bailly, 2012; Fink, 1995; Homer, 2005; Lacan, 1966/2006; Roseboro, 2008). The pleasure experienced in *jouissance* comes from the consistency of the failure to satiate lack—a kind of normalizing continuity where the subject feels that his or her failure to attain the *objet a* is typical. Because experiencing *jouissance* is expected, “*Jouissance* expresses that paradoxical situation where patients appear to enjoy their own illness or symptoms” (Homer, 2005, p. 89). In this sense, *jouissance* becomes a kind of consolation prize that is always experienced by the subject during his or her quest to fulfill his or her lack. In other words, while the person fantasizing about obtaining the *objet a* will never fulfill his or her lack, he or she will always feel a sense of *jouissance* which buffers the disappointment of failure and encourages the perpetuation of future fantasies. Lacan theorized that *jouissance* is instrumental for perpetuating desire, because it provides a

pleasurable affect that encourages the subject's ill-fated pursuit of the *objet a* (Chiesa, 2007; Fink 1995; Homer, 2005; Lacan, 2006, 1998). Without *jouissance*, the engine of desire would come to a complete stop because the subject would lack the encouragement to press the accelerator. In education, a teacher experiences *jouissance* every time a student does not turn in homework, failing to fulfill his or her desire to have responsible students. The teacher addressing the student's irresponsibility accepts the frustration as something he or she as an educator has to tolerate.

While *jouissance* is formless because it is something the subject experiences, he or she displays behavioral expressions of *jouissance* as symptoms. In psychoanalytic terms, the symptom is an "unconsciously satisfying repeated act derived from someone's dissatisfaction" (Hetrick, 2010a, p. 94). The symptom is a behavior the subject exhibits to maintain the fantasy—by obstructing the subject's pathway to the *objet a* (Evans, 1996). Because the symptom helps to extend the duration of the fantasy and perpetuate their desire, subjects tend to enjoy their symptoms, often to the point where they cannot fully conceive of their negative ramifications (Žižek, 1989; 2006). Through following the example above, if the teacher experiences *jouissance* every time a student fails to turn in the homework, then the teacher's decision to not make changes in homework assignments or classroom policy that may lead to increasing the odds that students turn in work can be understood as a symptom. Because symptoms are so closely intertwined with the feeling of satisfaction and the experience of *jouissance*, subjects often become attached to their symptoms, and even enjoy them, which they unconsciously believe are helping them to realize their desires—even though they obstruct pursuit of the *objet a* (Evans, 1996; Hetrick, 2010a; Lacan, 1998, Žižek, 1989). The power of the symptom lies in its relationship to *jouissance* (Stravrakakis, 2007).

Before concluding this section, I will introduce one more Lacanian concept that describes what happens when other people are involved in the subject's fantasies. Lacan's concept of transference is important in this dissertation because it is "viewed as the transfer of affect (evoked in the past by people and events) into the here and now of the [analytic] setting" (Fink, 1997, p. 40). In other words, transference occurs when the subject encounters someone who reminds he/she of someone he/she loved or admired in his/her past, prompting the subject to hold this person in high regard or feel strongly towards he/she. A common example of transference occurs when a person befriends someone who looks after them like a maternal or paternal figure, resulting in the person projecting his/her relationship with his/her father or mother onto the friend because they possess similar qualities and attributes.

In addition to projecting feelings of love towards the motherly or fatherly friend, the person may also desire what he/she desires because the friend resembles his/her (m)Other (Evans, 1996). Thus, transference can also be understood as the ascription of knowledge to the *Other*, "the supposition that the *Other* is a subject who knows" (Evans, 1996, p. 212). Transference is often paired with the term *subject-supposed to know*, which describes a particular relationship between the subject and someone—usually in an authoritative position—who the subject believes has the knowledge or answers they seek (Evans, 1996; Hetrick, 2014). Because of this supposition of knowledge placed upon the subject-supposed to know, they are often perceived as being infallible (Evans, 1996). The subject may even feel love towards the *subject-supposed to know*; however, this feeling is love for the knowledge they are thought to have and not love for who they are as individuals. In Lacanian psychoanalytic terms, the teacher becomes a *subject-supposed to know*—an authority figure who possesses vast knowledge students desire to know (Evans, 1996; Fink, 1997; Hetrick, 2014, 2010a, 2010b, Jagodzinski, 2002). While the

student sees in his or her teacher a savior, the teacher sees in his or her students a mirror that reflects back an ideal image of him or herself. From the teacher's perspective, the admiring gaze those students direct towards him or her helps to verify his or her position as an authority, as someone deserving of love and respect. The teacher derives a sense of satisfaction from the recognition he or she receives from his or her students.

2.03.04: Conclusion to Literature on Psychoanalysis

In this section I reviewed Lacanian psychoanalytic theory, which is the theoretical framework I use in my study. I focused on specific Lacanian concepts such as identity, desire, and the *Other*. In reviewing this literature I also explained how the teacher's identity and individual desires are expressed in language and thus, are closely linked to the *Other*. A significant idea regarding the *Other* is the notion of its incompleteness—its lacking—which prompts individuals within the Symbolic register—discourse of the *Other*—to fulfill the *Other's* lack. This idea potentially explains why teachers conform to the normative standards in the profession of teaching. It could be why many teachers tolerate—or even accept—earning low salaries, being overworked, and undervalued because in tolerating these conditions they feel they are fulfilling the desire of the *Other*—a desire that draws from a moral professional discourse. Doing so provides the teacher a temporary satisfaction and a fleeting sense of connectedness with the *Other*. These ideas will be significant in trying to understand the artist-teacher and the tensions that potentially exist between his or her desires and the teaching profession's desires. In Chapter 4, I will present case studies of four participants whose personal narratives specifically address these tensions in different ways. I will then analyze important excerpts of the case studies to explore how they continue their art practices while desiring the *Other's* desire.

2.04 Conclusion

In this chapter I reviewed relevant literature that addresses the ideas, concepts, and theories I use throughout my study. I reviewed the literature on the artist-teacher to clearly define the professional identity I am investigating in my study. In addition, I examined the history of the artist-teacher, arguments of advocacy, and criticisms of opposition. Next I reviewed the profession of teaching, investigating the profession's history and the required professional characteristics showing how they form the dominant professional discourse—a discourse influenced by moral professionalism to validate its emphasis on selflessness. Then I reviewed Higgins's (2011) concept of *self-fulness* and suggested how it opposes the dominant professional discourse of moral professionalism. I reviewed Lacanian psychoanalytic theory, explaining its theoretical workings to show how identity and desire are influenced by the lack of the *Other*. In doing this, I showed how teachers' desires are closely linked with the desires of the teaching profession—how teachers are driven to meet the expectations and desires of the professional teaching *Other* in order to feel a sense of fulfillment and completeness. In the next chapter I review the study's methodology before presenting participants' case studies in Chapter 4.

CHAPTER 3 - METHODOLOGY

The purpose of this study was to understand how the concept of the artist-teacher be recognized as a fantasy that is necessary for inciting/sustaining pleasure in teaching. Specifically, my focus was to comprehend how artist-teachers struggle, cope, and, or make sense of their identities within the professional expectations of teaching. To provide a context and theoretical foundation for the study, I employed Lacanian psychoanalytic theory to analyze the conflict of desires artist-teachers experience while trying to negotiate both identities. More explicitly, I examined the literature on Lacanian psychoanalytic concepts of desire, the *Other*, and fantasy.

I used qualitative inquiry, mainly case study methods, to observe and understand tensions that may exist between an artist-teacher's desire to teach and create. Qualitative inquiry, I argue, served as the best method for investigating my research questions because it "properly seeks answers to questions by examining various social settings and the individuals who inhabit these settings" (Berg, 1998, p. 7). As a qualitative researcher I am most interested in "how humans arrange themselves and their settings and how inhabitants of these settings make sense of their surroundings through symbols, rituals, social structures, social roles and so forth" (Berg, 1998, p.7). This study is guided by the following key research question: How might the concept of the artist-teacher be recognized as a fantasy that is necessary for inciting/sustaining pleasure in teaching? The secondary research questions guiding this study are:

- 1). How do K-12 art teachers who identify as artists and teachers negotiate both identities to sustain each practice?

2). What might happen when art teachers who identify as artists and teachers begin to realize their fantasies about being artist-teachers are merely illusions?

This chapter discusses the study design, explaining which methods were used and how they were utilized. Second, I address the participants I recruited for this study—detailing recruitment procedures before briefly describing participants’ backgrounds. Next, I present the research protocols I employed when conducting my study. This is followed by a description of the data I collected from participants—explaining how it is presented in Chapter 4, and alluding to how it is analyzed in Chapter 5. The chapter also highlights methodological issues and limitations encountered as I conducted my research.

3.01 Design of the Study

Given the explanatory nature of my research question, I used case study as my primary method. “The distinctive need for case studies arises out of the desire to understand complex social phenomenon,” (Yin, 2009, p. 4). Case study is a preferable methodological approach when examining contemporary events on a small, intimate scale (Stake, 1995; Yin, 2009). While common criticism of case study comes from its inability to produce generalizations, if done transparently and systematically, case study can produce transferability. Transferability addresses how findings can transfer from one setting to another particular setting (Bloomberg & Volpe, 2012). The success of the study’s transferability is dependent upon “how well the study has made it possible for readers to decide whether similar processes will be at work in their own settings and communities by understanding in depth how they occur at the research site,” (Bloomberg & Volpe, 2012, p.113). To increase transferability, I provided “thick rich descriptions” as a means of accurately describing research sites and the participants themselves.

Thick descriptions provide the reader a representative picture and the potential for shared or vicarious experience (Denzin, 2001).

This study specifically used multiple case studies as a means of collecting data about the possible tensions artist-teachers may experience. Multiple case studies provide distinct advantages over a single case study because they allow the researcher to understand how themes and phenomenon can be observed across different situations (Bloomberg & Volpe, 2012, Stake, 2006; Yin, 2009, 1994). Yin (1994) suggests that the evidence collected from multiple cases “is often considered more compelling, and the overall study is, therefore, regarded as being more robust” (p. 45). In this sense, multiple case studies are not used strictly as a comparative tool, but as a means of illustrating the prevalence of observed themes and phenomena across different settings (Stake, 2006; Yin, 1994). However, as a result of this intention, it is important that “each case be carefully selected so that it either (a) predicts similar results or (b) produces contrasting results for predictable reasons” (Yin, 1994, p. 46). Case studies that contradict investigated themes impede desired continuity between cases, thus unnecessarily complicating the study by including additional variables (Stake, 2006; Yin, 1994).

While employing multiple case studies to collect data from participants, I gathered data using two different methods. First, I engaged participants in an exploratory non-structured interview conducted at each participant’s studio or at a location where artwork could be viewed via sketchbooks or through online media. Secondly, I conducted semi-structured interviews with participants either at their home studios or at a coffee house. I developed interview questions that utilized deductive reasoning, starting with general queries and methodically progressing with questions that target specific ideas, scaffolding as the interview progressed. I first asked questions that allowed participants to talk about their backgrounds—where they grew up, when

they got into art, when they decided to become teachers, etc. By asking participants to describe their pasts, I hoped to acquire a broad personal narrative that I could reference to ask more specific follow-up questions later in the interview. Next, I asked participants to first to talk about their art practices and teaching experiences separately, developing thorough conversations about each, before asking them to reflect how they attempt to negotiate both roles. I referenced previous answers provided to form follow up questions asked to develop conversation further. I describe these methods in more detail in a later section titled *Data to be Collected and Methods for Collection*. The rationale for collecting different kinds of data is to increase the study's internal validity through triangulation (Bloomberg & Volpe, 2012; Denzin & Lincoln, 2011; Stake, 1995). Denzin and Lincoln (2011) characterize triangulation as “the display of multiple, refracted realities simultaneously” (p. 5). The multiple case studies that compose my study will allow me to triangulate emergent themes across different narratives. The use multiple sources of data that communicate common themes through different perspectives is a “strategy that adds rigor, breadth, complexity, richness, and depth to any inquiry” (Denzin & Lincoln, 2011, p. 5).

3.02 Participants

In this qualitative study, I examined the experiences of artist-teachers teaching in the Midwest, specifically in Illinois, to better understand how they negotiated their desires to be artists while teaching in the classroom. I limited my recruitment to Illinois because the teaching standards are consistent within the state, thus, avoiding inconsistencies that may exist between other states' standards. Pseudonyms were used for participants in order to keep their identities confidential and lessen any risk they may encounter by being involved in this study. To further

ensure confidentiality, pseudonyms were also provided for significant people, geographical locations, and institutions present in participants' personal narratives.

3.02.01 Artist-Teachers

For my study, I recruited four tenured public school art teachers who self-identify as artist-teachers located throughout the Midwest. Since I began my doctoral coursework, I knew I was going to study the artist-teacher to some capacity. As a result of this interest, I located both formal and informal networks of K-12 art teachers who continue to develop their art practices. I also had individuals serving as executive board members for different art education professional associations recommend and locate possible participants.

I used purposeful sampling to target these participants who fit the specific criteria of being tenured full time art teachers who identify as artists working in the Midwest. I also purposely sought out participants who supported the study's assumption of existent tensions between the artist and teacher identity. "The logic of purposeful sampling lies in selecting information-rich cases with the objective of yielding insight and understanding of the phenomenon under investigation" (Bloomberg & Volpe, 2012, p. 104). To present a range of perspectives, I recruited participants with varying levels of experience teaching in public schools. Through purposeful sampling and snowball sampling, I recruited two young professionals with four and six years of experience and two veterans who have been teaching for ten and twenty years respectfully. I was able to locate and recruit these participants through the members of different formal and informal networks I had established. Once identified, I sent recruitment emails to different individuals. In the recruitment emails (Appendix B), I stated that the purpose of the research was to study possible tensions that art teachers who identify as artists may

experience. I also presented an overview of the study's design where I described involvement, time commitments, and how confidentiality was going to be ensured. Over the course of three months, I sent out fifteen recruitment emails. While I received many responses, only six expressed an interest in participating. Of the six, I selected three participants that met the specific criteria. Through this process I was able to recruit Mary and George who were experienced teachers, and Roger who was a young professional. To even out the number of experienced teachers with early professionals, I recruited Ann through a suggestion made by another member of an informal art teacher network familiar with my study.

Recruiting young professional art teachers was important because they are still developing their professional identities and can speak more directly to tensions they are currently experiencing. Art teachers who are new to the profession enter the field with memories of their schooling and expectations based on pre-service training (Day, 2006; Lortie, 2002; Zwirn, 2002). Nonetheless, these expectations often conflict with the reality of the profession, forcing the art teacher to make personal and professional adjustments (Lortie, 2002; Zwirn, 2002, 2005). I also recruited two experienced art teachers whose many years of experience have potentially solidified into stable professional identities (Lortie, 2002). I hypothesized that the narratives of the two seasoned participants with professional identities that have matured could possibly provide alternative perspectives to those presented by the two beginner teachers who are still developing who they are as both teachers and artists.

I met George and Mary at different art exhibition openings where they had artwork being shown; whereas I was introduced to Roger and Ann through informal networks of friends who were colleagues at the schools where they worked. Prior to formally recruiting these participants for my study, I knew very little about each of them personally. I knew only that they made art

and that they were public school teachers. Using participants' work email addresses, I sent each a standardized recruitment letter (Appendix B) where I introduced myself and succinctly presented my doctoral research study. In this recruitment email I attached the following digital documents for participants to review before agreeing to participate: a copy of the informed consent document (Appendix C), and a list of questions to be asked during the semi-structured interview (Appendix D). I want to highlight that I scheduled the first unstructured interview only after participants agreed to participate in the study.

3.02.02 Participant Profiles

The purpose of this sub-section is to introduce participants by providing short descriptions of what grade levels they teach, how long they have taught, and what kind of artwork they create. A detailed description of each participant follows in Chapter 4.⁸

The first participant in my study is Ann, a young woman in her mid-twenties. Ann is a high school art teacher in a small rural school district. She has been teaching art for four years. Ann identifies as an artist; her artwork primarily consists of narrative drawings and watercolor paintings. The second participant is Roger, a young man in his late twenties. Roger teaches art at an elementary school in a micro-urban school district. He has taught for six years. Roger's art practice investigates issues pertaining to gender and sexual identity through the creation of costume design and performance art. The third participant, Mary is a high school art teacher in a micro-urban school district. She has been teaching at the same school for twenty years. Mary's primary art practice is photography, where she explores both traditional 35mm photography as well as digital photography. The fourth participant is George. George is an elementary level art

⁸ A table providing an overview of participants can be found in Appendix E.

teacher in a micro-urban school district. He has taught in that district for 10 years. George describes himself as a comic book artist, whose art practice is primarily concerned with the creation of different narrative through sequential art.

The four participants in my study identify as Caucasian. They also share common backgrounds, given that all four were born in the Midwest and raised in families that identified as lower-middle class. While most of their parents did art-related activities as a hobby, George's father is the only family member who identifies as an artist. Each participant identified as an artist before expressing any interest in becoming an art teacher. Furthermore, each participant shares a common definition of being an artist. They all seem to associate being an artist with the following criteria: (1) producing traditional and modern fine art objects such as paintings, sculptures, and photography, (2) creating expressive and personal artwork, (3) having a separate studio-like space to create artwork, and (4) showing work in galleries or museums. The last commonality shared by the four participants is their commitment to continuing education. As of when the interviews were conducted, Mary and George finished Master's degrees, and Ann was in the process of finishing a Master's degree in art education, and Roger was currently enrolled in a graduate curriculum and instruction program.

3.03 Data to be Collected & Methods for Collection:

The data collection phase of this study started in the summer of 2014 and concluded in early winter of 2015. The processes included unstructured and semi-structured interviews and member checks. As aforementioned, I utilized these two different kinds of interviews to generate data to answer my research question(s). First, I conducted unstructured interviews using artwork as a prompt for discussion. These unstructured interviews served as a way to build rapport and

trust between the participants and myself. During these unstructured interviews, participants brought sketchbooks, photographs of their artwork, or provided Internet addresses where their artwork could be viewed. Second, I conducted personal semi-structured interviews with participants. These semi-structured interviews were the primary method of collecting data about participants' biographical information, personal experiences teaching, and thoughts about how they negotiate their identities as artists and as teachers.

Both unstructured and semi-structured interviews were recorded digitally using an iPhone voice memo application. Following transcription of the interviews, I provided each participant with the transcribed conversation for initial member checking. After member checking, I coded transcripts into five categories: background, art practice, teaching, issues of identity, and implications. These categories were used to draft descriptive case studies that had a uniform narrative and conceptual structure. Following the creation of the four descriptive case studies, I coded interview transcripts for a second time using discourse analysis and Lacanian psychoanalytic theory to identify themes, structure analysis, and interpret data.

3.03.01 Unstructured Interviews

During the unstructured interviews I met with each participant either at his or her home or a coffee house to talk for no longer than forty-five minutes. At the beginning of the interview, I provided hard copies of the informed consent document for participants to sign (refer to Appendix C). Before signing, I reviewed the study's design with each participant and answered all questions. Only after participants signed the informed consent document did I begin recording the conversation. I began the unstructured interview by asking them about their art practices—specifically asking them what kind of art they made. Following this prompt, participants

provided detailed accounts of the work they made, what kinds of things inspire them, and what projects they hope to work on next. Two of the four participants showed sketchbooks or digital images via electronic tablets. I viewed the artwork only to visually contextualize the narratives they gave about their art practices—this was not done to evaluate their artwork or to inform interpretations. During the conversation, I asked follow-up questions about items I wished for them to elaborate upon. Most of these follow-up questions were directed towards their art practices. However, most participants talked about their work as art teachers—as a way to situate where and when they are able to make art. In discussing the relationship between their art making and their careers as art teachers, participants also spoke about the challenges they faced trying to prioritize art making while teaching full time—suggesting it was a quandary either they felt they needed to resolve or something they were currently actively working through. At the conclusion of each interview, I scheduled a date and time to meet for a semi-structured interview.

3.03.02 Semi-Structured Interviews

One of the main methods used for collecting data was through a semi-structured interview with each of the participants. Semi-structured interview questions “are usually open-ended, and after posing each question to the research participant, the interviewer follows up with probing questions, seeking further detail and description about what has been said” (Roulston, 2009, p. 15). I met participants at either his or her home or a coffee house to talk with each one privately. The duration of these interviews was between one and two hours. Before commencing the interview, I reviewed the study and presented a hard copy of the semi-structured interview questions for participants to reference as I discussed the structure of the interview. The questions

that I asked during the semi-structured interviews were under the following areas: (1) Educational Background, Teacher Training, and Influences, (2) Current Employment, (3) Art Practice, (4) Teaching Practice, (5) Personal and Professional Identity, and (6) Maintaining the Artist-Teacher Identity. The semi-structured interviews followed the sequential order of the questions with few deviations where participants alluded to other questions I asked later. See Appendix D for a complete list of the interview questions.

3.04 Descriptive Case Studies

Once data was collected, I transcribed interviews using a freeware version of ExpressScribe software into a word document. Next, I coded the transcribed interviews into five categories derived from similar categories I used to organize interview questions. Because the amount of data collected was manageable, I printed interviews out and coded them by hand using different colored highlighters. The codes used to categorize the transcribed interviews are the following: (1) background, (2) art practice, (3) teaching, (4) issues of identity, (5) and implications. I describe these codes in more detail in the introduction to Chapter 4. While questions specifically targeted certain kinds of information, participants' answers often overlapped into other categories. As a result, I assigned secondary color codes to different parts of participants' narratives to help further organize how those selections of the interview could be specifically arranged.

After coding the transcribed interviews, I drafted each participant's interview into coherent narratives to form descriptive case study reports. I used descriptive case study because it illustrates the phenomenon surrounding the case through rich descriptions, without the use of analytic interpretation or causal assertions (Tobin, 2010; Yin, 2003). "Descriptive studies seek to

reveal patterns and connections, in relation to theoretical constructs, in order to advance theory development,” (Tobin, 2010, p. 289). The intention was to clearly present the data on its own before presenting the analysis that will be developed in Chapter 5.

3.05 Analysis and Interpretation of Data

To analyze and interpret the data, I used content analysis to generate thematic categories aimed at answering the research questions. “Content analysis is any technique for making inferences by systematically and objectively identifying special characteristics of messages,” (Holsti, 1968, p. 608). Traditionally used as a quantitative method for generating analytic categories by identifying frequencies of specific words or phrases, content analysis has its qualitative uses because the “counts of textual elements merely provide a means for identifying, organizing, indexing, and retrieving data” (Berg, 1998, p. 225). Actual analysis of the data, once organized according to certain content elements, still involves the consideration of the words’ meanings and contexts within the sentences through particular theoretical lenses (Berg, 1998; Holsti, 1968). Thus, numeric frequencies of particular words, paragraphs, particular participants, or even common themes encountered in transcribed interviews were evaluated through Lacanian psychoanalytic theory to determine significance to generate categories for analysis.

The organization of the analytic categories in Chapter 5 references the chronological arrangement of the descriptive case studies in Chapter 4. The data analysis was organized into four sections that traced participants’ personal and professional development from artist to artist-teacher. The organization of the sections pulled directly from emergent themes in participants’ personal narratives that focused on key moments in their development as artists and teachers. In the first section, *Subject as Artist*, I traced how participants identified as artists early in their

lives. I analyzed how different experiences and personal relationships may have influenced the construction of this identity. In the second section, *Subject as Artist who Teaches*, I tracked how perceived social pressures to choose a practical art related profession changed participants' identities from artists into teaching artists. I analyzed how the normative values of the teaching profession—which I am conceptualizing as the *Professional Teaching Other*—may have further influenced participants' professional identities. In the third section, *Subject as Artist-Teacher*, I explored how participants sought to integrate their artist identities into their teaching in order to maintain some semblance of their art practices. In this section I considered the artist-teacher fantasy, a concept that was instrumental in answering the research questions in Chapter 6. In the last section, *Subject as Artist and Teacher*, I interpreted how participants' possible dissatisfaction with the artist-teacher identity led to the creation of a new fantasy that may support how they desire both personally and professionally.

3.06 Delimitations of the Study

Due to the data collection methods and the small sample size of this study, the assertions drawn from the findings in this study are only transferable to similar contexts or settings (Bloomberg & Volpe, 2012). The findings from this study may apply to other art teachers with similar middle class economic backgrounds who have acquired professional training at public universities, teach in micro-urban Midwestern settings, and maintain a common understanding of what it means to be an artist and an art teacher.

3.07 Limitations of the Study

I must address my own bias as a researcher in this study. My status as a white male may have caused me to overlook how my white privilege may have influenced my interviewing strategies. As a white, straight male conducting research in the academy, I may have replicated traditional power dynamics of race, gender, and sexuality that may have resulted in an imbalance of power greater than that of the already power-laden interactions between researcher and participant—especially with participants positioned outside of male heteronormativity. My position as an a former public school art teacher, who identified as an artist-teacher could also have provided some additional bias due to my personal investment and an inability to entirely separate myself from the research. While my experiences may have aided the specificity of my interview questions, they maybe also have precluded me from allowing equal presence of the participants’ personal narratives that may have contradicted or challenged my own experiences. However, through the employment of reflexivity I attempted to be aware of how my own positionality as an artist-teacher influenced and informed my research on other artist-teachers. “Reflexivity is self-critical sympathetic introspection and the self-conscious analytical scrutiny of the self as a researcher,” (England, 1994, p. 82). Through a reflexive process, I gave extra attention to instances where participants’ narratives mirrored my own personal experiences—scrutinizing my interpretation to ensure it was their voice was that was being analyzed. I also provided interview transcripts to participants to elicit feedback and provide them the opportunity for clarification or redaction. Lastly, while I analyzed interview transcripts I regularly met with my advisor who, after reviewing drafts, would question and test my bias. Throughout the process, I continuously acknowledged how my own biases and positionality have shaped my

interpretation of participants' narratives, in order to present findings that reflected and honored my participants' perspectives to the best of my ability.

3.08 Conclusion

In this chapter, I presented the study's research design, detailing the use of multiple-case study and individual interview methods to address the key research question. Further, I described my participants, explained how I recruited them through purposeful and snowball sampling, and noted the methods I used to maintain participant confidentiality and anonymity. In the next chapter, I provide a rich account of the four descriptive case studies that comprise this study.

CHAPTER 4 – CASE STUDIES

This chapter presents four descriptive cases of the participants in my study: Ann, Roger, George, and Mary. The purpose of Chapter 4 is to provide narratives generated from interviews that describe each participant's background, art practice, teaching experience, thoughts about his or her professional identities, and the possible implications of how each seeks to negotiate his/her artist identity while teaching. The cases are sequenced in order by the number of years each participant has taught in the public schools—starting with participants with the least experience to the greatest. The chapter begins with the case of Ann, then progresses with Roger's narrative, followed by George, and concluding with Mary.

Each descriptive case starts with participants' backgrounds to first contextualize and situate proceeding sections. In this first subsection, participants' backgrounds are chronicled between their formative years as students in the public school system and when they began their professional work as art teachers in the public schools. Next, participants' art practices are described with each elaborating upon the kind of artwork he or she produces, when and where he or she creates his or her artwork, and his or her motivation for maintaining his or her creative practices. In the following subsection, the participants' teaching practices are expounded. Participants describe their professional duties, philosophies of teaching, and recount relevant and unique teaching experiences related to existing tensions between their art practice and professional lives. After the subsections on art practice and teaching, participants describe the challenges of maintaining their artist identities while teaching—describing significant experiences where they have felt inadequate as either an artist or a teacher. Finally, each case concludes with participants describing interventions and/or, solutions they have implemented to attain a sense of balance between the two identities.

4.01 Descriptive Case of Ann

Ann is a high school art teacher in a small, rural Midwest town. She has been teaching for four years and recently has been granted tenure in her district where she serves as the district's lone art teacher. In the four years that Ann has been teaching, she has worked hard to expand the small art program to triple the enrollment in her introductory art classes, which has secured a steady flow of students continuing in more advanced art offerings. In addition to being the district's only art teacher, Ann coaches the school's volleyball team, facilitates the high school art club, and serves as the senior class student council advisor. Outside of work, Ann spends time with family and friends with whom she is extremely close. When Ann is not working at school or visiting with family and friends, she is trying to carve out time to make art—a practice that provides her great personal satisfaction. Despite the joy Ann derives from making art, she wrestles with how to prioritize time for it in lieu of more demanding professional obligations and social commitments. The following case explores Ann's quandary to maintain an art practice while fulfilling professional obligations and social commitments.

4.01.01 Ann's Background

Ann grew up as an only child in a small rural town in the Midwest. Ann's mother is a corporate executive at a large insurance company while her father works as a mechanic. Growing up, Ann's father struggled with alcoholism and was not present as a father until he sobered up when Ann was a teenager. As a result of his absence in the family, Ann's mother was the primary provider. To make ends meet, Ann's mother worked long hours, often staying at the office late and regularly leaving town on business trips. The only child to an overworked mother

and an absent father, Ann stayed with friends in the neighborhood when she was not in school. Despite her inconvenient familial circumstances growing up, Ann has a good relationship with both of her parents.

My mom and I are super close, we're like best friends for sure. And she had me when she was nineteen so we are fairly close in age too. Now that I'm older now too, we're buds and we do everything together. (Ann, 9-6-14, p. 4)

While she sees her mother as a friend, she also admires her as an ambitious woman with a strong work ethic.

During her formative years growing up, Ann was at neighbors' houses while her parents were gone. During this time she developed close friendships with other kids in her neighborhood. She maintains many of these friendships to the present day. One friend Ann stayed with was a friendly, well-liked girl named Tristan. Tristan was one of Ann's best friends. Ann spent much time with Tristan and her family when her parents were gone. However, in junior high, Tristan was diagnosed with cancer and quickly passed away. Following Tristan's sudden and tragic death, Ann withdrew from friends and family—grieving the loss of her friend in isolation. She reflects on this traumatic time, explaining, "I went through this season of being depressed and grieving people and not wanting to be out there, and that's probably why I hated school. And it all kind of plays into why I didn't want to try anymore" (Ann, 9-10-14, p. 17). The loss of her friend shook Ann's worldview—leading to an existential crisis of sorts. She was bitter and angry. Despite this unprecedented loss, over time Ann slowly emerged from her grief—still distraught but no longer wanting to be alone.

Her unconventional family life and the tragedy of losing a close friend played a role in Ann's performance in school. She confesses that she was not the greatest student growing up.

She had low grades and often was in trouble for cutting class or not participating in activities. “I wasn’t rude, I was just very apathetic and that would tick a lot of teachers off. I wasn’t disrespectful or harmful in the classroom, I just didn’t do anything” (Ann, 9-10-14, p. 8). Ann explains that a major reason for her disinterest in school was that she was still grieving the loss of her friend Tristan. Another reason pertained to the way instruction was delivered at her school. She complained that most of her teachers lectured content in what can be described as a teacher-centered approach (Cuban, 1984). Consequentially, Ann did not feel that she could make personal connections to content because she could not engage with the material—thus making it boring and meaningless to her. She explained her learning process in the following way: “I learn best when I’m applying it. Like you can talk to me all day, but I don’t understand anything, but then if I’m able to apply it in some way then I’m definitely going to get it” (Ann, 9-10-14, p. 14). Her disdain for the teacher-centered approach she experienced would later shape the way she taught—prefacing a student-centered approach with meaning making central to her curricula.

In an effort to boost her GPA, guidance counselors enrolled her in an introductory art class her senior year of high school. This was when Ann first met Mrs. Green, a teacher who would become immensely influential in Ann’s life. Ann affectionately identifies Mrs. Green as the best teacher she ever had. She was nurturing, kind, and caring—attributes Ann prizes as a teacher herself. Unlike other teachers who were biased by Ann’s apathetic reputation, Mrs. Green was more interested in seeing what Ann was capable of.

She knew to just give me respect and believe in me, and in my other classes where I had terrible grades teachers didn’t care and she did. She didn’t care about me having good grades, but she cared about me participating and trying. (Ann, 9-6-14, p. 5)

Mrs. Green had a demeanor that was unlike anything Ann had experienced before. Ann describes her as being very motherly. In her class, Ann felt respected, trusted, and supported. As a result of Mrs. Green's demeanor, Ann worked harder than she ever had in any other class.

Soon art was all that Ann cared about. She had finally found a school subject that was interesting to her, and—more importantly—a subject that she where she felt she was successful. The subject spoke to Ann's learning style. It allowed her hands-on learning experiences where she could explore different materials and techniques. The expressive component to art making resonated strongly with her—it was through drawing and painting where she developed a voice to express complicated feelings and traumas.

It felt natural, and it felt like I was finally good at school. I had just never excelled. We would do our first drawing assignment and turn it in, and it would be clear that I had something...not having any prior knowledge. You know, I just came in and I didn't know anything else from anyone else in the room—it just kind of like happened, like my brain just sort of thought that way. (Ann, 2014, pg. 14)

She describes having a natural affinity for art; it was something she was good at without having to try.

Ann recalls the first time her artwork was displayed publicly in the school as a defining moment in high school. She recounts that “[i]t wasn't really a big deal but it had my name on it, and the whole school could see it and that was the first time I was like associated with my art” (Ann, September 10, 2014, p. 14). Following her public debut, Ann worked hard to produce the best art that would get displayed on the bulletin boards or in the hallways. This was something that became very important to Ann. “I always needed, and I always wanted [my art] to be displayed” (Anne, 9-10-14, p. 14).

As a result of her success in art, Ann tried to spend most of her school day working in Mrs. Green's classroom. In doing so, she developed a personal relationship with her art teacher. Through their time together, Mrs. Green would share her own artwork with Ann and other students. She mostly created mosaics and collages, but also made large tiled sculptures. Once she invited Ann and a few others to her house to visit her studio. The experience of seeing her work and her workspace made Mrs. Green multidimensional. Ann suggests Mrs. Green did not see herself as an artist, but rather, she viewed her practice as a hobby—work done more for personal satisfaction than to be received as fine art. Seeing this aspect of Mrs. Green left a significant impression on Ann. Mrs. Green showed her that art teachers could also make art, a perspective Ann would later adopt towards her own art practice while teaching.

Although Mrs. Green served multiple roles in Ann's life—a nurturing mentor and an inspiring artist—perhaps the role that left the most profound impact on her was that Mrs. Green was a cancer survivor. Still working through the grief of losing her best friend Tristan to cancer, Ann viewed Mrs. Green as someone who could provide her a sense of closure toward her lingering trauma.

I guess I would ask her, 'How are you so positive even though you have this terrible disease? How did you make it?' because [Mrs. Green] was like the nicest person to everyone, and she was so happy to be at work everyday and I was like, 'You have every right to be bitter at life'—she was really sick and she wasn't [bitter]. I couldn't wrap my mind around that, like, 'Why aren't you angry about it, because I'm angry that my friend was sick, so why aren't you angry yourself? I don't get it.' (Ann, 9-10-14, p. 17)

Mrs. Green’s optimism, gratitude, and enthusiasm for life inspired Ann to adopt a radically different personal philosophy—one that embodied hope and strength over fear and loss. This new worldview was probably the most important lesson learned from her time with Mrs. Green.

Just seeing her struggle and never complain, and she was always there and always positive, always excited to see people, and didn’t take things for granted and I just admired her character overall—like it wasn’t just her as an artist or a teacher—it was her as a woman, who she was. (Ann, 9-10-14, p. 17)

Mrs. Green was not only a teacher who helped Ann see her true potential, or a respectable craftsperson; Mrs. Green was a role model figure that influenced Ann greatly in her adult life, both personally and professionally.

After high school, Ann went to community college where she studied business in place of art. She knew how immensely difficult it was to make a living as an artist and she chose a more conventional—and lucrative—path, similar to one her mother had taken herself. Yet, after one semester, Ann dropped out. She recalls that “[t]here were a lot of things that weren’t clicking [there]” (Ann, 9-6-14, p. 6). She describes the program as very competitive and overly statistical. After dropping out of community college, Ann worked in retail while trying to figure out what to do next. She thought deeply about what job she would actually want to do. “And so I thought about my high school art teacher and that made me go back and think, *maybe I should take art classes again, maybe I should keep going into this especially if it’s something that I like*” (Ann, 9-6-14, p. 3). Ann enrolled in an art program the following year. She started out in studio art but later switched to art education. She admits that she questioned her ability to pursue studio art. She recalls, “I think I was concerned about my skill level because I didn’t have a lot of

experience and I think I was nervous and I didn't think I was good enough [to major in studio art]" (Ann, 9-6-14, p. 6).

Ann acknowledges that her choice to become an art teacher was largely influenced by Mrs. Green. "I wanted her job pretty much. When I thought about what I wanted to be doing for the rest of my life I could see myself there" (Ann, 9-6-2014, p. 6). Teaching art satisfied two values that were important to Ann: working in an art related field and serving others. Because Ann was not too confident in her technical abilities as an artist, she felt being a full time artist was impossible. Even so, she still wanted to pursue an arts-related profession. Studying art education seemed like a viable option because being a masterful artist was not a prerequisite for being an excellent art teacher. Being an art teacher was not only about being skillful in art but also about being a good teacher—someone who was nurturing, caring, and kind, like her teacher Mrs. Green. Indeed, being a good role model and cultivating a safe space for young people to make art was important and meaningful. Ann felt that working as an art teacher was the perfect occupation because it allowed her to draw on her blossoming love of art making to help her students cultivate their own artistic voice.

4.01.02 Ann's Art Practice

Ann struggles with identifying herself as an artist and does not really see the things she makes as fine art. She views her art practice as more of a hobby—something that she has not committed as much time to as she would like. "It's something I enjoy, like some people like sitting down to read a book or cooking a nice meal, I enjoy just sitting down and drawing" (Ann, 9-10-14, p. 15). She is currently interested in more representational drawing and painting. She has an affinity towards Impressionism, Post-Impressionism, and Expressionism—preferring

artwork that elicits an emotional response. Nevertheless, she expresses an eagerness to eventually explore other artistic styles too, like abstract expressionism—artwork where subject matter is not so obvious or emotionally charged.

Despite her casual tone toward her practice, she actively tries to maintain some semblance of a consistent art practice while juggling teaching responsibilities and social commitments. Making art is important to her because she feels good when she does it—like a form of therapy. Notwithstanding, prioritizing time for art is challenging. Ann explains that she is most productive over winter breaks when it is cold and snowy out—times when she is trapped inside and can focus her attention inward. She finds summers a difficult time to make art because it is a time when her family and friends are always inviting her to do different activities, like barbecue or hiking. She finds it hard during those times to pull away and prioritize time to draw and paint.

Most of the artwork Ann produces is done in sketchbooks. Because of Ann's busy schedule and limited room at her home to make art, these sketchbooks become a private and mobile art space where she can work. She usually carries her sketchbooks wherever she goes in case the moment arises where she can pull away and draw. In her sketchbooks she illustrates song lyrics to her favorite bands, like the *Arctic Monkeys* and *Incubus*, using a style that is very graphic and illustrative. Many of the drawings are of distorted figures with song lyrics integrated into the compositions. To create these drawings, she uses graphite, colored pencils, pastels, ink, and watercolors.

Ann explains that there is no conscious theme being explored in her drawings. She illustrates lyrics that stick with her, prose that resonates with events happening in her life.

I can just hear a song and it's exactly how [I'm] feeling and [I] don't feel alone and all these emotions come around. So I imagine it has much deeper meaning than just random lyrics. It might be something I'm going through and I'm like, 'I can relate to this, this helps me'. (Ann, 9-6-14, p. 1)

When she listens to the songs, she is able to visualize imagery that accompanies what she is hearing. Ann is extremely selective about what she illustrates, too—she has never illustrated a whole song or an album in sequential order. While she has illustrated selected lyrics from whole albums, the order is more determined by personal relevance than the musicians' mixing.

In spite of the fact that these sketchbooks are Ann's prized art possessions, she does not think of them as the kind of art she would want to show publicly. "It's kind of like my own space" (Ann, 9-6-14, p. 8). The drawings are done mostly for herself as a way of working through different emotions—a way to make sense of her world. In referring to her current sketchbook, Ann explains:

This sketchbook would be titled an *old relationship* I was in because I'm still very much attached to that. I still kind of think through it—like all the lyrics, all the quotes revolve around this guy still. Like I always feel like there's something that you're going through, something that you can't get over fast...like certain things stick with me, and that's what my art becomes about. (Ann, 9-10-14, p. 22)

The goal of these sketchbooks is not necessarily to produce art but rather, to heal from personal traumas. She explains, "I would like to see a breakthrough of not feeling that negative emotion or not being tied to that person anymore, something like a change happening" (Ann, 9-10-14, p. 23).

In addition to drawing in her sketchbooks, Ann also does commissions and gifts for friends, family, members of her church, and people in her community. Ann explains, “One lady is a friend of my grandma’s and they bought a new house and I made something for their new place” (Ann, 9-10-14, p. 15). Even though this work provides her additional income and local notoriety as an artist, she does not really see what she does for them as *true* art. “It doesn’t feel like true art making because I’m just creating this image that [they] gave me, like there’s no creativity on my part, I’m just using my skill” (Ann, 9-10-14, p. 15). Ann distinguishes this kind of work as skill-centered and equates it more with craft than fine art. For Ann, fine art is creative, meaningful, and intellectually rigorous.

Seeing the limitations of doing commissions and a need to produce work bigger than a sketchbook page, Ann longs for the opportunity to further explore oil painting and complete larger works on canvas. She spent a summer working with oils and became enamored with the medium. She is drawn to the thick textures that can be built up with oils. Even so, it is something that time and space prevents her from pursuing further. “I live in an apartment and I don’t have the space to have a painting up and work on it for months and months. Then you also have to think about the fumes and everything” (Ann, 9-6-14, p. 2).

In addition to creating large oil paintings, Ann expresses an interest to make art that is less autobiographical and more about social issues that other people can find meaning in as well.

Like creating artwork that matters to someone else, that’s an avenue I’ve been thinking about more—like how can this matter to someone else because it matters a lot to me, and that’s great for the therapy aspect, but you know, how can I create artwork for someone else too. (Ann, 9-6-14, p. 8)

Ann sees value in the autobiographical work she does in her sketchbooks but she expresses a desire to share something that is not so personal or not so—as Ann describes—*selfish* (Ann, 9-10-14, p. 23). “I think there are other things that are more important than me, like, I would want to make art about social injustice in Africa or bring to light something that needs it more than me” (Ann, 9-10-14, p. 23). She equates fine art with something that explores a relevant topic with an artist’s statement that speaks to broader audiences. She does not think her life story is a topic worthy of putting on display in a gallery. This idea supports the selfless values she embodies in both her professional identity as a teacher and in her personal identity as a dependable friend and family member.

4.01.03 Ann’s Teaching

Ann teaches in a small rural Midwest town. She is relatively new to the teaching profession. She has taught for four years and has recently been granted tenure in the district. Ann’s teaching assignment is rather unique. She is the school district’s lone art teacher—most of the students she teaches in her introductory level art classes have never taken art before. Despite the challenge of having to teach art to students with minimal exposure to art, the school administration has given Ann complete control over the curricula—giving her the autonomy to teach as she sees fit.

I can plan the curriculum the way I want it. I know coming into it that they know nothing and I’m going to start with the basics and everyone comes in at the same level. I can use whatever avenue I want to get them to be the artists that they are, I can build it my way.
(Ann, 9-10-14, p. 20)

Ann starts her Art 1 students out with a curriculum focusing on skill building and the fundamentals of design. With Art 2 and Art 3, she teaches lessons that get progressively more advanced and allow for more personal interpretation. By the time her students enroll in Art 4, they have the freedom to plan their own projects.

In addition to teaching art, Ann is heavily involved in multiple extra-curricular activities at her school. Among those commitments, Ann coaches the girls' high school volleyball team. She really enjoys it but it is time consuming, especially in the beginning of the school year. "So starting out the year coaching, volleyball is a big commitment because you are setting up your classroom and you've got practice so you don't get home until 8pm and the games and stuff—that's always hard" (Ann, 9-10-14, p. 9). Ann also advises the high school art club and assists with the senior class student council. Despite the time commitment, Ann finds great meaning in the extra involvement as a means to form stronger connections with her students. "I think that's why I'm so involved in extra-curriculars because I know it's an avenue to break down some walls and get to know people" (Ann, 9-10-14, p. 10). Building strong relationships with her students is what Ann finds most rewarding about her work as a teacher. These close bonds she has developed have made the past four years of teaching so enjoyable.

Ann's time at her school was not always so gratifying. When she first started, the enrollments in her art classes were low. The school district did not have much enthusiasm for the arts. The attitude toward the arts was made manifest by a budget crisis that beleaguered the district during Ann's first year. During the budget crisis, there was a common consensus between the principal and faculty that cutting the art and shop programs would be viable options to solve the fiscal predicament. In response, Ann engaged in an exhaustive advocacy campaign that showcased the significance of arts education in the high school. "We had a bigger art show that

year and we did bigger projects, and I felt like I was making everyone step up their game [a] bit” (Ann, 9-6-14, p. 6). She explains that she was motivated more by saving the program than keeping her job. “[It wasn’t done] just to sell myself but to advocate for the [art] program, and to prove how important the program is and how art is impacting students” (Ann, 9-6-14, p. 6). She did not want students to be shortchanged from art experiences because she knew how beneficial these experiences were in their lives.

Three years after surviving the budget calamity, Ann has continued to expand the art program. She currently has 65 students dispersed throughout three sections of Art 1. More and more of these students are taking advanced art classes, increasing enrollment in her Art 2 and Art 3 courses as well. The administration has positively responded to the increase in student enrollment by offering Ann more support. Much of this support comes from a newly hired principal who has been significantly more of an arts advocate than the previous principal.

When the new principal came in, she immediately had a meeting with the art folk and wanted us to paint murals around the school and have the arts be more known. She contracted to have display cabinets up in the hallway and it mattered to her a lot. (Ann, 9-10-14, p. 20)

With administrative support, the autonomy to teach, and a continuous stream of enthusiastic students, Ann feels confident about her future at her school.

Ann attributes her success in teaching to three different reasons. The first being that she is young, relatable, and approachable. Because she grew up in a similar town to where she teaches, she can sympathize with many of her students’ life experiences. She also allows students to see her outside of her role as a teacher, by coaching volleyball and attending numerous school

events. Occasionally, Ann will sit down and make art with her students while they are working. She also shares her sketchbook work with her advanced art students.

The second reason pertains to the art curricula she teaches. She designed an art curriculum that allows students the freedom to express themselves through their work. Ann feels it is important that students get to engage with projects and make the learning their own.

I would have a lot of the tough discipline cases in my class and they respond really well. And I think it's that they have the freedom to come in and express themselves and do what they want. I keep things fairly open—like if they have to show a certain skill for a certain project, they can choose the subject matter and I think they like that. (Ann, 9-10-14, p. 21)

Ann admits that her goal in teaching is not necessarily to create artists. She is more concerned about students having an understanding and an appreciation for the arts while being able to express themselves through it. “I think it's more important for them to be creative and learn how to be expressive” (Ann, 9-10-14, p. 21).

The third reason has to do with the rapport Ann has with her students. She builds relationships based around a simple principle of mutual respect. “I try to treat them like adults, like, ‘I know you are fully capable of being mature, so I'm going to assume that you can, but if you prove me wrong then we will have to talk about this stuff’” (Ann, 9-10-14, p 22). She further cultivates this trust with students by listening to their life stories and trying to understand what is going on in their world. She has discovered that many discipline issues stem from students acting out because they do not know how to cope with frustrations stressing them in their personal lives. In response to this observation, Ann uses the art room as a safe space for students to express themselves and work through their problems.

Ann's classroom management and demeanor toward her students exemplifies core values central to her teaching, such as being nurturing, kind, and caring—values adopted from her influential art teacher, Mrs. Green.

I think with my teaching philosophy, everything is like me wanting to help people and those are the people I wished I had more of growing up and so I want to try to give people who don't have it as well. Well, hopefully, I can do that for someone else as well.

(Ann, 9-10-14, p. 12)

Ann's teaching philosophy is motivated by a sense of both justice and gratitude. She feels the need to teach in a way that rights wrongs—correcting unfairness—she experienced as a student, while paying forward the generosity and kindness she received as well.

I think that's why I want to be so involved in my students' lives and find out what they're going through and try to help them because, like, what if there's someone like me who just needed someone to reach out and she finally did, like finally my art teacher reached out, like I did find that person. (Ann, 9-10-14, p. 18)

According to Ann, her main goal in her teaching career has been to pay forward the wisdom and kindness offered to her by Mrs. Green to her own students.

4.01.04 Ann's Issues of Identity

Ann identified with being an artist when she first started studying art her senior year of high school. Drawing and painting in an art room with other students and displaying her work in the high school hallways helped her to cultivate her artist identity. Prior to her senior year, she usually thought of herself as an athlete because she was an avid volleyball player—she had been playing on school and club teams since fifth grade. In college, she found that when she decided

to study art education, her identity shifted from being an artist to being an art teacher. Currently, Ann identifies herself as more of an art teacher than an artist.

I had a friend this summer introduce me as an artist as a profession and I corrected him and told them that I was a high school teacher. So I think my identity is more in teaching now than being an artist. But it started out being more artistic, then was like, well then I'm going to be a teacher too. (Ann, 9-10-14, p. 14)

Currently, Ann is interested in creating an artist identity that complements her professional identity as an art teacher. Additionally, Ann finds that her art teacher identity extends outside of school because most of her friends whom she spends time with are also teachers. Her community of educator friends reinforces her art teacher identity.

I would say 90% of the time I'm more of a teacher and 10% of the time I'm an artist. I have friends who are teachers—all of my friends are teachers. I have friends who are speech pathologists or something, I mean, I think that's what we all have in common so we're all teachers. That's just what I'm around. (Ann, 9-10-14, p. 27)

Ann still maintains a small number of friends who are musicians. When she spends time with them, she finds that their conversations are more focused on creative pursuits. Ann admits, "It seems like my identity fits more in that [musician/artist] aspect, like that's what they relate to more, but that's rare" (Ann, 9-10-14, p. 27).

While Ann identifies most strongly with being an art teacher, she has not discounted the idea of also being an artist. She is still dedicated to the work she continues to do in her sketchbooks while teaching. Nevertheless, for Ann, being an artist and a teacher is still an issue of finding balance and cohesion between the two practices.

I would love to be more of an artist. I would love to be practicing it more. I just don't know how to make it all come together. And I've only been teaching for four years, it hasn't been that long for me to try to figure things out. (Ann, 9-10-14, p. 18)

Ann feels that negotiating these two identities has to do with the challenge of trying to find time to make art in her free time without neglecting different social commitments. For Ann being available for students, friends, and family trumps time alone to make art.

Being outside of the school, I'll think, *okay, well tonight I'm going to go out to dinner with my parents and tomorrow I'm going to see a movie with my friends.* These things help me to get out of teacher mode. I guess if I were to replace those things with art making I could do it. I just like to have social interaction too. I don't think I can have all three. (Ann, 9-10-14, p. 16)

While professional and social commitments seem to constrain time for her art practice, Ann feels like none of those factors have discouraged her from producing work—she does not see external forces as the problem in this negotiation. “[Being an artist] was always supported, I never felt like I couldn't be an artist” (Ann, 9-10-14, p. 13).

Because of the autobiographical nature of her artwork, Ann discounts her drawings as fine art because she feels that she is not saying something meaningful to others. According to Ann, it lacks what she feels is a universal appeal to a broader audience. However, she does think that her personal stories developed in her sketchbooks could have some resonance with how others feel.

Sure my drawings can be meaningful [to other people]...I don't know if I view it that way though. I feel my whole philosophy is helping people and wanting to benefit other people. It just seems really selfish for me to make an art show about myself. I would want

to make something that would help somebody else like create an art show that would somehow benefit someone else. (Ann, September 10, 2014, p. 23)

Ann reaffirms that making autobiographical art is a self-regarding gesture—one that contradicts her professional identity as a teacher. She struggles to reconcile this perspective because she is cognizant of the importance her drawings hold as a private practice she uses predominately for self-growth. Despite this, she feels that when her work is made public that it comes off as egotistical. For Ann, the artwork that she values—the art that she would make—has to match with her personal and professional philosophy of service to others.

While Ann's teacher identity dominates what she values, she still rationalizes the importance of making art—even if the work produced is done [in her own words] for selfish or therapeutic purposes.

I know I'm a lot happier when I'm creating artwork, I'm a lot more at peace, I feel like my mind is more focused, so that would be—it would stink not having that. I think I would look like a different person without having that. My carefree nature might be a little less if I'm overspent and doing all these things and spending all this time on other stuff—like this is my selfish moment, and I can draw in my sketchbooks [and] if I lost that, I think I would burn out a lot faster. (Ann, 2014, p. 26)

Ann believes that making art serves as a form of self-care and self-rejuvenation, a practice that counteracts the burn out and compassion fatigue teachers often experience throughout their careers (Skovholt, 2001). Ann sees art making as an integral part of maintaining a balanced relationship between a happy mind and a productive body—albeit this relationship is still instrumental towards the preservation of a teaching identity that trumps personal interest.

4.01.05 Implications of Ann’s Case Study

As a young teacher Ann admits that trying to balance professional obligations and social commitments with making time for producing artwork is a challenging task. According to Ann, being available to work with students or spend time with friends and family are non-negotiable aspects of her life. Ann believes her challenge is to find ways to integrate her art making into her professional life and her social life—essentially negotiating art with the *non-negotiables*.

Despite this daunting task, Ann said she has found successful strategies for producing art while appeasing her voracious social life and engrossing teaching career. For instance, Ann often makes her own art alongside her students enrolled in her advanced classes. She uses this space to engage with them in conversation about art and discussions on what she is doing, in addition to allowing her students to critique her work.

I think it’s good for them to see me doing that, and it’s also fun for me. They don’t want me hovering over them and critiquing them and stuff, and then I get to let them tell me what they think of my work if they want. (Ann, 9-10-14, p. 7)

Ann also keeps her sketchbook available when she is working after school. On occasion, she takes a break from grading or lesson planning to draw. “I know that logically if I were to keep working I’d get done sooner, but also having a mental break helps out a lot too” (Ann, 9-10-14, p. 9).

While teaching at her school, Ann conjectured that being part of a community of practicing artists would help encourage her to make art. However, as the lone art teacher in her district, finding an artist-teacher cohort has proven difficult. To compensate for this lack of community, Ann has looked to her advanced level art students to fulfill the role of her artistic peers.

In education classes they always tell you to stay professional and don't become friends with your students. But when I see my students more than I see my friends—and it's been like that for four years—I'm going to be pretty close with them. I'm going to have relationships with them. (Ann, 9-10-14, p. 29)

Ann is aware of how potentially problematic this is, but she suggests that they are the only creative community she has readily available to work with. While risky, Ann feels both her students and herself benefit artistically from the close teacher-student relationships.

Ann has also sought different art workshops geared towards art teachers as a source of community. Two years ago, Ann attended a workshop at the Savannah School of Art and Design. During the workshop, she took drawing and mixed media courses. She found the opportunity to make art and network with other like-minded art teachers exhilarating. Since her time in Savannah, Ann has looked for other similar opportunities to cultivate her own art practice while learning new skills and techniques she can teach her students. For Ann, participating in more workshops that seamlessly mesh studio time with professional development satisfies both her personal and pedagogical needs.

In order to integrate her art practice with her social life, Ann has noticed that the company she keeps influences what she does. If spending time with teachers usually results in shoptalk, then mingling with her musician friends will sometimes result in art making.

One of my best friends plays guitar and she lives in my apartment too. We'll sit down at night and she'll play guitar and I'll draw in my sketchbook and it's beautiful and it's awesome but it's very rare. It'll maybe last for less than an hour. Where'd I'd love if someone spent the whole Saturday in my living room working on something. (Ann, 9-10-14, p. 16)

Ann's goal has been to increase the possibility of these experiences by finding more likeminded practitioners to work alongside with the goal of better melding her need for social interaction with her need to make art. However, Ann laments that artist networks where people work alongside one another are not easy to find in the small rural area where she lives and works. Despite these frustrations locating and connecting with broader creative communities, she still continues to create art in her sketchbooks in order to remain connected to her artist identity while she continues to grow as an art teacher.

4.02 Descriptive Case of Roger

Roger is an elementary school art teacher in a small Midwest university town. He has taught at the same school for the past six years. During his tenure as an art teacher, Roger has created innovative lessons that teach skill building through an integration of art, music, dance, and drama while melding traditional art curricula with the practices of contemporary artists. Roger's style of teaching is inspired by his own art practice that consists of new media performance exploring drag culture through his female counterpart *Nikki*. Roger identifies as an artist-teacher but, due to the intimacy of his art practice, he is challenged with how to be open about his performance artist identity and prosper as an elementary school art teacher. Feeling that these identities are in conflict, he has tried to keep his artist identity separate from his teacher identity. As a result of this strategy, Roger has neglected his artist identity he greatly wishes to recover. The following case describes Roger's endeavor to resurrect his art practice and reclaim his artist identity while continuing to flourish as an art teacher.

4.02.01 Roger's Background

Roger grew up in a small rural farming community in the Midwest. Born into a working class family, he is the youngest of three children. Roger's mother was the local school custodian and his father worked in a nearby factory. Growing up, Roger spent a lot of his time at the school where his mother worked. Because Roger's older siblings worked jobs after school and during the summer, Roger would go to the school with his mother. During summers when his mother cleaned the school, Roger often helped the school librarian, Mrs. Sanders. While shelving and counting books, Roger formed a strong relationship with Mrs. Sanders and felt comfortable being in the library. "She would always give me books to read. We had a really close connection. I felt safe in her space," (Roger, 9-14-14, p. 18). According to Roger, having a safe space was important because growing up he had yet to come out as gay and felt vulnerable in the socially conservative farming community. He felt that the library was a sanctuary where he could feel sheltered from the outside community. Mrs. Sanders did not know Roger was gay. He recalled one incident when Mrs. Sanders was going through new library books and took note of one specifically about homosexuality. "[Mrs. Sanders] picked up the book and condescended it, like 'Well, I guess I have to make sure my library is for everyone'. I was like, 'Whoa,' she wasn't even talking to me and I was just like, 'okay'" (Roger, 9-14-14, p.19). Despite her contempt for homosexuality, he continued to work with Mrs. Sanders. "I kept [being gay] close to my chest, because that was still kind of my safe space. You know, some teachers talk a lot of B.S. to you, she was different, I just thought she was really honest" (Roger, 9-14-14, p. 18). Roger worked with Mrs. Sanders during his late elementary school years and continued throughout high school in order to complete community service requirements for graduation.

Because of these formative experiences being in school and working in the school library, Roger often thought he would become either a librarian or a schoolteacher. “I was always around a bunch of teachers, so I always knew becoming a teacher was a possibility” (Roger, 9-14-14, p. 15). When Roger was in sixth grade, his older sister enrolled at a local college to become a high school English teacher. Roger initially thought he would also go into teaching but soon switched back to aspiring to becoming a librarian. “Then I didn’t know if I wanted to be a librarian or not because people thought that job wasn’t going to exist much longer because of the Internet” (Roger, 9-14-14, p. 15). Roger flip-flopped back and forth between wanting to be a librarian and an English teacher until high school when he started taking art classes, and the idea of being an artist entered his realm of vocational possibilities.

Prior to high school, Roger had limited exposure to art in school. Due to a budget crisis, the school district cut junior high school art, eliminating art from grades 7, 8, and 9. During these years, Roger’s mother signed him up to take art classes in the community because she wanted him to have an after school activity. “My mom always put me in art classes outside of school. It was always wherever she could find them. Like my youngest teacher was like forty and it was usually a group of ladies sitting around a table painting ceramics” (Roger, 9-14-14, p. 15). With different community art teachers Roger learned how to paint with oils, paint landscapes with watercolors, and embellish old farm equipment with decorations. “One teacher painted farm scenes on milk cans and saw blades, but through that I learned what I could. I wasn’t like, ‘I want to go do this!’ but I did want to go and paint” (Roger, 9-14-14, p. 15).

In addition to taking art classes, Roger also helped out painting sets for plays at Mountain View, the college his sister attended. He worked with directors and set designers, becoming very interested in set and costume design. His experiences painting sets at the college inspired him to

get involved in school plays when he entered high school. It was at that time that he considered pursuing an art career in the future.

I would say my junior year [in high school] was when I thought I was going to go into something related to the arts because at the time I was stage manager of set design for our plays starting mid-sophomore year. So then by my junior year, I got really into it; I thought I would go down that road. (Roger, 9-14-14, p. 15)

With a newfound direction, Roger took art classes his sophomore year in high school to start building a portfolio to apply to art school.

Roger's high school art teacher, Mrs. Adams, was very supportive of him and his goal to study art in college. Roger describes Mrs. Adams as having a strong personality that was often intense and temperamental. "I really liked her, but I had to kind of get used to her because she had an edgy personality. She was kind of bitchy, but not with me, but I think more towards the kids who didn't behave or care" (Roger, 9-14-14, p. 17). Mrs. Adams challenged Roger by giving him different artists to study and apply into his artwork. She would choose artists she thought spoke directly to Roger's emerging artistic trajectory.

She told me to look at this installation artist who does casts of people but it's like in all white plaster because I was into installation art and set design and so I kind of did a mini-thing with that. That was when she gave me a Sandy Skoglund Scholastic Art magazine. So she was feeding me a lot to look at. (Roger, 9-14-14, p. 17)

Through these individual assignments, Roger got exposed to different artists who shaped his artistic style. On Friday afternoons, Mrs. Adams looked at Roger's artwork and offered recommendations on new directions to further explore.

During Roger's senior year of high school, his mother went with him to Portfolio Day where his work had been accepted by the Metropolitan Academy of Art. He considered applying there but was hesitant because it was in a major U.S. city and the idea of living in a large urban area intimidated him greatly. In place, Roger applied to Mountain View College. It seemed like the best option at the time because it was affordable and familiar given that his sister was also enrolled there. Mountain View College accepted him and offered him early admission, which provided Roger a sense of relief. "Once you get accepted somewhere it's like, 'oh, I got accepted so I don't have to worry about it anymore'" (Roger, 9-14-14, p. 16). That was when both Mrs. Adams and Mrs. Sanders encouraged Roger to visit Metropolitan Academy of Art in order for him to see how it compared to Mountain View College. Following their advice, he took a tour of the Metropolitan Academy of Art and was impressed by the students' work and studio facilities. "Being there in that space and seeing that sense of community—that's when I knew I wanted to be an artist" (Roger, 9-14-14, p. 16). Despite his enthusiasm for the Metropolitan Academy of Art, he remained enrolled at Mountain View.

Roger entered Mountain View College with the eventual goal of becoming an art teacher. He decided that this was the best option because it would allow him to study and grow as an artist while ensuring him a definable job opportunity after graduation. Having a viable career after college was something Roger's working class parents emphasized to him growing up. Roger started college as an education major with a focus in art—Mountain View's equivalent to an art education program.

While Roger enrolled in a considerable amount of education classes, he began to take art courses. It was in his studio courses, where he made work about local social issues happening on campus. There was a specific incident where a woman was raped because she was allegedly a

lesbian. Because of the victim's sexual orientation, the local community was mostly unsympathetic. The homophobia and lack of empathy infuriated Roger, who still had not come out as gay. This episode made him question his own personal safety in the community. He channeled his anger by making provocative artwork that critiqued the socially conservative community. "I started to get into things that dealt with gender, transgender, female, and kind of the way they were mistreated or misrepresented on campus" (Roger, 8-27-14, p. 1). One of Roger's favorite artworks was a series of large photographs he did of 45 random college students who he paired up and photographed interacting. "So I have all these cute photos of people interacting, and so it's kind of interesting because you have all these different people together, like a flamboyant senior with a freshman who was punk" (Roger, 8-27-14, p. 2). The goal of the series was to simultaneously celebrate diversity and challenge the college community to be more accepting of gender, racial, and sexual differences. Roger was also using his artwork as a way to start having conversations with others about his own identity. "Part of this was like 'How do you think about these topics? How do you have these conversations?' I was prepping myself to have my own conversations about my identity that may go against accepted identities in the community" (Roger, 8-27-14, p. 1).

Tensions between the college community and Roger peaked when a professor in education spoke out about the difficulties homosexuals would have in the teaching profession.

There was this professor at [Mountain View] that made this announcement that homosexuals were less likely to have a teaching position available. I think what she was meaning to say was that I would only be able to teach in certain areas, like I wouldn't be able to teach in rural communities. But what I heard was 'I'm not going to be able to be a teacher'. (Roger, 8-27-14, p. 1)

The professor spoke directly to a fear that haunted Roger most of his life—that he would not be able to live the life he wanted as an openly gay man. After much deliberation, Roger decided he needed to do two things to ensure he could live a prosperous and authentic life. The first was to come out as gay and the second was to transfer to a more accepting community. After two years at Mountain View College, Roger transferred to the Metropolitan Academy of Art. Despite the major life changes, Roger was still concerned about being able to be an artist and teacher. “I was still having doubts about if I was going to be able to make this kind of confrontational artwork. I also didn’t know if I would be able to be a teacher” (Roger, 8-27-14, p. 2).

When Roger started attending the Metropolitan Academy of Art, he had to take a year of studio classes before committing to a specific program. Despite being in a new environment, his old fears of not being able to teach continued to affect his career outlook. However, his fears were put to rest when he met two of the school’s deans who were openly gay. They assured him that he would be fine.

I was like ‘Really?’ because I just had all this anxiety in my head, I just turned twenty one and I’m not sure if I can do this or not. So I went ahead and applied [to the art education program] and the two deans assured me I would find a job but they were also truthful that it would be in limited areas. (Roger, 8-27-14, p. 3)

Confident that he could become an art teacher as an openly gay man, Roger continued to explore sexuality and identity through his artwork.

In a class called Exploratory Media, Roger did a performance art piece that would inspire his more contemporary work. The performance was about Britney Spears and her public breakdown when she shaved her head, wore a pink wig, and was attacked by the paparazzi. Roger remembered seeing Britney’s breakdown and empathizing with her; he connected with her

sense of confusion and vulnerability. “I was twenty-one and I thought, ‘maybe she just doesn’t know who she is, maybe she’s been made this person.’ So I wanted to make this piece of artwork about that because I was in the same spot” (Roger, 8-27-14, p. 7). Roger reenacted Britney Spears’s breakdown by shaving his head and walking around in public wearing a pink wig, hooded sweatshirt, pink bra, jeans, and flip-flops. For a week he took on Britney Spears’s persona—dressing like her, acting like her, and even correcting people when they called him by his actual name. “When people called me [Roger] I would correct them that my name was Britney Spears” (Roger, 8-27-14, p. 4).

The week culminated with a performance where Roger reenacted the event where Britney was attacked by paparazzi while going to Starbucks. Roger recruited classmates to be paparazzi that would harass him when he went to get coffee dressed as Britney. Roger also had friends recording video that he would later edit into a short movie. The performance at Starbucks created a spectacle with people believing Roger was Britney Spears and shouting at the paparazzi to back off. “The camera man was told not to come inside and someone had even gone outside to cuss him out and tell him to leave her alone—meaning to leave me alone” (Roger, 8-27-14, p. 5). Roger’s *Britney* video inspired him to create more artwork addressing identity and sexuality.

When Roger started student teaching, he was placed at a progressive high school where his cooperating teacher encouraged him to teach lessons based on his own interests as an artist.

The cooperative teacher said it would help to do a lesson that was connected to my own work because he said that students get really excited if it’s something I’ve done. So I wanted to do something related to my *Britney* video and he said that was fine. (Roger, 8-27-14, p. 6)

Roger showed his *Britney* video and also presented Cindy Sherman's artwork. Then he had students design tabloid covers portraying their alternative celebrity identities. Students created thoughtful projects and participated in discussions about what does it mean when the media only portrays the ideal body.

Roger continued to write lessons inspired by his own artwork during his next placement in an elementary school. For one lesson, Roger had students make their own costumes and create a music video where they would dance to Madonna's song 'Vogue'. The lesson was connected to a book students were reading called, *Ella Sarah Gets Dressed* (2003), a story about a girl who refuses to wear what her mother wants her to wear. "It's kind of dealing with this idea of having people tell you what to wear and do, and refusing because you want to be your own person" (Roger, 8-27-14, p. 6). As his student teaching ended, Roger felt confident about the lessons that he created and that he would continue to be able to integrate thematic and material elements of his art practice into his teaching. Nonetheless, he was still concerned about securing a job in a school district that was amiable to both his lifestyle and his progressive form of pedagogy.

Roger graduated from the Metropolitan Academy of Art in December and moved back home to the rural Midwest where he started applying for teaching positions for the following school year. During his time at home, he was again confronted by socially conservative values. His family and friends were supportive of Roger and his artwork but they were also concerned future employers might not be as understanding.

People would congratulate me on earning my degree to be a teacher; then people would always ask 'how are you going to get a job with all those [performance art] videos online?' I was like, 'I'm just going to apply like everyone else.' I was very naïve. It

actually started a lot of good conversations, but also started this worry of like ‘what am I going to do?’ (Roger, 8-27-14, p. 7)

Roger was very selective of where he applied for teaching jobs, only sending out applications that were known for being more progressive and accepting to the gay community. In the beginning of the summer, Roger got an interview for an elementary art position in a university town. Roger felt he performed poorly during the interview and got increasingly self-conscious when the hiring committee asked about this artwork. Roger shared still frame pictures of his videos with one image of himself dressed as Britney Spears. A week later the school offered him the job.

Roger was relieved to have found a job but was still scared about how people would react to the kind of artwork he created.

I was afraid someone was going to find out about the videos and what was I going to say? And I didn’t want to fight being a new teacher—not fight, but all that goes with being a new teacher on my own, by myself, with my sexuality and my artwork because those are two issues—it’s just a lot of stress. It was a very uncomfortable first year, because not many people knew about *Britney* and my other videos. (Roger, 8-27-14, p. 8)

Fearing that his job would be in jeopardy if people in the community knew about his performance artwork, Roger took all of his videos off the Internet and removed all traces of his alternative female identities. With his art practice hidden away, Roger focused on maintaining a professional teaching identity while secretly wanting to continue his previous artwork. “I didn’t know what I wanted to do because I just wanted to be open about everything” (Roger, 8-27-14, p. 9).

4.02.02 Roger's Art Practice

Roger identifies himself as a new media artist, an art practitioner who uses digital media, photography, performance, found objects, time, and space to make works of art. Contemporary artists like Cindy Sherman, Robert Mapplethorpe, Sally Mann, and Leigh Bowery inspire him. Most of his artwork explores personal identity, delving into questions like 'who am I?', 'who do I want to become?', and 'am I who others think I am?' His artwork also investigates issues of sexuality and gender orientation, often calling attention to existing tensions between homosexuality and hetero-normativity. Knowledgeable in Queer Studies, Roger draws from the writings of Judith Butler, Michel Foucault, and other social theorists to inform the content of his artwork. Roger tries to create work that is smart and provocative, yet approachable and playful.

Roger's work is mostly derived from *Britney*, the performance/video he did as an undergraduate in an Exploratory Media course at the Metropolitan Academy of Art. *Britney* was work that he felt was incredibly important because it was the first time he had the opportunity to be someone else—live through an alternate persona—an experience that he found was liberating. For the BFA show at Metropolitan Academy of art, he wanted to create a final project that further explored issues of identity. He decided to create an entirely new identity. Roger created a new persona named Nikki. This new identity was inspired by the movie, *Who's that Girl* (1987), where Madonna played a character named Nikki Finn. Roger recalls a time growing up when his brother and him acted out scenes from *Who's that Girl*.

Me and my brother used to reenact movies all the time, so this was a common family thing, the only time we remember getting in trouble about it was when I was Nikki Finn and [my brother] was whoever she likes in that movie. There were neighborhood kids over and I'd put on lipstick and acted out scenes from the movie. (Roger, 8-27-14, p. 5)

Roger adopted Madonna's Nikki Finn character—a flirtatious, confident, street-smart woman—and started shooting a video. Dressed as Nikki, Roger walked around his hometown in his new persona talking to his family, friends, and former schoolteachers. “It’s just a video of Nikki walking around a farm community, so you can tell she’s walking around a rural area” (Roger, 8-27-14, p.5). He also interviewed his parents while dressed as Nikki. “I interviewed my parents about what they thought of homosexuality-- what they thought when I came out” (Roger, 8-27-14, p. 5). Roger exhibited his *Nikki* video in the BFA show at the Metropolitan Academy of Art before he graduated. That was the first and last time Roger would do a video starring *Nikki*.

Once Roger was hired as an elementary art teacher, he became increasingly fearful that he would lose his job if people discovered the *Nikki* or *Britney* videos. He self-censored his art practice and put a moratorium on being Nikki. For the past four years Roger has not been active as an artist outside of making exemplars for school lessons. He has struggled to find ways to safely create artwork that questions dominant gender identity issues without feeling he is jeopardizing his career or doing something that could be viewed as indecent. On the other hand, he also acknowledged that not being able to create artwork that is honest and sincere has been emotionally stifling. Last winter, he bought a copy of Julia Cameron's (1992) creative self-help book, *The Artist's Way*, and tried to go through the exercises in order to reconnect with his art practice. However, after a few weeks he got frustrated with the daily assignments and gave up.

Recently, Roger began working on a master's degree through the college of education at the local university in the town where he teaches. Since enrolling, he has taken classes with professors who have been sympathetic and have helped him to reconnect with his art practice. “I started journaling again with drawing, mostly collage, and I started doing photography again”

(Roger, 8-27-14, p. 13). While Roger still feels uncertain about his future as an artist, he believes the graduate program can provide him with some level of direction to make new work again.

4.02.03 Roger's Teaching

Roger has been teaching K-5 art at two different buildings in his school district for six years. As an elementary school art teacher, Roger focuses on creating a learning space where students can feel safe. He facilitates what he considers friendly and respectful dialogue with his students to build rapport and trust. He said he has discovered throughout his career that when students are comfortable and feel respected, they are more likely to take risks in their art making.

In addition to creating a safe environment that cultivates play and experimentation, Roger strives to create interesting lessons that combine skill building, art history, popular culture, and identity investigation. Above all, personal expression and meaning making are central to Roger's art curriculum.

I didn't want to be that kind of teacher that caused students to retract. I want students to make artwork that expresses a part of themselves through a kind of outlet and connect it towards whatever they are producing. I feel if you don't push that kind of thinking and freedom, then you get the hand turkeys, snowmen, and other meaningless school tropes.

(Roger, 8-27-14, p. 9)

Roger avoids the pitfalls of what he terms "school art tropes" by infusing his own artistic interests in costume, set design, and contemporary performance art into lessons that he teaches—a curricular approach he began while student teaching.

An example of Roger's lesson planning has involved exploring how beauty pageants, music videos, and fashion shows can be used to investigate social roles and personal identity

through costume, dance, and performance. This was an idea he first introduced his second year of teaching when the district started pushing teachers to create lessons that addressed students' social and emotional intelligences. Roger created hybrid beauty pageants-fashion shows where students in all the grade levels he taught created a costume and participated in a performance.

So basically students constructed a costume or an outfit. Normally there was a sculptural element to it like a mask or a wig. The Kindergarteners would also do music videos and we would talk about all these identity issues too. And it's a really important time in pop culture because we have Lady Gaga, Nikki Minaj, and Katy Perry and all these outrageous costumes they wear on stage, which I don't know how much is actual self-expression, but I think part of it allowed kids to be open to different ideas. (Roger, 8-27-14, p. 9)

Over the past years, Roger has refined the beauty pageant-fashion shows to engage students in a more reflective dialogue between the identities they create and their actual identities. Roger wants his students to grow personally through their alternate identities in hopes that they can find an *authentic self* through their creations.

Lessons like the beauty pageant-fashion show are inspired by Roger's art practice—a practice that still surfaces in his pedagogy and curriculum. While, Roger does not feel safe about incorporating all the themes addressed in his art practice into his teaching, he maintains a strong belief that a mediated connection to his art practice has to be present in order for him to be a better art teacher. He feels that being an artist-teacher informs his teaching because it provides him an expertise that gives depth to demonstrations and lectures.

I see things differently and am aware of the choices that are a part of my practices. I'm more reflective and aware of what other things can be done. My view isn't limited by just

an exemplar that I made and everyone has to make something similar. (Roger, 9-14-14, p. 34)

In addition to teaching K-5 art, Roger has also been active in creating yearlong Arts Infusion programming. Arts Infusion is a district wide program where central questions are studied through visual art, music, dance, and drama. “In Arts Infusion we were questioning *what is an art form?* and *who am I?* So it was a lot of identity connections” (Roger, 9-14-14, p. 10). The work Roger and the other visual and performing arts teachers do with Arts Infusion affords them the opportunity to collaborate with community-based educators outside the school. He has specifically worked closely with the museum educators at the local university’s art museum, which has provided full access to its collection and educational resources.

Roger recalls when the university art museum had an exhibition of *Egungun*, ancestral costumes worn by the Yoruba, an indigenous tribe who inhabited southwestern Nigeria. Inspired by the collection, Roger and his colleagues created a lesson that explored the *Egungun* design and ceremonial dancing. They related the *Egungun* with contemporary artwork like Nick Cave’s sound suits. The goal was to meld the historical with the contemporary so students could understand how contemporary artists are still exploring ideas of costume, ceremony, and ritual.

What the students did was they had to pick a [state] animal and link it to another class and they could find some other connection to their own identity. The classroom teachers had picked all these myths like the raccoon was a trickster and the fox is known for being wily and then we pulled from popular media as well. (Roger, 9-14-14, p. 22)

Roger had students create anthropomorphic costumes that combined their personalities with the animals’ characteristics into singular hybrid identities. Students then choreographed their hybrid

animal identities into distinct dances that they later enacted with others in a collaborative performance.

Roger enjoys teaching Arts Infusion projects because the lessons directly draw from his studio practice in new media and requires a great deal of collaboration with other disciplines—something he finds refreshing.

I remember getting so excited about [Arts Infusion] that I was constantly prepping for everything and that's all I thought about. In the end they displayed the artwork and it almost felt like my art project. Like I taught the concept that I was interested in through these other bodies who then do it their own way. (Roger, 9-14-14, p. 23)

Roger admits that he lives vicariously through his students when they are making costumes or choreographing dances because the projects overlap conceptually with his own personal artistic interests. According to Roger, working with them on interdisciplinary projects helps to satisfy him repressed artistic desires—providing him relief while his own art practice lies dormant. He acknowledges a sense of ownership over his students' artwork when it is displayed during art shows and art fairs.

[At student art shows] I remember just being exhausted like I had just finished my own art show. You know when you finally get that piece to that moment when you can let go of it and let it stand for itself and you feel like you detached something from yourself. (Roger, 9-14-14, p. 23)

While Arts Infusion programming satisfied Roger's creative urges, he still longed to be more open about his personal artwork and became determined to find ways to integrate it into his teaching.

Feeling like he could not keep his art practice private and separate from his teaching, Roger began sharing his artwork with friends and colleagues during his second and third years of teaching. He recalls, “I started telling people about *Nikki* and *Britney* to friends that were close because I had to tell somebody. It felt a lot better,” (Roger, 8-27-14, pp. 9-10). Toward the end of his third year of teaching, more and more people knew about this artwork. He put his videos back online and encouraged his friends to watch *Nikki* and *Britney*. Roger felt more confident because he was being more open about his artwork and people’s reactions were mostly supportive. Reflecting on this, he mentions the following, “I didn’t really care if anyone told anyone about it. I figured once people knew, I would feel a lot better. There was always that chance it was going to happen, that people were going to find out” (Roger, 8-27-14, p. 10).

Despite this sense of belonging and acceptance, things shortly worsened. At the end of Roger’s third year of teaching, the superintendent of the school district requested a meeting to address a complaint made by a parent in the district concerning a lesson he had taught. The parent, whose identity was kept anonymous from Roger, emailed the superintendent condemning how he had taught an entire unit on Madonna and showed his students *Nikki* and *Britney*. “[They] sent some nasty email, almost insinuating that I was a pedophile or insane” (Roger, 8-27-14, p. 10). Roger recounts this painful experience:

When he showed me the email, I just started bawling because it was the fear I had for years. The best way I can describe it—it was like being in a tunnel because I couldn’t hear what he was saying. I was just—it shot me right back to high school. (Roger, 8-27-14, p. 10)

The superintendent told Roger that the district supported and valued him and his artwork. The purpose of the meeting was solely to inform him that some members of the community were not

entirely supportive of what he was teaching. In spite of the assurance by the school administration, Roger feared that he would lose his job.

Roger was emotionally distraught by the news that a parent in his school community was making accusatory remarks about his lessons and personal artwork. In response to the email, Roger took all his artwork off the Internet and stopped making artwork all together. He remembers being very anxious and depressed following the meeting with the superintendent.

It was the start of the summer and the spiral continued because you just circulate in your head, even though there were positive things that you've said and done. I was afraid. I think I was fearful of my name being in the paper. (Roger, 8-27-14, p. 11)

At the beginning of the following school year, Roger was granted tenure by his district. "I got excited that day because the process of losing my job became harder after that. I always worried that if the public ever really pressured the district, would they continue to support me" (Roger, 8-27-14, p. 12). Despite being tenured, Roger was still concerned about his reputation in the school district. He would continue to get updates from the superintendent about more complaints from the parent. The parent escalated action further by making public defamatory remarks about him. As a means of protection, he hired a lawyer who sent the parent a cease and desist letter that quelled the parent's slanderous campaign. "[They] shut up after getting a letter saying this is a formal warning, that if you don't stop the inflammatory remarks then we will go forward with legal action against you" (Roger, 8-27-14, p. 12).

After the lawyer sent the cease and desist letter, things seemed to settle down, but Roger was still troubled by what he had experienced; because of the very public and personal nature of the ordeal, he felt vulnerable. Many of his colleagues in the art department were not supportive

of him and his work during this defamatory ordeal. They openly questioned his ideas and credibility—especially when it came to the Arts Infusion work he was so passionate about.

I was like so many times, ‘is this really worth it? Maybe I should just switch to this district where there’s only one art teacher?’ But then I think about a lot of what I like doing involves collaboration with music, dance, and drama. (Roger, 9-14-14, p. 27)

The rest of the school year, Roger tried to maintain a low profile until tensions waned. He became less open to collaborating with other teachers, opting for more unassisted teaching. He followed the same strategy his fifth year.

Entering now his sixth year of teaching, Roger feels like the trials and tribulations of his early career are finally behind him. Even so, the contemptuous remarks made by the parent concerning Roger’s teaching and art practice have had lingering effects on him both as a teacher and artist.

I would never wish it upon anyone, but at this point, I’m trying to reconfigure things and think about what I want to do. I think it hurt both me and my art practice definitely. I don’t think it hindered my teaching practice, I think it actually made it stronger because it proved that what I’m doing will hopefully make some sort of change so this sort of thing doesn’t happen in twenty years. And, I guess I started to become grateful that it happened because now everybody knows, because it just spread like wildfire everywhere. And so, they all know and I don’t have to have this awkward conversation where people ask me what my artwork is and it let me know that the district is supportive and it let me know that I have legal rights; it let me know that whole process. (Roger, 8-27-14, p. 13)

While Roger is still hesitant to integrate more of his art practice and aesthetic interests into his teaching, he continues to find safe and thoughtful ways to introduce concepts and social themes he believes are important for young people to think about during their formative years in school.

4.02.04 Roger's Issues of Identity

It was always Roger's intention to be an artist-teacher and to maintain a regular art practice while teaching. Being an artist-teacher was an identity he adopted early in his art education, starting with his time at Mountain View College and continuing into his studies at the Metropolitan Academy of Art where the artist-teacher ethos was encouraged by the faculty. Before graduating, Roger was confident that he would continue to make art while teaching. "I don't think I had to worry about it, but I never remember thinking "Oh, I can't make art because I'm teaching right now"" (Roger, 9-14-14, p. 30).

Despite Roger's confidence, he had several experiences at the Metropolitan Academy of Art that prepared him for the professional and personal challenges of making art while teaching. Roger recalls a time before he graduated when he asked one of his art education professors about the likelihood of being an artist-teacher in the public school system.

She said it might go down different avenues but there are always ways you can do it. You just have to make sure it's one of the things you're focused on to do. It may take a different form from what you're used to or what is normal, or what is normal to you and you are going to have to make it a point to make it something you want to do. (Roger, 9-14-14, p. 29)

Another of Roger's professors was not so optimistic or encouraging. When Roger asked him the same question, "he said—it scared the shit out of me—he said, 'Well, the last time I had a solo

art show was in 1996.’ He was telling me this in 2007” (Roger, 9-14-14, p. 29). His professors at the Metropolitan Academy of Art stressed that being an artist-teacher was challenging logistically but was entirely possible if time for art making was prioritized.

For Roger, the challenge of being an artist-teacher was more than an issue of setting priorities; there was the tenuous issue of how to be open with his specific art practice while working in education—a profession with socially conservative roots. As a gay artist making performance art that uses a drag alternate identity, Roger feared parents and administrators would not give him the opportunity to even teach in a classroom. Roger decided that the best thing to do was to isolate his artist identity from his teacher identity in order to uphold a career in education. “I think with [my] artwork topics and how personal it is, that’s the reason why I keep it so separate” (Roger, 9-14-14, p. 21).

In addition to keeping his art practice separate from his teaching, Roger was very careful about what he said or did while in school, amending his conversations and behavior with his colleagues and students.

It’s a lot of check of language. And, I almost feel like I’m an expert on it because of growing up in a not-open community and I’ve been checking my language since middle school. So it’s a lot of checking language. It’s a lot of like ‘you can’t use Leigh Bowery so who are you going to use in the art world who is similar but more censored or less bam, in your face?’ It’s a lot of balancing. (Roger, 9-14-14, p. 22)

Roger felt that his self-censoring was important for keeping his job, but he questioned whether it was limiting the potential of his teaching. He thought about how it put restrictions on the lessons he taught and curbed the level of expertise he could bring into the classroom.

Roger's decision to keep his art practice separate from his teaching also left him feeling like he personally was not being true to himself—that he was denying a necessary piece of who he was. Living vicariously through his students provided temporary relief but in the long term it proved insufficient. He was also frustrated by the idea that people in his school district may interpret his artwork as deviant.

I don't think the artwork I've created is Robert Mapplethorpe or Leigh Bowery. That's the idea of what people have when they think of the gay artist, you think gay artist you think Mapplethorpe, you get a lot of that. And it's never Mapplethorpe flowers or his portraits; it's like the dick in the face or the photo of himself peeing in the bathtub. (Roger, 9-14-14, p. 21)

In order to feel better about himself and his teaching, Roger became more public about his artwork and began integrating his personal artistic interests into his lessons. He developed more lessons involving costume design, new media installations, and performance-based work involving the creation alternative personas. Despite the professional risks, it was something he felt he had to do. Nevertheless, shortly thereafter, parents in the community challenged his curricula and pedagogy. While the ordeal was discouraging, people have been increasingly more accepting of his artwork—a sentiment he feels is a positive step towards being the artist-teacher he wants to be.

After achieving a small semblance of resolution between his sexuality and artistic identity with his teaching identity, Roger is now more cognizant of a greater conflict between his artist-teacher identity and what Roger feels is the normal idea of being a teacher—an idea he feels incompatible with.

“I think teachers have a lot of crazy expectations about what it means to live life as a teacher, because you are like ‘Okay, I’m going to be in the teaching position and if I’m good at it then I’m going to stay at it until I’m retired and I’ll get married and I’ll have kids and I’ll have a house. I mean, I joke around with friends, like one year there were five [school teacher] weddings all because they were turning 30 and they wanted to be married.” (Roger, 9-14-14, p. 24)

Roger does not see himself conforming to the social norms of other teachers—he does not share the same personal or professional aspirations of many of his colleagues. “I’m almost 30 and still single, I don’t know about marriage or if that’s something I even want to do” (Roger, 9-14-14, p. 25).

Roger admits that he feels most alienated from the idea of being a teacher when he is attending staff development or sitting in faculty meetings surrounded by other teachers talking with one another about their personal lives, sharing things that happened in their classrooms, or complaining about some new school policy. “I’m thinking the whole time while I’m there that I’d rather be making art or be with my students” (Roger, 9-14-14, p. 25). In these meetings Roger feels like his personal identity is at odds with the ideal teacher identity.

I guess in my I head—I’d hate to go back to coming out, but you feel like, ‘Oh this is what you’re supposed to feel like, you are supposed to do what you want, you are supposed to have these conflicts then decide what you want to do with it, right?’ instead of constantly redirecting yourself to fit [society’s expectations], but then you look at teaching and see a lot of [teachers] redirecting themselves to [conform] to society’s expectations because that’s where they think [they] belong. (Roger, 8-27-14, p. 24)

Roger is critical of how the teacher identity has limited the potential of many of his colleagues who have become increasingly complacent. He worries the same may happen to him if he does not continue to resist the teacher identity.

I have other fine art teachers that I work with and they've been doing the same lessons for twenty years and art has changed, right? And "yeah you are right, you taught that concept but you could also switch it" and there's always this fear that I'm going to get into that frozen zone like where I can't be flexible or change. (Roger, 9-14-14, p. 25)

The fear of becoming a complacent art teacher is in large part what motivates Roger professionally to try to integrate his own growing artistic interests into his teaching. Ideally, Roger believes that teachers should keep challenging themselves to continue to learn and grow—a perspective he thinks many other teachers share but do not practice.

The inner tensions Roger feels that exists between his teacher identity and artist identity is a conflict he has accepted as part of his personal growth as an artist and a teacher. “It’s not possible to negotiate the two [identities] without a conflict. I think you have to be prepared to deal with the conflict that could arise from these identities clashing” (Roger, 9-14-14, p. 23). The conflict is something he thinks is necessary to come to greater self-understanding—something more fundamental than being an artist or a teacher, something that speaks directly to personal ethics.

There's always this, 'You're an artist, then your identity, then you're a teacher, and I feel like identity is 'yes' part of those two things but it's also this thing that you have to come to terms with who you are and you have to before you are either one of those two things so that you can do it well. (Roger, 8-27-14, p. 14)

Roger reflects back on his six years of teaching, aware of how his identity conflict has shifted sites from the artwork he made to the person he wants to become. “When I started teaching, it was between the thoughts of thinking I couldn't be open about my work. Now, I think the battle is me. I think the battle is me and time, me and where do I go now” (Roger, 9-14-14, p. 33).

4.02.05 Implications for Roger’s Case Study

After six years of honing his skills as an art teacher and struggling to make art, Roger has reached a point in his life where he wants to find an equitable balance between creating art and teaching. It is a struggle that has included various circumstantial obstacles, but ultimately, Roger holds himself accountable for making the right decision.

So in my head I'm trying to figure this out—this is another fork in the road. Can I survive this way or that way? But I think I'm at the point where I feel like I'm at the edge and I have to decide if I'm going to continue with art making or if I'm going to continue with art education. And that's sad. (Roger, 9-14-14, p. 32)

Ideally, Roger would like to continue with both. After six years of prioritizing his teaching and neglecting art making, he is perplexed with how to resurrect his dormant art practice. “It’s weird like to do art making from your sophomore year of high school through five years of college and freeze and then, how do you start up again?” (Roger, 8-27-14, p. 14).

Part of why Roger feels artistically frozen is the fear that the new artwork he creates may not be as good as the artwork he produced in college. He is apprehensive of what it might feel like to make art that is bad. He also fears offending someone in his school community and experiencing another harrowing ordeal similar to what he encountered during his third year of teaching.

I guess, what I have to come to terms with is maybe the artwork that I make isn't as poignant as *Britney* and *Nikki* but still just as important or maybe it is as poignant as *Britney* and *Nikki* but I have to be prepared for the conflict that will arise with someone being uncomfortable if they view it. (Roger, 9-14-14, p. 32)

Roger admits that most of these worries are superficial and can be rectified through simply making artwork again—if he could allow himself permission to prioritize art back into his life.

Roger feels that his inability to give himself permission to make art is the biggest hurdle to resuming a studio practice. “I think I have to give myself permission, like, 'Alright [Roger] you deserve this time, you need to do this’” (Roger, 9-14-14, p. 33). Despite being cognizant of this practical wisdom, Roger struggles with the question of how to give himself permission to make art while teaching art. Recently, Roger has found answers to this question while working on his master’s degree in Curriculum and Instruction at a local university. In one of his education courses, he discussed his identity struggles at length with his professor, Dr. Deborah. “I talked to [Dr. Deborah] about making this semester an entrance back into art making, a process that may work or may not work” (Roger, 8-27-14, p. 14). Dr. Deborah assigned Roger individualized projects that will allow him to fulfill course requirements by making artwork.

So when [Dr. Deborah] allows me to make art for her class, she is giving me permission to make art again for myself. So I have to get to that realm on my own. Because if someone asks, I'm like it's for a class. (Roger, 9-14-14, p.33)

These projects have been significant for Roger because he feels he is able to make art again without feeling guilty. The process of making art has helped him to dispel all the previous fears he held about never being an artist again.

Roger has learned through his work with Dr. Deborah that in order to make art, he must be able to give himself the permission to prioritize time for it. “You have to make a plan to do it and hold yourself to it” (Roger, 9-14-14, p. 36). However, Roger thinks that before he can even have a plan, there must be structure to keep the plan pertinent.

As a kid and even in college, I never had to make time [to] do [art] because it was important and there was a structure. Like I felt I've had a structure since I was in high school. Now, there's no structure for that. There are no due dates. It's hard to make yourself stick to that. And when you are a teacher and are thrown into situations where there's a ton of due dates but none of them deal with your own due dates, it's almost like you have to let go of it and realize I'm important too and it's selfish. I think art making is selfish and that's okay. You have to be able to tell that to yourself. (Roger, 9-14-14, p. 36)

Roger feels that structuring studio time and organizing it like other aspects of his professional life will ensure it survives even the most demanding stretches of his career as a teacher.

Currently, the structure to make art is created and maintained through the course he takes while attending graduate school. Nonetheless, he hopes to maintain a similar structure on his own once he has completed his master's degree. He feels that mimicking the structure of graduate seminars, with project and due dates, will help him prioritize time to make artwork so that he can continue to grow as an artist while he continues to teach.

4.03 Descriptive Case of George

George is an elementary school art teacher in a small Midwest university town. He has taught for ten years in the same town where he was born and raised. During his tenure as an art teacher, he has continued to make and exhibit his artwork. Inspired largely by illustrative art

forms, George's body of artwork consists mostly of his own comics. The comics are graphic narratives about his life, his relationships with friends and family, and the music that inspired him as a teenager. In addition to being an art teacher and an artist, George is also a husband and a father to two young girls. Finding the time and energy to make art while teaching elementary art and raising a young family has been a challenge for George. Equipped with a sensible pragmatism and studious discipline he has practiced over the years, George has found ways to negotiate the demands of teaching and family life in order to continue his art practice. The following case describes George's journey as an artist and a teacher to show how he navigates these different social roles and identities.

4.03.01 George's Background

George grew up in a household with three other siblings in a small Midwestern university town. George's mother was a band director at the local high school and his father was a freelance graphic designer, who would later do design work for a nearby hospital. Both of his parents were active in their respective practices outside of their careers. While George was growing up, his mother regularly played music at home. "She was a music teacher but at that time was a stay at home mom with us while we were growing up. She pretty much did a lot of music stuff with the four of us" (George, 6-12-14, p. 5). Outside of work, George's father, Paul, often made his own art, creating paintings and drawing in sketchbooks. He and his three siblings regularly had the option of playing the piano with their mother in the living room or drawing with their father in his basement studio. It was on a kids' table situated close to where his father worked where a young George learned to draw. "I would ask him, 'How do I draw a person?' and he would tell me, 'Get your GI Joe and set him up in a pose,' instead of having mannequins or models"

(George, 6-12-14, p. 4). George spent a significant amount of time drawing with Paul, learning considerably about the technical aspects of drawing and also about how to express himself by manipulating line, shape, color, and texture. He considers his father his first real art teacher.

When George was not playing music with his mother or drawing alongside his father, he was listening to albums with his younger brother.

We shared a room and we had this joint music collection and we were very organized about it. I was like, ‘you are going to buy the Pink Floyd and I’m going to buy the Pearl Jam and we’re to divvy it up’—there weren’t boundaries of like whose was what.

(George, 6-12-14, p. 3)

The two brothers developed a close relationship through a mutual love of classic rock, like Led Zeppelin, The Doors, and the Beatles. The exposure to both art and music is something that would later coalesce as a major theme in George’s future art practice.

While art and music were mainstays in George’s childhood, he drifted away from art in his early adolescence because it was considered unpopular among his peers in middle school. It was not until his mother enrolled him in Saturday morning art courses offered through the local university’s art department where his interest in art reemerged. After rekindling a forgotten relationship with drawing and painting, George decided that he wanted to continue to do art and be an artist when he grew up.

The notion of being a teacher did not surface for George as a life direction until much later when he enrolled at a local university. Teaching was something George had considered in high school—though he admits that he never thought about teaching art specifically until his first year of college. One possible explanation as to why being an art teacher was not something George considered in high school was that his art teacher was not much of a role model for him.

His recollection of his art teacher was simply that “[h]e didn’t really like kids. He was always behind his desk and he gave us these generic design assignments” (George, 7-17-14, p. 13) He recalls completing uninspiring design assignments while his art teacher watched distantly from behind his desk. Many art teachers cite an inspiring art teacher they had in primary school as a major reason for becoming art teachers (LaPorte, Speirs, & Young, 2008). In George’s case, on the other hand, he believed that his experiences with his high school art teacher initially discouraged him from considering a future in art education. George succinctly confessed, “He was pretty boring, so I didn’t want to do that” (George, 7-17-14, p. 13).

Instead of considering art education, George originally thought he would become an English teacher because he was passionate about writing and thought that would be a sensible way to make a living while trying to be a writer. However, teaching English became more of an afterthought his junior year in high school when the goal of being an artist superseded his aspirations to become a writer. Toward the end of his high school years, he decided to follow in his father’s footsteps as a graphic designer and “live his life [his father's] all over again” (George, 6-12-14, p. 13).

George enrolled at the local university, Central University, as an art major. At Central University, all freshmen were required to complete the foundations curricula that exposed them to the different art degree programs offered; all the while learning the fundamentals of drawing and design. George took foundations courses and built up a portfolio to later apply into different majors for the following academic year. “I applied to the graphic design, painting, art education, industrial design programs and I got into all of them except for graphic design” (George, 7-17-14, p. 14). George was encouraged to pursue both painting and art education by faculty at the university. It seemed like a viable means to address his continuing interests in art making with

his practical concerns for steady employment after college. Initially, George double majored in art education and painting; however, after one semester he dropped painting because he thought pursuing a double major would take longer. “The math didn’t really work because of all the hours required to be [a] teacher and to complete the studio classes—it would be like a seven year undergraduate degree” (George, 7-17-14, p. 14). Graduating from college in four years without accruing extra school debt was important to George, so despite his interest in continuing to make art, he focused entirely on training to be an art teacher.

For George, these were pragmatic decisions. He was under no delusion about how difficult it was to be a full time artist. George thought the only feasible way to continue to make art and be an artist was to work in an art related field that promised steady employment with the confidence that his own art practice could flourish in the free times during the week. Deviating slightly from his father’s footsteps, George pursued art education with hopes it would yield similar results. After all, being an art teacher seemed like a similar option to being a graphic designer in many respects. Both professions offered the promise of earning a modest living; both utilized many artistic skills and knowledge originating from studio work; and both provided the possibility of continuing an art practice outside of employment. George believed that art education was both a respectable and responsible compromise to the problem of wanting to be a full time artist when that option was not fiscally possible.

As an art education student, George still identified as an artist. It was not until his second placement during student teaching when George started to identify as an *artist who teaches*⁹. The experience of watching students learn through content and find personal meaning in the projects

⁹ *Artist who teaches* is a distinction held by art teachers wishing to maintain their primary identity as an artist while they work as educators—suggesting that they are artists first and teachers second. These art teachers will also identify as *teaching artists*.

he taught profoundly impacted the way he thought about himself as a young professional. “That’s when I was like, ‘I could do this teaching thing’” (George, 7-17-14, p. 14). Despite his growing sense of competency as a pedagogue, George thought initially that he would teach for five years then likely do something else. Throughout these years, he continued to view himself as an *artist who teaches*—not an art teacher or even an artist-teacher. It was not until six years into his teaching career, and after completing his master’s degree in art education that he fully and comfortably identified himself as an art teacher.

4.03.02 George’s Art Practice

While George refers to himself generally as an artist, he specifically identifies as a comic book artist because he makes work that investigates comics, cartoons, and illustration. In his work, George tends to use traditional illustration materials and techniques to create comics—relying upon pencil, inks, and different kinds of illustration papers to make his work. Time permitting, he will occasionally paint with gauche as well. The selection of these illustration materials is not a decision entirely motivated by his loyalty to the conventions of illustration. They are materials fitting an artist who has limited time to produce work while teaching elementary school art and raising a young family. The materials themselves are relatively inexpensive, can be used anywhere there is a flat surface, and require little preparation or cleanup. When time permits, George can quickly take his drawing materials out, work for the allotted time, and then quickly cleanup so that he can attend to other responsibilities. “With comics, it’s pencil and it’s India ink and the India ink dries fast. You can wash your brush out in a couple [of] minutes and put it away. If you get fifteen minutes you can pull it back out”

(George, 6-12-14, p. 6). The materials he uses match the work done within illustration genre and—perhaps more importantly—his lifestyle.

In addition to choosing materials that allow ease of use during limited art-making times, George has also modified his daily schedule to ensure he has regular time to make art. To accomplish this goal, George gets up at five in the morning and works until six-thirty.

I'm pretty much up at five and I'm working until 6:30 and the kids get up and I get them ready for school and I get myself ready for school and I got off to the job, so I get about an hour and half of studio time every day if I wake up on time. (George, 6-12-14, p. 6)

This unique time slot for art making was originally an outgrowth from when he was working on his master's degree. He found the early mornings were the best times to work uninterrupted. "So when I graduated I just kept that slot open again and I have the weirdest kids—they will just sleep in if you let them" (George, 6-12-14, p. 6). This unique use of time to make art is not without its drawbacks. Because George gets up early in the morning to make art, he goes to bed shortly after his children go to sleep in the evenings, leaving little time for him to reconnect at the end of the day with his wife.

My wife likes to sleep in, and I also think that's why she likes to stay up late because she needs that time for herself too. So we meet in the middle and we each have our own little 'me' time on either end of the day. (George, 6-12-14, p. 13)

In spite of this scheduling incongruity, his wife supports George's early morning studio time.

Sometimes George makes art during more conventional times of the day. However, these times are structured around his work and, or, his family's schedule. Predictably, school vacations have become lengthy periods of open time George can use to complete the more demanding parts of his projects he is unable to finish during the early morning hours. A problem

he noticed with trying to accomplish a considerable amount of art production during the summer months was that his daughters were also off from school, and thus, his time to work was still limited. To solve this problem, George has recently switched to a school in his district that operates in a year-round calendar.

Getting more time to make art was a big reason I switched to Elmwood Elementary school with the year round schedule because I thought I'll have those three weeks there and here and there. So like obviously during spring break my kids and I were both out of school so there was a week we could go and visit family—it wasn't like a whole three weeks of art orgy or something, but it was more time than I had before switching schools. (George, 6-12-14, p. 10)

The year-round school calendar offers school breaks at different times than the school where his children go. This allows George to maximize his work time during his school's breaks.

During his studio times, George has been investigating two major projects he affectionately calls *My Life Through Records* and *Dodo Comics*. *My Life Through Records* is George's longest on-going comic book project. It is an ambitious semi-autobiographical narrative that documents George's relationship with his younger brother and his brother's battle with drug addiction, while also referencing the music they listened to during their formative years growing up together. The story starts with childhood stories to show how he and his brother bonded, then delves into the more traumatic teenage years, and finally concludes with a resolution—a portrait of George's present relationship with his brother. George situates his *My Life Through Records* story within a genre of other popular graphic memoirs like Art Spiegelman's (1980) *Maus*, David B's (2006) *Epileptic*, Craig Thompson's (2003) *Blankets*, Marjane Satrape's (2000) *Persepolis*, and Alison Bechdal's (2008) *Dikes to Watch Out For*.

Each of these works carefully melds playful graphic imagery with rich storytelling to tell personal narratives that are intimate, approachable, and surprisingly complex. *My Life Through Records* has been an exhaustive project with which George admits he does not often have time to totally immerse himself. He finds it is much easier to illustrate ideas already written than to storyboard during his early morning studio time. More intellectually demanding aspects of this project, like writing dialogue and storyboarding, are reserved for more extended periods of time during school breaks and over the summer. Because of the complexity of *My Life Through Records* and the demands of George's family and professional lives, he laments he is not as far along with projects as he would want.

The second project George has been working on is something he calls *Dodo Comics*. *Dodo Comics* are short, experimental comics George creates when he is not working on his *My Life Through Records* series. The name *Dodo Comics* is inspired by George's playfully sardonic outlook of the difficulties of trying to make art while raising children. George jokes:

Every issue that comes out might be the last one because something might happen like I have to work another job because one of my daughters needs a kidney transplant, or something like that where I won't be able to make any more comics. (George, 6-12-14, p. 3)

Dodo Comics are very different from George's *My Life Through Records* project. These works are quick, exploratory, abstract gestures that appear to be more about the process of making than the production of a specific outcome or narrative.

In recent years, George has expanded his interests beyond these two projects to include the creation of more contemporary fairytales. Inspired by the movie *Frozen* (2013), George has been interested in retelling traditional fairytales through a feminist perspective—stories

portraying woman as empowered protagonists with an active sense of personal agency. George has started to work with the Norwegian folktale *East of the Sun, West of the Moon*, which parallels the popular French fairytale *Beauty and the Beast*. George cites fatherhood as his explanation for wanting to explore this narrative thread. “It originally started with the thought of how could I tweak that story to be something I want my girls to read when they are older” (George, 6-12-14, p. 8).

In addition to successfully managing his schedule to include regular times for art production, George has found success showing his work in different public venues. George regularly circulates his abstract *Dodo Comics* on different online comic websites and he has even published his work in an abstract comic anthology distributed by *Fantagraphic Books*. In addition to publishing work online and in print, George also shows work in local galleries and art festivals.

4.03.03 George’s Teaching:

George structures his elementary school art curricula around the advice of a former school principal in his district who talked about literacy. This principal cogently said, “From kindergarten to second grade, [students] are learning to read. From third to fifth grade they’re reading to learn” (George, 7-17-14, p. 19). George adopted the principal’s approach toward literacy as a metaphor for how to sequence art instruction and socialize children into the practice of making art. George’s curriculum for his kindergarten to second graders is solely focused on skill building—teaching students proper ways to manipulate basic art materials. With his third, fourth, and fifth graders, who are *literate* in basic art practices, George provides lessons that allow more personal interpretation and expression. In relation to a developmental approach

towards curricula and pedagogy, George emphasizes hands-on studio learning across the grades he teaches.

In addition to socializing children into the basic fundamentals of art making, George situates each lesson in an art historical context. He often facilitates brief discussions with his students about the meanings of relevant works of art produced by artists and their cultures. In recent years, George has even found ways to introduce critical theory into his discussions in a developmentally appropriate way. In a unit where George's students were studying Alaska, he and his students discussed culturally sensitive ways to talk about Native Americans—why it is not appropriate to call them Indians or why *Inuit* is preferred over *Eskimo*. George showed students imagery of contemporary *Inuit* fisherman using a traditional fishing net but sitting in a boat that had an outboard motor. George used this photograph to prompt students to think about how current technologies shape traditional cultural practices and challenge popular stereotypes of exoticized populations.

When asked if he ever thought about teaching high school or middle school art as a way to teach more complex methods or engage in deeper critical inquiry, George confidently reported his satisfaction with being able to teach intellectually stimulating content in the elementary grades. George teaches in a very progressive school where teachers push their students to think critically about what they are learning and how they are learning it—examining issues of how individual bias affects what is known. “Elementary school today isn’t like what we went through twenty plus years ago” (George, 7-17-14, p. 21). He does not see elementary school as a cognitive limitation for teaching more complicated subject matter. He also hints at a disinterest in working with the gamut of artistic skill sets high school students exhibit. George jokes, “You

know when a kid in the third grade draws a funky unicorn it's cute, but if they're still drawing unicorns when they're sixteen, then I'm like *eww*" (George, 7-17-14, p. 20).

In the school district where George teaches, most of the other art teachers also continue their own art practices. "I am aware that a district full of other art teachers who make art isn't normal" (George, 7-17-14, p. 16). George feels that working in a community with other art teachers with similar artist-teacher aspirations has been personally and professionally beneficial. One such benefit of the community of art teachers is an annual art teacher art show that the district's art teachers organize at a local downtown gallery. For the past four years, George and his colleagues have displayed artwork they make to share their often-unnoticed art practices with their friends, families, coworkers, and students. These art teacher art shows have been important to George and his art practice. Aside from providing George a consistent venue to show his artwork, the art teacher art shows have created a strong community of artist-teachers in his district—a community he feels strongly inspires him to continue to produce. He jokes about a friendly rivalry that exists between him and his art teacher colleagues.

There's a little bit of competition there. They're going to have some good art for this show and I feel like I'm going to have to submit something that's pretty good also. Let's face it, they're not going to stab me if I don't have something this year, but you know, I've got a reputation to maintain. (George, 7-17-14, p. 17)

Through these quips, he expresses a desire to maintain his reputation as a regular contributor to these art shows. George asserts that these shows are structured events with deadlines and group meetings that are helpful in providing him an additional sense of purpose to make art.

Another unique benefit of teaching in his school district is that administrators allow art teachers to facilitate their own professional development. This is something that George's

colleagues have negotiated with school principals over time through conversation, consistent hard work, and trust. As a result of his colleagues' efforts, George gets to engage in professional development that is more relevant to both his work as an art teacher and artist. Instead of sitting through literacy workshops or testing information meetings that hold little relevance to his role as an art teacher, he has gotten the opportunity to visit rare book libraries and attend printmaking workshops at the local university.

One time we went to the university to use a replica of a historical letterpress and teachers did take their classes and do field trips there eventually but we learned a little bit of art history through hands on experiences. We also went to the rare book library one time and just looked at artist books. There doesn't seem to be much [of] this functionalist perspective—where everything has to be done for a purpose. It's okay to kind of just let it soak in...like a teabag. (George, 7-17-14, p. 25)

George believes these activities are more purposeful toward his teaching and also have had the added bonus of exposing him to new experiences that could shape his personal art practice. "I feel like I understand the letter press better now that [I] did it" (George, 7-17-14, p. 25).

4.03.04 George's Issues of Identity

For most of George's professional career, he has viewed himself as an *artist who teaches*. It was not until George completed a master's degree in art education that he felt like a bona fide art teacher and started identifying professionally as an art teacher. George has continued to identify as an artist since his formative years in high school and throughout his college years studying art education. During his first year in graduate school, George used his artist identity as a way to distinguish himself from other art education students who did not have a strong

commitment to their art practices. As he became socialized into the teaching profession though, he identified as an *artist who teaches*, rather than an *art teacher* because he still felt his strengths in the classroom stemmed more from his artistic proficiency than from his rudimentary pedagogical skills. He admitted, “It takes a long time to get good at teaching. I would often think, *I don’t think I’m very good at this so maybe I should do something else*” (George, 7-17-14, p. 15). Nevertheless, as George continued to teach, he developed a strong rapport with students and parents, and eventually earned tenure, while completing a graduate degree in art education. His identity as an art teacher eventually matured into something more enduring and personally convincing.

Currently, George thinks of himself as artist-teacher but does not use the term with people outside the field of art education. He identifies as a teacher first with people outside his field because he feels most people he has met generally have had an “automatic respect” for teaching (George, 7-17-14, p. 15). It is only after George has identified himself as a teacher that he reveals his job as an art teacher and hints at his artistic inclinations. “If you start with the art part, people are like *ewwww*, you’re one of those hippie guys” (George, 7-17-14, p. 15). While feeling confident with his identity as an art teacher, George suggests that he has a conflicted personal view of what it means to teach art and to identify as an artist among outsiders.

This reluctance to identify as an artist is iterated in how he downplays his work as a comic book artist in front of his students. In the beginning of George’s tenure as a teacher, he kept his studio work separate from his teaching. It was only through the competent ways by which George taught new skills (i.e. demonstrations) that his students became cognizant of his drawing abilities. Students would ask him how he got so good at drawing. “I would tell them that I draw every day” (George, 7-17-14, p. 22). George recalls how the kids would talk amongst

themselves while watching him draw. “They’d say to each other, ‘Wow, he’s good, how’d he do that?’ and other kids would respond, ‘he’s an artist’” (George, 7-17-14, p. 22). George rarely talks specifically about himself as an artist or the work he does in his free time in school, but he is comfortable if others make that observation for themselves.

There was also a little reluctance when George was branded the *comic book teacher* in his school district. Much of this reluctance was due to the fact that early in his teaching career, George did not feel confident with drawing comics—it was a blossoming interest of his that had not fully developed. George recounts when he finally disclosed his comic book interests in his school setting, much later in his career. It was a year when a group of fifth graders were creating comics of their own. Students would show him their drawings unaware of George’s personal affinity towards the genre of work. “I looked at the work and I thought, *these comics could be so much better, so let’s try to get serious about it*” (George, 7-17-14, p. 16). In order to help students develop better comics, George began incorporating sequential art into his curricula. He would sometimes even bring in his own work to show to his students as an exemplar. Quickly thereafter, George was affectionately known as the comic book teacher in the district—a local expert on the topic of sequential art. Students in other school buildings continued to share comics they had drawn outside of school with him. Even parents would approach him with questions or comments about comics. “People—like staff and students and parents would bring me comic book stuff like articles from the newspaper to look at and talk about” (George, 7-17-14, pg. 22-23).

Like many artist-teachers (Daichendt, 2010; Hatfield, Montana, & Deffenbaugh, 2006; Zwirn, 2005), George believes his artist identity and teacher identity work dialogically—with each identity influencing the other. George recalls a period in his career when he was finishing

his master's degree and did not have much time to make his own art. He felt a little detached from his art practice because most of his free time was devoted towards graduate work. During that time, he was reading a book to his students called *Even Monsters Need Haircuts (2012)* and had developed a lesson where students were going to paint little monsters and glue yarn scraps on the pictures to create different hairdos. Watching his students work, he thought about how long it had been since he had last painted. Driven both by his students' work and his need to reconnect with his dormant art practice, he used the opportunity to make some of his own monster paintings. By making his own monster paintings, he modeled artistic thinking to his students' work while also providing himself the space to indulge in his own art making. In another instance when George was teaching *art on a cart*¹⁰, he decided to teach several lessons using watercolors because they were portable and easy to clean up. However, George did not have much experience with watercolors so he decided he would practice in his spare time to better develop his skills. To practice, he began doing little paintings as a way to familiarize himself with the different watercolor techniques. The initial interest in watercolors soon went beyond the purpose of instruction and became a material that George adopted into his own studio practice. Currently, George is using watercolors in his own free time, creating little artist trading cards. Both of these examples illustrate how teaching has triggered George to engage in his own art making, giving him an excuse—or even permission—to make marks, doodle, and experiment with new artistic threads.

George does not imagine himself ever able to stop making art. He has also come to terms with the fact that it will continue to be an activity for which he has to negotiate time. In spite of this dedication to his art practice, George does not want to be a full time artist. Aside from his

¹⁰ *Art on the cart* is art teacher-speak for when art teachers teach art in a school building without an art room and travel between classrooms with a cart of their supplies in order to teach.

belief that it is not feasible to make a living as a full time artist, George finds the lifestyle of working alone isolating and the lack of structure daunting.

There are times when both my wife and my kids are out of the house and I have time alone to draw and I'll be like, 'Oh, I've got all this time to make art' but really I'll only have two or three hours in me and then I'm like, 'Oh my god, I'm so bored, I'm so lonely' (George, 7-17-14, p.21)

When George has scheduled long periods of time to create, he often finds himself squandering the time, sidetracked with different Internet searches or other distractions. His teaching schedule forces him to be disciplined with his free time. In this regard, he thinks of teaching as an occupation that both contrasts and complements the lifestyle of the artist, with teaching providing community and structure and the art making affording a separate space for personal reflection and exploration.

While George sees the importance of maintaining both identities, he is also aware of challenging viewpoints. George suggests that many people do not see the significance of his art practice, perceiving it more as a hobby than a life pursuit. He rationalizes this perspective as symptomatic of a general lack of respect for the arts. George has also encountered some people along his path that have not been too encouraging of his desire to continue to make art while teaching in the public schools. Specifically, George remembers a former printmaking professor who advised him on the difficulties of making time for both things. "He told me, 'It takes a lot of time to teach and a lot of time to be an artist, and neither one is very glamorous and you just need to focus on one'" (George, 7-17-14, p. 17). George's interactions with dissenting opinions are mostly uncommon—his wife, co-workers, and school administrators have all supported him as an artist-teacher throughout his career.

4.03.05 Implications of George's Case Study

For George, being an artist-teacher is a difficult lifestyle to maintain. George cites the consuming demands of the teaching profession as the greatest challenge to continuing one's art practice. Increasing class sizes, frequent testing, added paperwork and documentation, and an expectation that teachers are supposed to do more with less is making teaching more stressful and exhausting. George feels that heavy workloads leave him emotionally, physically, and intellectually fatigued. The idea of carving out time to make art during an exhausting week of teaching seems frivolous when compared to other awaiting responsibilities like making dinner for his family or helping his daughters with their school work. Under these circumstances, it is easy for personal care—like art making—to get pushed to the wayside.

George counters this logical trend, arguing that it is precisely in these kinds of circumstances where care for the self is most needed. “[In these situations] you need to spend more time on yourself because if you are not balanced going into teaching, you are not going to be worth anything to the kids” (George, 7-17-14, p. 22). George adduces that making art is a way for him to recharge from the demands of teaching. He equates it as something he does to contribute to his overall health. “I jog and I draw, that's how I take care of myself” (George, 7-17-14, p. 21). George believes making art is not a frivolous luxury but an essential activity that keeps him centered while performing a job that is arduous at best. George has redefined making art as an important part of a personal and professional lifestyle. In this sense, making art is comparable to getting eight hours of sleep and eating a balanced healthy diet. George adopted this perspective from Paul who practiced a morning prayer-like ritual where he centered himself through meditation every morning before starting his day.

My dad always had a Morning Prayer and meditation time before he started everything—he takes care of himself in that way. So I've always had to do that since high school on. There were times where it was like prayer of desperation time not like centering time. It definitely came with experience. I mean, like, you come in [to teaching] and you're all idealistic and you're like "I'm going to get all this done and we're going to save the world," and the reality comes in that there's only twenty-four hours in the day and you have to sleep for seven of them probably.

George appropriated the morning prayer into his early morning studio time as a way to focus his energy and reaffirm what is worthwhile and meaningful to him as he continues his work as an artist. George feels that his ability to protect his time in the morning, engage in his morning prayer, and invest in his own creative practice is complementary to the work he performs with both his students at school and his family at home.

4.04 Descriptive Case of Mary

Mary is a high school art teacher in a small Midwest university town. She has taught at the same school for the past twenty years. During her tenure as an art teacher, she has built a photography program from scratch, completed a master's degree in art education, and has been an active art department leader—doubling the high school's art offerings and spearheading relevant professional development for the art teachers—all while maintaining her art practice. Her artwork, which primarily involves digital photography, affords her the convenience to take photos and edit them whenever time permits. In spite of this convenience, prioritizing time and energy to produce quality images while also heavily engrossed in her teaching has been a challenge for Mary. Empowered with a scrupulous work ethic and an insatiable need to produce

art objects, she has found ways to negotiate the demands of teaching in order to continue her art practice. The following case describes Mary's endeavor as an artist and a teacher to show how she navigates these different social roles and identities.

4.04.01 Mary's Background

Mary grew up in a small rural town in the Midwest as part of a middle class family. She is the younger of two children—she has a brother who is eleven years older. Her brother left home to attend college when Mary was eight years old. “In a lot of ways I was an only child and definitely a little bit of a spoiled child as my brother would tell it’ (Mary, 2-28-15, p. 1). Both of her parents worked for the family trucking company that was owned by her uncle. Her mother never went to college but worked as an office manager. Mary's father earned a degree at a local business college and worked managing car dealerships and automotive repair businesses while also working for the family trucking company.

Because Mary's parents worked long hours and did not have time for daycare, she spent much of time on her own. Mary spent most of her summers at the local pool.

I would spent everyday of my summer at the pool and that's where kids from the neighborhood went and so my parents both worked and never had a baby sitter for me so

I just went to the pool until they came home at three. (Mary, 2-28-15, p. 1)

When Mary was not at the pool swimming with friends, she was at home alone drawing. She mostly drew cartoons about a personified family of dogs with different costumes and outfits. “I found myself more interested in coming up with outfits and poses for them so the story just started to fall off. I was just working on drawing different variations of these dog people” (Mary, 2-28-15, p. 1). Mary's parents thought she had a talent for making art and strongly encouraged

her to continue to draw. “My parents *even* encouraged me to [draw] in Church as a way to stay quiet. I always kept a pad of paper and a pen in my bible. That was an hour where I could sit and draw uninterrupted” (Mary, 2-28-15, p. 1).

Mary recalls always being known as the artist among her peers. Her friends enjoyed looking at her cartoons and often complimented her work. In the school district where she attended, art was not offered until sixth grade—leaving most of the art activities to her classroom teachers to teach through other subjects. “I didn’t have a structured art class until grade six. Otherwise it was craft projects that the classroom teacher would do or things that were seasonal or based on holidays or projects for the Native American unit for example” (Mary, 2-28-15, p.2). Despite the lack of instruction from art teachers, Mary was still able to grow artistically in school. She channeled much effort and care into school projects that involved the hands on creation of something visual—whether it was a poster, book cover, or diorama.

I remember getting really excited in third grade about mak[ing] a diorama—I worked really hard to make mine awesome. I did a lot with modeling clay for that project. I would sit around the kitchen table and play around a lot with that. So I was always very creative and that was my primary outlet. (Mary, 2-28-15, p. 2)

Mary remembers vividly getting an award for being the best artist in her fourth grade class. She feels that earning early recognition in elementary school for being an artist felt validating—it felt good to stand out from her peers and be known for something. “That was my role, I was the artistic one” (Mary, 7-30-14, p. 11).

When Mary was offered an art class in middle school though, she did not relate well with the art teacher and became uninterested in formal art instruction. “I had a pretty good vision of what I wanted to do and was kind of cocky and was like ‘I’m a good artist’ and when she would

tell me to modify things, I met that with some resistance” (Mary, 2-28-15, p. 2). Mary did not take another art elective until her junior year of high school—opting to continue to make art outside of school on her own. However, art in high school was a vastly different experience for her. Her art teacher, Mr. Kline was very nurturing and supportive of the artwork that Mary created.

Right from the start we had some landscape in perspective and right away he was very complimentary and made me feel very good about what I was doing and recognized that I had talent and encouraged me. From that moment on, I hit the ground running taking art classes and took everything that I could. That pretty much became my identity. [The art room] was my space. (Mary, 2-18-15, p. 2)

Mr. Kline was also an artist—an accomplished printmaker—who assigned open-ended projects that allowed for students’ individual voices to be expressed. Because of his own background as an exhibiting artist, Mr. Kline knew of the importance of showing artwork in public and helped facilitate exhibition experiences with his students. Mary remembers working with Mr. Kline and other high school seniors to set up an exhibition at a local bank downtown.

Mary knew she wanted to study art in college, yet, she was unclear as to what specific direction she was going to take with art. “I wasn’t confident enough to move very far away from home and I wasn’t confident enough that [I] would make a living as an artist, so I didn’t pursue any fancy art schools or any places that were far away” (Mary, 2-28-15, p. 3). It was important to Mary that she pursue a college degree that would lead to a practical career option—a career that promised a consistent income that would allow her to live comfortably.

I knew that there was always—and I don’t know if it was a spoken thing or just an understanding that was an expectation that I needed to go to college to have a career. I

don't think I really understood what career opportunities or possibilities were available from being simply an artist. (Mary, 2-28-15, p. 3)

As a result of her concern for a viable career, Mary looked into art related professions like graphic design and art education. "I remember in high school saying that I knew I wanted to go into art in college, but I didn't know exactly what I wanted to do; however, I knew I didn't want to teach" (Mary, 7-30-14, p. 8). At that time, she was more interested in making art than teaching it to others. She had recently been introduced to photography and was enamored by the possibilities of the medium.

Mary recalls that just recently her mother found an old folder from high school that contradicts Mary's original sense of her aversion toward studying art education and becoming a teacher.

My mom found a folder from my senior year of high school and I had written an artist bio for this senior art show and in it I wrote I was going to study either graphic design or art education at the local state university. So I guess art education might have been my safety net because I understood what that looked like as a career—like it was a very tangible thing one could do with an art degree. So I guess at one point I had that seed—I don't know if I was really committed to that thought, it might have been something I just typed for the sake of it. (Mary, 2-28-15, p. 3)

Determined to study graphic design or, *reluctantly*, art education, Mary enrolled at the local state university as an art major. At this university, all entering freshmen were required to go through a foundations curriculum, which exposed them to the different art degree programs offered before they could settle on a specific art major.

During her year in foundations, Mary strongly favored graphic design. Even so, photography also emerged as an area of study that greatly excited her, becoming a major that she gave serious consideration. After some thought, she eliminated graphic design as an option.

This was when computers were just becoming accessible—it scared me a little bit. I didn't have any experience with computers, and I saw how much of a focus that was in the [graphic design] program and the thought of my art practice involving sitting at a computer all day was not appealing. (Mary, 7-30-14, p. 8)

Once she eliminated graphic design from her list of possible art majors, she turned her attention to photography as a viable course of study. While Mary enjoyed photography, she was not totally set on restricting her art practice to taking photos and photo processing. She was also concerned about the lack of job options that would be available to her with a degree in photography. Mary's parents were paying for her college education, so she felt some pressure to pick a major that would lead to a steady form of employment. “[My parents] were able to pay for school, but it wasn't a luxury, it was definitely a burden, and there was an expectation that I would go to college and I would get a job” (Mary, 7-30-14, p. 10).

It was during one of her freshman seminars where students were introduced to each of the majors that Mary became interested in art education. The art education major provided her the opportunity to study a range of different media and promised a *straight forward* job option after graduation (Mary, 7-30-14, p. 8).

The reason I went into art education is that is afforded me the opportunity to dabble a lot. We were required to take ceramics, photography, printmaking, sculpture, and these other studio elements. I really loved that part. That was also part of my decision not to do a photo major. (Mary, 7-11-14, p. 1)

While experimenting with different media in elective courses was satisfying, it was not until her first teaching practicum when she got to experience being in a teaching situation. “I thought it was fun. I was good at [it] and it was easy and enjoyable” (Mary, 7-30-14, p. 8).

One aspect Mary found enjoyable was the social quality of teaching. She realized during these early experiences in teaching that working with other people was something that was important to her. “I really liked the interpersonal connections. To work in an environment that wasn’t so competitive, that was more nurturing, one which I’d have a lot of interaction with other people—that was fun” (Mary, 7-30-14, p. 9). Mary also enjoyed performing the teacher role in the art classroom—it was a role that felt natural to her.

I felt very comfortable in front of the classroom. I felt knowledgeable to be able to believe and know what I was saying and, as a result of that, I was able to teach it pretty well. And it’s exciting to see results. [During student teaching] I was given some freedom to develop some lessons. It was just really rewarding. (Mary, 7-30-14, p. 9)

Her affinity for teaching was further manifested during her first student teaching placement at a high school. “Teaching high school was a really great fit. It was a real challenge but felt really natural. I sort of fell right into it, and felt really good at it—it felt good and purposeful, too,” (Mary, 7-30-14, p. 9). Teaching advanced techniques and processes to high school students spoke to her continued personal interest in artistic exploration and play. “I thought it was the perfect career because you’d be done at 3:30 everyday and you’d have summers off. It seemed like it was a career that would really allow me to have a lot of time to make art” Mary, 2-28-15, p. 3). In retrospect, Mary questions how much she actually knew about the realities of being an art teacher. “I think I was completely under the wrong impression about what being an art teacher was like” (Mary, 2-28-15, p. 3).

After graduating from the university, Mary was offered a position to teach at Oakfield High School, where she continues to teach presently. Initially, Mary had planned to teach for only a few years, get teaching experience, and then pursue an MFA in photography. However, after several years of teaching, her urge to leave teaching and study photography in graduate school faded. “I never really wanted to take the plunge and move. I had a really solid job that I loved and it really came down to the fact that I never felt the pull [to leave teaching was] terribly strong” (Mary, 7-30-14, p. 10). Instead of pursuing an MFA, Mary successfully completed a master’s degree in art education just short of her tenth year of teaching.

4.04.02 Mary’s Art Practice

Since college, Mary has always been interested in photography. The medium’s versatility towards image manipulation and experimental processing has kept Mary’s interest over the past 20+ years. While Mary considers her primary work photography, she also continues to explore new techniques and content through drawing, painting, and printmaking. Mary challenges herself artistically to experiment and play with new methods and materials in order to grow artistically. “I try to push myself...I think that I just start to get bored with doing or showing the same things [and] that personally goes back to the idea of wanting to dabble” (Mary, 7-11-14, p. 3).

An example of Mary’s curiosity to experiment with different materials and processes occurred when she recently enrolled in an art residency at a local university. It was during this residency where she used equipment she had never used before in order to make new artwork. When working in the woodshop, Mary conceived a plan to make a woodblock printing plate without using traditional woodcarving tools. To execute this plan, Mary turned to the CNC router, a high-tech precision cutting machine.

I digitized one of my photographs and then had it translated into a file that could be read by the router. Then the block gets etched. I didn't manually touch the block until I decided to add a night sky—I drilled holes for stars—that was about as much as I did aside from applying the ink and rolling [the block] through the press. So that was fun.

(Mary, 7-11-14, p. 2)

Reflecting on the CNC woodblock, Mary says, “I think that kind of is somewhat indicative of my approach often—trying to think about *here's this technology, how can I exploit it or what can I do to try to take it a step further?*” (Mary, 7-11-14, p. 2).

Initially, Mary started out working with black and white photography, adhering to more representational subject matter—figurative works with suggestive narratives. She enjoyed working with traditional 35-millimeter photography, mastering the basics through hands-on film processing using the dark room. Later, after holding out for many years, she eventually moved into digital photography. Mary explains that she was skeptical that the new digital technology would be able to produce an image comparable to traditional dark room processes.

Printing hadn't really caught up with the images that could be captured digitally unless you were willing to pay a ridiculous amount for it, so that made it easy to hold out. But once, you know, once the printing technology sort of caught up with the image making technology then I started to get a little more sold on it. (Mary, 7-11-14, p. 5)

As printing capabilities improved and became more affordable, Mary quickly included digital photography into her artistic repertoire.

What made digital photography most appealing was the immediacy the new equipment afforded her. As an art teacher with limited time to produce artwork, Mary could casually take pictures with a digital camera when time permitted and refinish the photos later.

I would think ‘Wow I could just take an image, work with it a little bit in Photoshop to get it print ready, and have something ready really quickly, sometimes maybe in as a little as an hour. (Mary, 7-11-14, p. 5)

With the shift to digital photography also came a shift in content as well. Mary moved away from representational subject matter and delved into more abstract imagery. The move towards abstraction further allowed Mary to concentrate on formal design and experimental technique.

I like the idea of seeing how a photograph, that’s supposed to be the truth, could also show some unseen truths, or thinking about something that is so representational in its nature but then present it as an image that people don’t immediately recognize. (Mary, 7-11-14, p. 1)

The move to abstract digital photography has encouraged Mary to push herself even more to explore *camera-less* photography, a kind of photography that uses light sensitive paper to produce images. “My most recent works have been folded photographic paper and exposing that to light to create an abstract image based on how the lights hits it or how much saturation it gets” (Mary, 7-11-14, p. 1). The amalgamation of both high-tech and low-tech photographic processes frames Mary’s current art practice.

Mary works on her artwork mostly on weekday evenings and also on the weekends during the school year. She finds that summers are deceptively busy times to try to make art because, while three months off from work seems conducive to cultivating her practice, the days get quickly filled with travel and other projects.

I don’t always find summer to be my most productive time. I tend to historically fill it with all the projects around the house that have been put off all year so it turns into a lot of yard work, and fix this and renovate that sort of thing. (Mary, 7-11-14, p. 5)

Despite the difficulty Mary finds sitting down to work on art, she continues to take a lot of pictures over the summer that she will later edit during the school year.

Mary's schedule for making art is largely influenced by deadlines for exhibitions within which she shows artwork. Mary regularly participates in two shows. The first is a faculty art show at the end of summer at a local community college where she teaches part-time. The second is an art teacher art show in the beginning of the summer that the art teachers in her school district organize. These two art shows help to structure her studio time so that she feels like she is making art for a specific purpose—for exhibitions with tangible due dates.

In spite of the fact that Mary makes most of her artwork during the school year, she does not share or discuss her work with her students. Mary claims that some of her artwork is not appropriate for her students and, therefore, she tends to keep her artwork out of the classroom. However, she does selectively show pieces that will be displayed in an upcoming exhibition to encourage her students to attend the receptions. She will also show her work if it coincides with the curriculum. "In photography class if what I'm working on is relevant to what they've done, then that's when I show my work to most of my students. I would tell them 'here's an example of something I did'" (Mary, 7-30-14, p. 17). Except for the occasional overlapping, Mary tries to keep her art practice mostly separate from her teaching. She explains that some of the artwork she creates is not always appropriate for her high school students. She believes that keeping distance between her students and her art practice affords her the freedom to explore subject matter that may be considered offensive or sexually suggestive.

4.04.03 Mary's Teaching

Mary was reluctant to commit to a career in teaching when she first started working at Oakfield High School. After all, studying art education was initially her fall back plan.

For a profession where I honestly thought I would teach for a couple years, get a little experience, and then leave to get an MFA in photography, I surprisingly ended up loving what I did and not wanting to leave. (Mary, 7-11-14, p. 7)

Now entering her twentieth year of teaching, Mary has no intention of leaving the profession prematurely. "I'm afraid I'm pretty committed to [teaching]. I've got a lot going for me by staying here. I'm closer to retirement. I'm the high man on the totem pole in the district so my job is incredibly secure" (Mary, 11-30-14, p. 16). While Mary currently feels content in her career as a teacher, getting to this point was not easy—it took plenty of hard work, persistence, and diplomacy.

Twenty years ago, Mary was the only art teacher at Oakfield High School. The art program was small and had minimal art offerings. Mary noticed that a key offering missing from the art curricula was photography, an omission she wanted to rectify. With the support of her building principal who advocated for the arts, Mary started her teaching career by slowly building a photography program. This was work she found extremely fulfilling because it allowed her to integrate her love of photography with her teaching.

When Mary started the photography program, the school's dark rooms were located in the classroom where health was taught. Because photography and health had to share the same space, initial enrollment in the photography classes was small. Mary taught two sections capped at fourteen students each. However, in the following years demand for photography increased and the program expanded exponentially.

So that first year we had two sections of photography but then the second year we ended up with five sections at like twenty students apiece and then at that point we kind of just took over the classroom. Then we increased the number of enlargers and then the principal got us computers too. So we started to integrate the digital element and then eventually we got an advanced photography class. (Mary, 7-30-14, p. 10)

Retrospectively, Mary acknowledges that the photography program served not only to enrich the arts education for her students but also allowed her to continue her own growth as an artist while teaching. “When I first started teaching there wasn’t a photography program so absolutely being able to work with photography in my job has been the thing that keeps me engaged there” (Mary, 7-11-14, p. 7).

Over the years, as the photography department expanded, so did the rest of the art department. Currently, Mary is one of three art teachers in the department, with Jessica who teaches drawing and painting, and Michael, a half-time teacher, who teaches the introductory art courses. In the past when Mary was the only art teacher, she taught ceramics, drawing and painting, and even an introduction to the art survey course. Now most of the courses Mary teaches are photography and graphic design classes.

Because graphic design and photography were some areas where I had experience with, those fell my way. The person we hired I sought out because I wanted somebody who could do painting, which was not an area I felt strong in. So that became a natural fit where [Jessica] did the painting and drawing classes and I did the photo and graphic design classes and then we’d trade back and forth between ceramics—depending how enrollment would fall. (Mary, 1-30-14, p. 12)

More recently Mary is teaching a new offering, a film appreciation course, which she is excited to be piloting. Mary anticipates teaching an AP art class in the upcoming years as well.

In addition to teaching, Mary is an active leader in the school district. Mary has been the art club advisor for 10+ years before passing the position on to her colleague Jessica. She also started the school's Gay Straight Alliance back in 2001, which took up quite a bit of her time during its inception. At a district level, Mary has served as the K-12 art coordinator. Currently, Mary serves on a school committee called Building Counsel. "I serve as a department representative that comes together with other [representatives] to help address school wide concerns, get feedback from departments, approve new classes, approve budgets, and things like that" (Mary, 7-30-11, p. 14). Mary also serves in leadership positions for local community arts programs like the community college's art gallery board of directors, the local university's art museum advisory board, and the regional art consortium's board of directors.

As department representative, Mary has been working to organize more meaningful professional development for the school district's art teachers. This was a project Mary's predecessor, Donna, made a strong case for before Mary took the lead. Donna worked with the school administration to let the art teachers meet as a group to organize student art shows. While partially successful, these meetings were irregular and art teachers still found themselves having to sit through extraneous literacy workshops. As a member of the building counsel, Mary has been able to work with the administration to organize regular professional development where the district art teachers do something more pertinent to their teaching.

In doing that, I had to create a proposal about what we would be doing or what would be important for us as professional development. So our focus the past couple years has been community connections and looking at partners within the community—recourses we can

tap into to bring back, benefit our students, hit on all that stuff that's important right now, to support common core, to support literacy standards, to support 21st century skills.

(Mary, 7-30-14, p. 15)

Most of what Mary organized has involved hands-on workshops where teachers can play with new techniques, materials, and tools with the intention that they will find ways of transferring that new knowledge back to their classrooms. Creating more relevant professional development has been a goal Mary has worked hard to achieve over the years.

Regarding her students, Mary's goal has been to inspire students to be conscious of the importance of art in their lives.

My big take away would be—and it feels like the cliché thing that every art teacher says—but to really just instill a love and appreciation of the arts that can be a lifelong experience whether that means looking at something and recognizing the value in that, coordinating the colors when painting a new bedroom for your kid or, if you go on to study art, that's great, but I think it's important for you to be aware of how the role of art has value. (Mary, 7-30-11, p. 15)

Mary's approach towards teaching emphasizes the importance of being socialized into traditional techniques first before experimenting with meaning. It is a pedagogical approach she encountered as a college student at the university, and has since developed throughout her years of teaching high school students.

I was very much trained in undergrad through Discipline Based Art Education (DBAE) and as a teacher I see that's what I started practicing and I see great value in the idea that you sort of need to know the rules before you break them. I know I still go back to what works well for me and that's showing a lot of technique first and then opening it up—get

a skill going, then once you have the vocabulary established then do something with it.

(Mary, 7-30-14, p. 14)

It is only after her students have developed artistic vocabularies that Mary's students are free to explore and develop their own personal visual statements.

While Mary's pedagogical approach is distilled from traditional methods in art education, her approach towards curriculum development is inspired by her artistic affinity for exploring new techniques and materials. Mary draws from her work as an artist to identify new content to teach.

I think that I'm constantly in my daily life thinking about when I see something that inspires me, how can I make that relevant to my students—I think that is second nature to me in some ways. Especially in learning a new technique or process, I think that it's important to think about how I can take this back, how can I adapt this to the classroom.

(Mary, 7-11-14, p. 3)

When teaching new projects, Mary also works alongside her students to model artistic thinking and to empathize with their creative processes.

When I started advanced photography, I gave my students new assignments and I would do it myself to trouble shoot them first. But later I would revisit and start doing them for fun and imagine what it would be like if it were my assignment what would I do, not with the pressure to produce exemplars but like to be in the dark room to work alongside kids.

(Mary, 7-30-11, p. 17)

For Mary, completing her classes' assignments was a way to identify esoteric strategies to broaden her students' experiences. It was also a way for her to remain connected to her own

creative practice while in the midst of teaching. Mary asserts that her art practice greatly informs what she teaches and how she teaches.

4.04.05 Mary's Issues of Identity

Going into art education, Mary was confident that she wanted to maintain her art practice while she taught—it was too important for her not to lose sight of her identity as an artist. Maintaining her practice was a means for her to stay connected to a sense of self—an artist self—that pre-dated her decision to study art education and become a teacher. After her first two years of teaching, Mary became aware of the strain teaching was going to place on her identity as an artist. It was a demanding, exhausting, yet fulfilling profession in which she wanted to excel. However, the drawback of investing large amounts of time and energy into her teaching meant, logistically, that art making was going to be neglected.

I know that when I started in the profession I considered myself an artist who teaches. [I slowly became—ehh, quickly became a teacher who dabbles in art, and then I had to sort of reclaim that [artist identity], and that [art practice] became something I recognized that I was losing sight of and not making time for. (Mary, 7-11-14, p. 4)

After going through what Mary describes as a mid-career art making ten-year dry spell, she has recommitted herself to art making after coming to a sincere realization that nothing could fill her personal desire to make art except for actually making art.

While Mary feels art teaching is in itself a creative profession, she equates being creative as a pedagogue respectfully different from being creative as an artist. Making exemplars for class, while partially satisfying, did not constitute an art practice because exemplars were constrained by lessons and the utility to illustrate technique and concepts to students.

I wasn't being true to myself or being true to what it meant to be an artist—which is producing artwork. I can see the role of being an artist plays into my everyday life but for me until I was doing something on my own for myself without a lesson backing it up or making an exemplar, that was art with a capital A there. (Mary, 7-30-14, p. 11)

Mary believes that being an artist and making *Art* requires the autonomy to make work that personally expresses ideas or poses questions. “I think production has always been a part of the equation” (Mary, 7-3-14, p. 11). If what Mary was doing met the criteria of autonomous production then it was art and she felt it was nurtured her artist identity.

Aware of the importance of art production in maintaining her artist identity, Mary was confident early in her tenure that she would be able to continue to make her own art while teaching. On the surface, the teacher's work schedule appeared ideal for maintaining an art practice.

[Initially] I had the notion that teaching could be the perfect way to be an artist as well because you are done by 3:30 every day and you have weekends off and you have summers off and big chunks of spring break and winter break. At that time I didn't quite understand all that was required to be as good of a teacher as I wanted to be—it was a lot more work; it didn't necessarily mean short days and lots of free time. (Mary, 7-30-14, p. 11)

As previously mentioned, in the beginning of her career, Mary entered a high school with a small art department where began instituting changes that expanded the art program, served more students, and ultimately encroached upon her free time reserved for art making.

I was building a program when I started, I was the only teacher, enrollment started increasing, more and more kids were coming into art, we were adding more classes, more

and more kids were really dedicated, working with some kids with some really tremendous talent that went on to study art in college. And then, instead of being finished with school at 3:30 every day, I was working until ten every night and grading papers after that and on weekends, and time didn't exist the way I thought it would. (Mary, 7-30-14, p. 13)

Mary felt good about the work she was doing at her school; she knew she was making a difference in her students' lives. Despite all of this success, she was not making time to make art and felt further removed from her identity as an artist.

For about ten years, Mary felt more like a teacher than an artist. "I'd say between 2000 and 2010 was a dry spell" (Mary, 7-30-11, p. 16). According to Mary, this dry spell was a period of professional success and artistic frustration. She speculated that the lack of an art practice was starting to affect her emotional well-being.

I was kind of depressed and I was filling my time with family and friends, and somehow it wasn't satisfying and I look back at that time and [I] would think "I was kind of a crab in my personal life" and I think it correlates a little bit to just not taking care of myself in that way. (Mary, 7-11-14, p. 6)

Confronted with the reality that maintaining a regular art practice constituted healthy living and a satisfied sense of self, Mary began a careful process of reprioritizing her time to include her neglected art practice.

One professional change Mary made was to be more selective in what she got involved with outside her contracted teaching responsibilities.

[This] last year I started saying no to extra things because I found I was spreading really thin and at a place where I wasn't able to do the things I was committed to do with the

level I needed to do them at. And, I realized I didn't have to be the one that was always [doing] something. I can delegate a bit more or just say no. (Mary, 7-30-14, p. 15)

Mary started adjusting her role in her school, carefully prioritizing her commitments to protect the time she was carving out to make art. Mary reflects that this was a hard transition to make initially because teaching and family life required different commitments that easily consumed her free time.

I work a lot. So I'll go into work early, come home, sometimes quite late—most days until about dinnertime. I think that most people think that the school day is over at 3:30 but basically I'm working from 7:30 in the morning until about 5:30, 6:00 every night. So then you have to come home, fix dinner, and—in my instance having a partner—if you remove yourself for the couple hours you have together it feels kind of selfish so that was part of it. It's just that sometimes I would feel guilty if it took time for something that served just my benefit. (Mary, 7-30-14, p. 4)

Logistically, carving out time to make art was one piece of the dilemma. The other piece involved giving herself the permission to use allotted free time to make art and working past the guilt. In order to do this, Mary had to redefine her art practice from an ancillary luxury to an activity that contributed to her overall health. “It's a reprioritization of the desire to feel like an artist again and making an effort to make sure that happens” (Mary, 7-30-14, p. 16). In reprioritizing her art practice, Mary has gotten increasingly involved in local art exhibitions as a means to help structure her art making—giving the practice a sense of purpose and direction.

Reflecting on her experiences of trying to maintain her art practice while teaching, Mary strongly encourages other art teachers to find a way to sustain their art practices, arguing that the benefits of finding time and space for art creation are worth the struggle.

I know for me personally that the act of making puts me in a better position to relate to what I'm asking my students to do; participating in things where I'm again a student keeps me mindful of that process, and most everybody went into the profession because of their love of art and making art. Most everyone has a studio background—certainly anybody that's connecting with something that they love is going to make him or her a better person in general—happier—and that's going to spill over everywhere. (Mary, 7-11-14, p. 6)

Mary feels that being an artist and being a teacher should not be mutually exclusive to each other. They are two identities that work together to benefit the person as a whole.

4.04.06 Implications of Mary's Case Study

After twenty years of teaching, Mary finally found a way to excel at teaching while maintaining her art practice. Her strategy for negotiating her artist identity while teaching has been twofold. First, she believes she had to reframe her art practice as a form of self-care. Mary felt that this meant getting past the guilt of wanting time alone to think and work through her art.

I think most of the pressure is put on me by myself, you know, not wanting to give up free time with family or friends to be able to make art or feeling a little guilty for squirreling away in the studio for a little bit instead of helping out with whatever is going on around the house that night. (Mary, 7-30-14, p. 17)

Accepting that it was permissible to take time away from friends and family to be alone freed Mary to schedule time to work on art regularly. Second, she had to find a way to structure her time so that she was not wondering about her studio without direction. Mary planned to get more involved in the local art community as a way to stay focused and motivated. "Having a

deadline for a show was something that forced me to prioritize that [time] so I learned pretty quickly that was a good motivator to make studio time” (Mary, 7-11-14, p. 4).

Mary recalls her involvement in a small group show in 2008 towards the end of her artistic dry spell. For this exhibition she committed to display fifteen pieces. With a concrete deadline and tangible goal, she selected fifteen digital photos, printed, framed, and hung them with other artists’ work. “That was great because that was a huge revitalization for me, it just re-energized what I loved about getting that feedback from people and seeing my work out there and not just existing on a hard drive somewhere” (Mary, 7-30-14, p. 17). The energy she felt from showing photographs encouraged her to get more involved in local art shows.

Shortly after this 2008 exhibition, Mary started to share her artwork with a group of other art teachers in the district who had also begun making artwork again. The art teachers would meet for informal critiques where they would talk about their work and get feedback. After a few years of sharing work with only other art teachers, the group decided to organize an art show for all of the school district’s art teachers. Mary quickly utilized some local contacts and found an appropriate space to host their exhibitions. Within that year, Mary and her colleagues successfully hung an art show consisting of recent artwork.

Mary and her colleagues have been exhibiting their artwork in the art teacher art shows for nearly four years. In those four years, Mary has noticed more art teachers making art again and getting excited about being artists.

[My colleagues] are putting themselves out there more, doing more workshops and making more art of their own. I definitely see the change since doing that show that people seem more proud of themselves and the work that they are doing. Before the show, a lot of us hadn’t exhibited since college so if you think

for many people that's a ten-fifteen year stretch and there's a lot of anxiety about putting up something new. It's a big risk for many people to create something new and it's nice to see that excitement and that confidence in others. (Mary, 7-11-14, p. 7)

According to Mary, the art teacher art shows have been successful because they have collectively reenergized a group of art teachers to engage in meaningful art practices. Aside from energizing the art teacher, Mary feels the art shows are important because they also show the local community that the district's art teachers are legitimate artists who are passionate about art making. "I think the idea with our shows is that we are good at doing what we teach and that being an art teacher isn't all Popsicle sticks and tempera paint" (Mary, 7-30-11, p. 18). Aside from showcasing the creative work of local art teachers, the art teacher art shows have personally helped Mary reconnect and sustain her art practice. Making art for the art teacher art show and other local art events keeps Mary connected to her artist identity, allowing her to feel more grounded while she continues the work she does for her high school students.

4.05 Conclusion

In this chapter, I presented four descriptive case studies of self-described artist-teachers who have been trying to nourish their artist identities while continuing to grow as public school art teachers. Each case presented varied narratives about how each participant first identified as an artist during his or her formative years and slowly grew into his or her professional role as an art teacher while attempting to sustain the connection to his or her artist self. The narratives address important biographical events, socio-economic factors, personal influences, and individual values that have shaped the life course each participant has taken. Each case, albeit respectfully different, shares a common identity narrative that chronicles the participants'

development from first identifying as artists, then as artists who teach or teaching artists, later as art teachers, and lastly, as artist-teachers. In the following chapter, this similar identity narrative will be analyzed using Lacanian psychoanalytic theory as a framework to understand how the participants' artistic desires and perceived desires of the teaching profession have manifested into different fantasies that largely shape how each participant identifies and influences how he or she wants to live both professionally and personally.

CHAPTER 5 – INTERPRETATION OF THE DATA

In Chapter 4, I presented four descriptive case studies of participants interviewed for this research study. In Chapter 5, I interpret the data collected from the interviews in an attempt to understand how participants employed artist-teacher fantasies to negotiate their identities as both artists and teachers in order to sustain each practice. These interpretations are supported by theoretical concepts drawn from Lacanian psychoanalytic theory (Atkinson, 2001; Bailly, 2012; Chiesa, 2007; Evans, 1996; Fink, 2007, 1997, 1995; Homer 2005; Lacan, 2006; Roseboro, 2008; Žižek, 2006, 1989) presented in Chapter 2. It is not the intention of these interpretations to diagnose participants with psychological ailments, judge and evaluate the strengths of their character, nor to speculate upon the choices they have made in their personal and professional lives. Instead, the intention is to use psychoanalytic theory to understand potential conflicts of desire that exist between participants' artist identities and teacher identities—conflicts subconsciously manifested through the discourse of different social structures that actively influence participants' personal and professional development.

Interpretation of data has been organized into four sections that chronologically trace participants' personal and professional growth from artist to artist-teacher. The organization of the sections is drawn directly from themes that emerged in participants' personal narratives that focused on significant moments in their growth as both artists and teachers. In the first section, *Subject as Artist*, I trace how participants identified as artists early in their lives. I analyze how different experiences and personal relationships may have influenced the construction of this identity. In the second section, *Subject as Artist who Teaches*, I trace how perceived social pressures to choose a practical art related profession changed participants' identities from artists

into teaching artists. I analyze how the normative values of the teaching profession—which I am conceptualizing as the *Professional Teaching Other*—may have further influenced participants’ professional identities. In the third section, *Subject as Artist-Teacher*, I trace how participants sought to integrate their artist identities into their teaching in order to maintain some semblance of their art practice. In this section, I discuss the artist-teacher fantasy, a concept that is instrumental in answering research questions in Chapter 6. In the last section, *Subject as Artist and Teacher*, I interpret how participants’ possible dissatisfaction with the artist-teacher identity has led to the creation of additional fantasies that supplement the artist-teacher fantasy which may structure how they desire both personally and professionally.

While the descriptive cases presented in Chapter 4 described participants’ personal and professional development, the personal narratives also alluded to topics concerning other issues pertaining to identity development and professional ethics. These tertiary issues were included in the descriptive cases to further contextualize participants’ experiences as artists and teachers in all their complexity. Nonetheless, because the scope of this research study is specifically exploring tensions related to the interaction of participants’ artist and teacher identities, I did not interpret potentially related, albeit, tangential issues that surfaced in the interviews.

5.01 Subject as Artist

In this section, I interpret participants’ interviews to understand how participants identified with being artists—exploring different relationships and experiences that may have influenced how they viewed themselves and how they wanted to be seen during their formative years. I propose that participants’ initial identifications with being artists remained as an identity that they felt was essential to who they are. In this regard, the idea of the artist has become a

quilting point, or *point de capiton*, a kind of central signifier with which all other signifiers connect (Bailly, 2012; Homer, 2005). I support my interpretation through Lacan's theorization of identity formation via imaginary identification and symbolic identification. I am also using Lacan's conceptualization of desire to theorize how participants' identification with being artists was something provided to them through interpersonal relationships and experiences they had growing up—from some *Other* source. First, I briefly review Lacan's theorization of identity where I discuss the role of the ideal-ego and the ego-ideal.

Reiterating from the literature review, the ideal-ego consists of external images the subject is drawn to. Through this imaginary identification, the subject constructs an ideal image for how he or she wants to be seen (Chiesa, 2007; Žižek, 1989). “The imaginary identification is the identification with the image in which we appear likable to ourselves, with the image representing ‘what we would like to be,’” (Žižek, 1989, p. 105). First occurring during the mirror stage, imaginary identification happens continuously during “different crucial moments in the subject's psychic life” (Chiesa, 2007, p. 16)—therefore the ideal-ego can be considered fluid.

The ego ideal is the other part of the subject's personal identity consisting of language—signifiers—which represents how the subject thinks the *Other* is viewing him or her. The ego ideal, constructed as language, is located in the Symbolic register and governed by the desire of the *Other*. Furthermore, because the ego ideal is constructed through language, symbolic identification dominates over imaginary identification. Chiesa (2007) writes, “[o]n one hand the ideal ego is logically prior to the ego-ideal, on the other hand it is inevitably reshaped by it,” (p. 23). Despite the primacy of symbolic identification, the ideal ego is still present in all secondary identifications (Evans, 1996). Imaginary identification and symbolic identification are both

operationalized through Lacan's notion of desire, which I will recapitulate before interpreting interviews.

The conceptualization of the *Other* is arguably one of Lacan's greatest contributions to psychoanalysis. Lacan (1998) writes, "Man's desire is for the *Other* to desire him" (p. 235). This is a concept central to his theories—that the subject's desire, what motivates the person, is largely determined by his or her need to be desired by the *Other*, an abstract social authority. While Lacan maintains the *Other* as an ambiguous authoritative structure, Atkinson (2002), Chiesa (2007), Fink (1997), Jagodzinski (2002, 2004), Žižek (1989, 2002) and other Lacanian scholars suggest that the *Other* manifests itself in everyday life as any kind of normalizing social entity—social figures or institutions that command the subject's desire. The *Other* can be teachers, parents, principals, supervisors, or even respectable friends by whom the subject wants to be liked. The subject's relationships with different *Others* is important because it influences how and what he or she desires. For my participants, both the attraction to an image of what they understood as an artist and the desires of the *Others* they encountered while acquiring these images seemingly shaped who they thought they were or would like to be.

All of the participants in this research study identified with being artists early in their lives. It was an identity they seemed captivated by; one that likely influenced their ideal-ego and played an active role in how they wanted to be seen. Participants saw people they admired, such as parents, teachers, and friends expressing themselves through drawing and painting, or crafting objects with their hands. Through these observations they became enchanted with those activities and soon after adopted them as something that wished to pursue.

5.01.01 George as Artist

It was likely that George's imaginary identification with being an artist developed from his childhood years drawing with Paul, his father and a freelance graphic artist, who had his own studio in the basement of the house.

I would come with my little sketchbook and say '*could I work with you?*' and he had a table over there and I have a little table over there by my stuff where the kids color.

(George, 6-12-14, p. 4, emphasis added)

During these formative years, George learned to draw from his father, who became both his art teacher and role model who he admired.

While the image of Paul creating art in the basement became the image of how George wanted to be seen, it was the advice and conversations that Paul provided that helped to structure how he identified through language—and presumably how George identified with being an artist. In this regard, Paul assumes the position of an *Other*—whose desire to be an artist in turn became George's desire. Interpreting the excerpt above, George asked Paul if he could work with him, which could be elucidated as George asking the *Other* for permission to do what he is doing—to pursue what he is pursuing, and thus, desire what he is desiring. In short, Paul, in his position as both a parental *Other* and an artist *Other*, likely shaped how George saw himself and how he wanted to be seen during his childhood and into adulthood.

5.01.02 Mary as Artist

Other participants did not necessarily have the same connections with a parental *Other* / artist *Other* like George had with his father. However, Mary, Roger, and Ann still had relationships with people who maintained some semblance of a creative practice who probably

influenced how they saw themselves and how they wanted to be seen. Mary explained that her parents did not consider themselves artists, instead, she describes them as creative and inventive.

My parents wouldn't identify as artistic though my dad is very creative, very good with his hands, like he can build anything with his hands. Like the last five homes that my parents lived in, he refurbished cars and so he's definitely creative but this outlet is much more physical. (Mary, 2-28-15, p. 20)

Despite the fact that Mary's parents were not artists, their various creative practices likely encouraged her to draw as a child. Mary recalls how she spent much of her childhood drawing different cartoon characters, something she felt she became very good at doing. Even though her parents did not draw or create art, they still recognized the skill and craft that she displayed.

[My parents] were really encouraging. I think they recognized there was something there.

They thought [my drawings] were cute. (Mary, 2-18-15, p. 19)

With her parents' support, Mary continued to draw and even began getting recognition at school for being an artist.

Even going back to like fourth grade I was voted the best artist in the class. That was my role in school; I was the artistic one. (Mary, 7-30-14, p. 11)

Being voted as best artist by her peers gave Mary a role and a set of values that helped her determine who she was and what she should pursue. The accolade gave her a mark of distinction that separated her from others, making her special, but also providing her with a social role she may have felt she had to fulfill in order to continue her role as best artist. In this sense, Mary's parents may have provided her with the image of a creative practitioner and even some semblance of the desire to draw, but it was her classmates and teachers in her school

environment that seemingly provided her with the desire to continue to make art and as a result, be seen as an artist.

5.01.03 Roger as *Artist*

Unlike Mary, Roger did not know that he wanted to be an artist until he was in junior high school. Much of this, presumably, had to do with the fact that Roger did not have much exposure to art in school because the school district he attended did not provide art until the sixth grade. Roger's first memorable encounters with art instruction occurred when he was in middle school. His mother signed him up for arts and crafts classes with retired women who identified as local artists in the neighborhood to provide him a constructive outlet.

My mom always put me in art classes outside of school. It was always wherever she could find them. Like my youngest teacher was like forty and it was usually a group of ladies sitting around a table painting ceramics, I wasn't like, "I want to go do this," but I did want to go paint. (Roger, 9-14-14, p. 15)

This excerpt suggests how the art classes he took exposed him to creative practices he found both interesting and rewarding. His recollection also insinuates that while he had respect for the art teachers who taught him to paint, Roger did not want to emulate them or the work they did—at least not in the same way that George wanted to emulate his father.

Instead of painting milk cans and saw blades, Roger took the skills he learned and developed them elsewhere. While in high school, Roger got involved in school government where he was inadvertently introduced to designing large theatrical sets for dances and school plays.

I would say my junior year I thought I was going to go into something related to the arts because at the time I was stage manager of set and set design for our plays starting mid-sophomore year. So then by my junior year I got really into it. So I thought I would go down that road. (Roger, 9-14-14, p. 15)

Roger received a significant amount of positive recognition for the set design work he did at school. He soon developed a reputation for being a good artist, something that distinguished himself from his peers and, in turn, made him feel important and successful. Proud of his accomplishments designing and painting sets for high school plays, Roger sought more experiences and opportunities to create set designs outside the school district.

It was during this time when the school librarian connected Roger with Mark, a local set designer at a nearby college who was able to offer him a job as assistant. While working with Mark, he learned about a lot about what it took to become a set designer. Mark was an artist with who had a love of the theater, who made a living doing something he was passionate about. Working alongside Mark, Roger expectedly saw who an image of who he would like to become. Similar to George and his relationship with his father, Roger likely formed a similar bond with Mark—who assumed a role model position as artist *Other*. The experience of working with Mark provided Roger with a specific idea of how he wanted to be seen and who he wanted to become.

5.01.04 Ann as *Artist*

The origin of Ann's artist identity is different from the others in that she did not identify as being an artist until she was a senior in high school. Prior to her senior year, Ann's life was consumed by playing volleyball for her school's team, and thus mostly identified as an athlete. It was not until Ann took art classes her senior year that she shifted her desire to a different *Other*,

Mrs. Green. For Ann, Mrs. Green might have been the parental *Other* she had wished she always had. Mrs. Green was nurturing, kind, and caring—attributes Ann preferred above all others.

My teacher was phenomenal. And so I think my home life wasn't always the best and so going there she was just like *nurturing* and *loving* and I would go there after school with her and coming in there during study halls. *Our relationship was almost more intriguing than the art.* But then she honed my skill and really challenged me. So my first semester I took one art class then the second semester I took four [classes] and then I just got completely into it. (Ann, 9-6-14, p. 3, emphasis added)

In this excerpt, Ann suggests that Mrs. Green fulfilled a personal lack by providing a level of care she felt her parents were not able to afford her at that time. Through these gestures of love and affection, Mrs. Green assumes the position of Ann's parental *Other*. Ann even emphasizes her relationship with Mrs. Green over her introduction to art making, suggesting that learning about art was almost a byproduct of those significant interactions. Enamored by the love and care Mrs. Green provided, Ann took on Mrs. Green's desire as if it were her own. If Mrs. Green's desire was to be an artist and a teacher, then that also became Ann's desire.

After desiring the desires of the art teacher she loved, Ann began to flourish in art and experience some successes she had not experienced outside the art room.

It felt natural, and it felt like I was finally good at school. I had just never excelled. It just kind of like happened, like my brain just sort of thought that way. Yeah, and it felt more mine. (Ann, 9-10-14, p. 14)

In this excerpt, Ann speaks about how making art was something that felt natural to her—as if it was some hidden skill set that had been inside her all this time. She describes her affinity for art like it was an ability waiting patiently for the situation to show itself in a display of raw talent.

She also distinguishes her engagement with art from her involvement with volleyball, claiming that volleyball was something that she was trained to do, a practice that was not her own.

Conversely, Ann believed that art was hers. Regardless of whether Ann's success in art was pure talent unleashed or an unconscious manifestation of Mrs. Green's desire, she claimed the artist identity as something that was profoundly hers, acquiring both the image and the desire pertaining to her understanding of the artist.

5.01.05 Subject as *Artist* Conclusion

In this section I interpreted different quotes and excerpts from participants' interviews that briefly alluded to how they constructed their identities as artists. Their artist identities were formed through different interactions and experiences with influential *Others*. For George, it was his father Paul, whose position as the paternal *Other* and his desire as artist-graphic designer in turn became George's desire. For Ann it was her high school art teacher, Mrs. Green, whose gestures of maternal love satisfied a lack she experienced at home. For Roger, it was Mark, the set designer at Mountain View College. For Mary it was a combination of her parents, classmates, and teachers who saw her as the *artistic one*. In different capacities, the artist identity was seemingly given to participants from *Others* whom they loved and admired. This identity is then internalized as something that they love. Thus, artist identity becomes a loved object because it is "that object which causes the ideal-ego to be projected in a particular way. The loved object is introjected by identification: it is thus connected to the ego-ideal, which modifies the ego" (Chiesa, 2007, p. 23). Their initial identification with wanting to be seen as artists by *Others* is significant because this identity appears to be a relatively central and seemingly static component of each of their identities. Evans (1996) explains, "because of the imaginary fixity,

the ideal-ego is resistant to all subjective growth and change, and to the dialectical movement of desire” (p. 51). While the initial identification with being an artist remains central to their identities, further exposure and encounters with various components of being an artist—through literature, movies, television, and also through personal experiences with other artists, and recognition from peers—strengthen that initial identification (Chiesa, 2007). Understanding the artist identity as a loved object that remains central to initial imaginary identification may help to explain why the attachment to the idea of artist persists throughout participants’ professional development later as art teachers.

5.02 Subject as *Artist who Teaches*

In this section, I interpret participants’ personal narratives pertaining to their decision to pursue careers in art education, exploring how their identities transformed from artists into art teachers. My intention is to explore this period of participants’ development to understand how the perceived desires of parental *Others*, higher educational *Others*, and professional teaching *Others* may have transformed participants’ desires.

The interviews suggest that participants pursued career options more compatible with their lower middle class status and conformed to the *Law*. Lacan conceptualized the *Law* as a set of principles that structure all social relations in the symbolic register (Evan, 1996; Fink, 1997). Evans (1996) writes, “The law is the set of universal principles which make social existence possible, the structures that govern all forms of social exchange, whether gift-giving, kinship relations or the formation of pacts” (p. 98). Because the Law structures social relations, its principles can be understood as a form of morality that influences how participants made ethical

decisions such as what career they should pursue—given the participants’ socio-cultural-economic background as lower middle class.

Adhering to the Law, participants adopted a symbolic form of identification that spoke to the principles by which they are governed (Chiesa, 2007). In this view, the idea of the art teacher begins to structure the participants’ ego ideal. The ego ideal is the signifier functioning as an ideal, “an internalized plan of the law, the guide governing the subject’s position in the symbolic order” (Evans, 1996, p. 52). However, participants with an apparent fixation with being artists, via imaginary identification, seem to have resisted adopting the art teacher identity entirely, possibly being in compliant with the Law. These are points of tension between participants’ specific ideal-ego’s imaginary identification with artist and their ego ideal’s symbolic identification with art teacher that suggest disunity within participants’ identities.

It is through these points of disharmony where I theorize participants would later construct a fantasy—an artist-teacher fantasy—where they attempt to protect themselves from the reality of not being socially-recognized artists. Through the employment of fantasy, they also seek to reconcile disunity between the ideal-ego and ego ideal. While I develop this idea further in the next section, I mention it here because the interviews suggest that these points of tension formed during the period when participants chose to become art teachers. These moments are significant because during this period, starting with student teaching, is where participants are first being identified by others, not as artists or even as art students, but as art teachers—a title that potentially may have threatened their connection to their the artist identity.

Before interpreting narratives, I want to underscore the importance of the role that participants’ parents seemingly had on their decision to become art teachers. The actual or perceived desires of participants’ parents greatly informed what and how participants desired.

Our parents' desire becomes the mainspring of our own: We want to know what they want in order to best satisfy or thwart them in their purposes, discover where we fit into their schemes and plans, and find a niche for ourselves in their desire. We want to be desired by them. (Fink, 1997, p. 54)

In the previous section, I suggested that the parental *Others'* desire influenced some of the participants' identities as artists when they were children. In this section, I suggest how that desire seems to have changed as participants entered adulthood and prepared to enter the world where they confronted some of the socio-economic realities of trying to be an artist in the United States. An overarching theme present in all of the participants' narratives is the perceived difficulty of being able to make a living as a professional artist—a common fear that has stymied many from attempting to pursue art as a career (Bayles & Orland, 2001; Carey, 2011; Michels, 2009; Strauss & Martinez, 2005). In spite of the hardships of living as professional artists, participants made concerted efforts to sustain the integrity of their imaginary identification as artists.

One significant way participants sustained the integrity of their artist identity was by how they self-identified. Participants suggested that during their early years as art teachers they self-identified as *artists who teach*—an identity synonymous with the *teaching artist* identity described in Chapter 1. The *artist who teaches* or *teaching artist* identity refers to professional artists who teach in community art programs or temporary visiting artists for K-12 school programming. The identity serves to help distinguish *artists who teach* from K-12 art teachers (Remer, 2003). While participants had some pedagogical training and by definition could not be considered *artists who teach*, this self-identification suggests a desire to emphasize their fine art training and distance themselves from their roles as teachers.

5.02.01 Mary as *Artist who Teaches*

Economics seemed to have played a major role in Mary pursuing a career as an art teacher over that of a professional artist. As early as her junior year in high school, Mary was aware of how expensive art school was and how pursuing that path would financially burden her parents.

I wasn't confident enough to move very far away and I also wasn't confident enough that I would be able to make a living as an artist. So I didn't pursue any fancy art schools or any places that were far away. I knew that there was always—and I don't know if [it] was a spoken thing—or just an *understanding* that there was an *expectation* that I needed to go to college to have a career. And I don't think I really understood what career opportunities or possibilities were available from being an artist. (Mary, 2-28-15, p. 21, emphasis added)

In this excerpt, Mary addresses how she was confronted with an expectation to go to college with the goal of having a practical career. Through these—questionably spoken or unspoken—expectations, she is confronted through the desire of the parental *Other* to be able to financially sustain herself independently after college. Much of this desire may have originated from her parents' economic position. Mary was aware of the financial constraints on her parents. She knew she came from a modest lower middle class background. As Mary's descriptive case study showed, she grew up cared for but she also understood the limitations of her parents' ability to provide. Pursuing a fine art degree at a prestigious art school was way above her parents' means.

In addition to being cognizant of her parents' financial limitations, Mary confesses that she did not feel very confident in her own abilities to earn a livelihood in the often hyper-competitive art world.

I knew that [the art world] was very competitive and I wasn't that confident in my skills to say 'yeah, I can go out and conquer the world.' (Mary, 2-28-15, p. 21)

It is unclear where Mary's lack of confidence originated. It could be an extension of the parental *Other's* discourse—that being a successful artist, regardless of talent or skill level is always financially problematic. It could have also manifested itself from the many popular myths perpetuated by the mystique of the professional art world (Bain, 2005; Michels, 2009). Perhaps Mary's lack of confidence is a reaction to what Michels (2009) describes as the *myth of scarcity*.

Unfortunately, many artists have adopted the philosophy that “there isn't enough to go around so I've got to get mine!” The ‘shrinking’ mode of thinking is also reinforced by other members of the art world. The foolish platitudes that there are too many artists or there are too many artists for the number of commercial galleries throw artists into a panic or chronic state of anxiety; some artists develop sharp elbows. (p. 19)

Regardless, Mary's desire to be an artist was compromised by a combination of pressures possibly originating from the desires of the parental *Other* to choose a practical career path. Likewise, her desire could have originated from what can be conceptualized as the professional art world *Other* who suggested that being a successful artist required having a strong competitive spirit—one Mary knew she did not possess.

After deciding to become an art teacher, Mary still held on to her identity as an artist—it was her way of staying grounded in who she thought she was and how she wanted to be seen by her peers—and by the *Other*.

I think, that I felt like a little bit of a sell out in college going into art [education]. It wasn't as revered as some of the studio majors in terms of like the quality of the candidates that were in the program, in terms of the work being produced. I think that might have been my justification. *I was like, "I'm still going to do this, I'm still going to be this person, but I'm going to fit it in in a different way. I'm going to be economical, smart with my time."* (Mary, 7-30-14, p. 11-12, emphasis added)

In this excerpt, Mary hints at a semblance of shame that she felt for 'selling out' and going into art education. This could be interpreted as a form of frustration directed at the desire of the *Other*, which she assumed as her own. In the next section, I suggest that this frustration and reluctance to accept the desire of the parental *Other* and professional teaching *Other* is what prompts Mary, and other participants, to employ an artist-teacher fantasy. What is important to take note of in this section is where the beginnings of this fantasy seemingly take form. Frustrated at herself for 'selling out' and fearful of the possible reality she will abandon her art practice, Mary begins to imagine a way to protect her artist identity and still comply with the desire of the *Other*. Thus, the artist-teacher fantasy is being employed to shield Mary from the reality of not being a practicing artist, providing her a way to imagine being both an artist and a teacher.

In the beginning of her professional career, Mary identified as an *artist who teaches*. Through this identification, she was able to maintain her connection to being an artist—thus preserving some similitude of imaginary identification with the artist. In spite of this, Mary explains how it did not take long for her identity as an *artist who teaches* to be further compromised by the demands and responsibilities of the teaching profession.

I tend to put myself really into what I'm doing, *I want to feel really good about the things I put my name on. It was also validation—it was very rewarding—to put in a lot of work and get good results from it.* I was building a program when I started, I was the only teacher, enrollment started increasing, more and more kids were coming into art, we were adding more classes, more and more kids were really dedicated, working with some kids with some really tremendous talent that went on to study art in college. And then, you know, it was just, my first year instead of being finished at three thirty every day, I was working until ten every night and grading papers after that and on the weekends. And like time didn't exist the way I thought it would. (Mary, 7-30-14, p. 13, emphasis added)

In this excerpt, Mary describes how her identity transformed from an *artist who teaches* to an *art teacher*. Through this description, she addresses some of the demands of the teaching profession. She addresses the long hours she spent working late at the school, toiling feverishly to expand the art program to be able to properly serve increasing enrollments of students at her school. What she describes in this vignette can be interpreted as an expression of the desire of the professional teaching *Other*—the normalizing values embedded in the culture of teaching that maintain professional standards (Banner & Cannon, 1997; Day, 2004; Higgins, 2011; Sockett, 1993)

In addition to describing the desire of the professional teaching *Other*, Mary alludes to her captivation by its desire. She speaks about wanting to feel good about the work she does as an art teacher. She speaks about the sense of validation she felt from working hard and getting positive results—validation from the professional teaching *Other* she wishes to be accepted by. While this validation was satisfying, it also pulled her deeper into her teaching and further away

from her artist identity and her art practice—which inevitably resulted in Mary employing an artist-teacher fantasy to attempt protect her artist identity and reconcile the two identities.

5.02.02 George as *Artist who Teaches*

Like Mary, George was under no illusion of how difficult it was to be a professional artist. He knew early in life that if he was to continue his art practice, that he would have to negotiate his desire to make art while having a practical career. These were negotiations he saw played out mostly everyday growing up with his artist-graphic designer father. As a parental *Other*, Paul instilled in him a philosophy towards work and leisure that would arguably help set him up for his future as an artist and a teacher.

Unlike Mary, George had considered becoming a teacher while in high school. Initially he wanted to be an English teacher so that he could write on the side.

I had thought about becoming an English teacher and I think that's because I wanted to write and I'm practical and I thought that was the only way to do it. (George, 7-17-14, p. 13)

It seems that even before George studied art at Central University, he was aware he would have to negotiate a hybrid identity—*writer-teacher*—in order to maintain a creative practice and earn a stable income. These values were presumably instilled in him from his father. Similar to Mary, George came from a middle class family—a family with practical means and realistic expectations. George's parents never discouraged him from creative pursuits like art, music, or creative writing, but they influenced his practical nature to where he understood that he would have to have a stable professional career. Initially it seems that George saw being a teacher as a plausible way to be a writer without starving.

I kind of forgot about being a teacher after [my] junior year and went into art school and was *trying to get into graphic design to live my dad's life all over again*. (George, 7-17-14, p. 13, emphasis added)

This further alludes to the strong bond George had with Paul's desire—where he willingly accepted the possibility of going through life as his father did. This is significant because it describes how Paul directly influenced how George saw himself.

However, George's plan to pursue the same career path as Paul was derailed when Central University did not accept him into the graphic design program, forcing him to choose a different path. Still wanting to be an artist, but also have a stable career, George took the advice of one of his professors who suggested he double major in art education and painting. It was advice that spoke to his desires to be both pragmatic and artistic. Once enrolled as a dual major, George aligned himself more with the other painting majors than his art education cohort. He wanted to distinguish himself apart from the art education students—he sought to make sure others (and the *Other*) saw him as an artist first and a teacher second.

There were those of us who were painting majors who were doubling [in art education] and those of us who weren't. And there was definitely [animosity]. I think the painting majors were snobs. We thought "people that aren't painting double majors just can't draw" [laughs]. And that's what they're doing, 'cause they like to make a mess and play with paint but they're not good enough to cut it as *real* artists. We had that attitude of 'those who can't do, teach.' So, we're going to be *different*. (George, 7-17-14, p. 18, emphasis added)

This excerpt is particularly telling of how George perceived art education majors. It appears he viewed them all as failed artists—as people who were not good enough to make it as artists and

thus, subject to Shaw's '*those who cannot do, teach*' platitude. More importantly, as a double major, George was seemingly trying to convince himself that he was different from those students and that he was not a failed artist. To set himself apart, he wanted to be different than the others—he was going to be an artist first *and* also a teacher.

Akin to Mary, it appears that George was also dissatisfied with the desires of the professional teaching *Other*. It is through this dissatisfaction where I theorize that the artist-teacher fantasy begins to form. It starts with a transgression—a desire to desire differently than others—and progresses towards the intended goal of satiating the professional teaching *Other's* lack through attempting to integrate the two identities that seem in competition for the dominant form of self-identification. For George and other participants, this approach was desiring the professional teaching *Other's* desire, not as a teacher, but as an *artist who teaches*.

Despite George's different approach to desire the professional teaching *Other's* desire, his pragmatic nature forced him to think critically about double majoring. Double majoring likely afforded him the permission to view himself as an artist, something that he likely found satisfying. However, in doing so, it—literally—came with a price. After realizing that he would accrue significant debt by double majoring, he dropped the painting major and focused singularly on art education. Even so, George maintained his artistic desires.

'Well, I'm still just being pragmatic, I'm going to do the education thing but I really *want* to be an artist'. And then I didn't realize I really *wanted* to teach until student teaching—halfway through student teaching. I mean, I always liked the experiences, but I [thought] 'I'll do this and then I'm going to do something else after that'. You know, 'I'll just get this degree and who knows what's going to happen, I'll see what else happens after that'. (George, 7-17-14, p. 14, emphasis added)

In this excerpt, George is clear about his desires. He *wants* to be an artist; he desires to be an artist. He also *wants* to teach, but he suggests that this desire is still developing. He suggests that he was not aware of a sincere desire to teach until halfway through student teaching. However, in spite of his growing desire to teach, he still had an exit strategy for a teaching career that had yet to come into fruition. George appears to be addressing tensions between teaching and being an artist—tensions he attempts to reconcile by committing to teaching and giving into the professional teaching *Other's* desire, with the short-term goal of exiting the teaching profession to pursue his true calling.

George further iterates his desire to leave teaching even when he was hired as an elementary school art teacher.

And then even as I got my job, I thought, 'I'll probably do this for like five years and then, you know, maybe do something else. My wife is getting a food science master's in dietetics—she had gotten her food science degree in undergrad—and I thought, 'so she'll get this big science degree and we'll, you know, be living in money and I can do this art thing and she can make the money''. (George, 7-17-14, p. 14)

Here, George describes a fantasy scenario where he expresses his hopes that his wife will get a lucrative position where they can live comfortably, and thus, alleviate him from having to contribute monetarily through his teaching profession. While many different interpretations can be drawn from George's daydream of being the stay at home artist, I suggest that it speaks greatly to his resistance in identifying as an art teacher. In his discourse he seems to think through a logic that suggests he cannot be an artist to the capacity that he desires if he is an art teacher. He suggests an inability to understand how the two desires can work together. In Lacanian terms, his imaginary identification with being an artist—how he wants to be seen by

the others / *Other*, is still resistant to his symbolic identification with being an art teacher—how he thinks others / the *Other* sees him. Through this perceived tension, it becomes apparent that the fixity of the ideal-ego, and its unwavering idea of how the subject wants to be seen, is inhibiting a sense of harmony with the ego-ideal (Chiesa, 2007; Evans, 1996). Like other participants in this study, George imagines a reality that supports an artist-teacher fantasy in an attempt to be an artist while submitting to the professional teaching *Other's* desires.

5.02.03 Roger as *Artist who Teaches*

Roger felt there was always the possibility he would become a teacher. As son of a school custodian and the brother of a middle school English teacher, it was a viable career option he felt was available to him. It seemed like an acceptable occupation, one that was likely encouraged through the parental *Other's* desires, desires that were compliant with Roger's socio-economic upbringing.

So I was always around a bunch of teachers. So I always knew that was a possibility.

(Roger, 9-14-14, p. 15)

During interviews, Roger did not talk about when he decided to become an art teacher. Yet, he does recount the moment when he was discouraged from pursuing a career as an artist. Although this happened when he was still in high school, Roger describes vividly how he approached his mother while she was gardening and confessed his wish to be an artist.

I remember—this is sad—I remember because I told my mom [I wanted to be an artist].

She was pulling weeds out and I was little, and I had told her that I had wanted to do art

when I was older and she said, "*You don't want to do that, you want to be an architect so that you have money.*" (Roger, 9-14-14, p. 20, emphasis added)

It is unclear whether this memory is specifically a defining moment when Roger's dreams of being an artist were crushed by the parental *Other* or if there were other instances where he felt dissuaded to pursue art. What is important about this memory is that it seems to present the desire of Roger's parental *Other*: financial security.

While Roger did not become an architect, Roger complied with some fragment of the parental *Other's* desire and pursued another financially stable art-related profession: art education. Despite this concession, Roger had not given up on being an artist. During his studies at the Metropolitan Academy of Art, Roger developed a personal body of artwork where he explored his identity as a homosexual male. While the creating of this artwork was both satisfying and liberating, Roger seemed to fear that being open about his sexuality and exploring his homosexual identity through his artwork would prevent him from being hired as an art teacher. Various friends and family members who expressed anxiety towards Roger's future likely contributed much of this fear. Roger specifically talks about his father and his concerns for his future:

I think [my father] was nervous with the art making and not having money to be able to support myself. I think he was worried about me finding a teaching position. My dad thought, "*How is a gay art teacher ever going to find a job?*" *I don't know if he ever thought that*, but a lot of other people thought that and I would hear that later. (Roger, 9-14-14, p. 20, emphasis added)

In this excerpt, Roger described his father's fears about his future—fears that Roger presumably internalized and accepted as his own. His internalization of the parental *Other's* fears seems

evident in how he puts words in his father's mouth—words that he later attributes to other people.

Roger's recollection of these anxieties about his professional interests formed a kind of wanton discourse, one that suggested to him that being homosexual and wanting to teach was wrong—that his desires to be a teacher were inherently transgressive against the norms of the professional teaching *Other*. Not everyone Roger encountered was entirely discouraging. Professors at the Metropolitan Academy of Art supported Roger's inclination to teach and were confident that he would be able to find a teaching position. Despite their encouragement, they also recommended that Roger limit his job search to more tolerant communities.

Aside from finding a progressive community to teach in, another concern Roger had was how to sustain his art practice. Since his artwork was so public, he feared it might become a liability to his job search. Conversely, he also believed that not being open about his work as an artist would be psychologically distressing.

And so then I applied to everywhere, but I was really concerned where I applied partly because I knew all my artwork was online—some of it is down now—*but I wanted to be public with artwork*. I thought that if I wasn't public with my artwork then I was hiding a part of me and sometimes when you hide a part of you it's a bigger explosion when people don't know. (Roger, 8-27-14, p. 7, emphasis added)

In this excerpt, Roger speaks about his desires to be public about his work—about how he wants to be seen by others as an artist, even if it is detrimental to his future career as an art teacher. I believe this speaks to tensions between the ideal-ego's desire to project the artist identity and the ego ideal's adherence to the professional teaching *Other's* desires.

Another important point Roger makes is in regard to his fears about what might happen if he hides his artist identity. He alludes to a *bigger explosion*. It is unclear what Roger specifically means by this. There is reason to believe he is using hyperbole and metaphor to express how hiding his artist identity is not sustainable—suggesting that if it is hidden away for too long, it will eventually force its way into the public uncontrollably and like an explosion, be socially disastrous. The hyperbolic language and metaphor is indicative of how serious Roger feels about having to repress his true sense of self.

Despite the fears of metaphorically exploding, Roger hid both his artwork and artist identity once he was hired as an art teacher. It was a decision he presumably made to protect himself as a new teacher. This decision speaks to the fears of having his art practice known by his colleagues. These anxieties suggest his lack of faith that others / *Others* would not understand and accept his artwork or lifestyle. He seems to realize that the professional teaching *Other* does not see him the way he wants to be seen. He also appears to fear that it never will. Because of this possible rejection by the professional teaching *Other*, Roger believes that his only way to be a teacher is to repress his artist identity. Through this act, he presumably conforms to the normative professional values of the teaching profession—giving away his desire to the professional teaching *Other*. As a result of this conclusion, Roger makes an honest effort to identify as an art teacher and to desire the desires of the professional teaching *Other*.

While Roger works to grow through his identity as an art teacher, he remains critical of what it means to be a teacher. He is also disapproving of how people entering the teaching profession quickly give in to the desires of the professional teaching *Other*.

You are supposed to have these conflicts then decide what you want to do with [them] instead of constantly *redirecting* yourself to fit something else. But then you look at

teaching and see a lot of people *redirecting* themselves to get right back there because that's where [they] *think* they *belong*. (Roger, 9-14-14, p. 24, emphasis added)

Roger suggests that being a teacher is similar to disclosing his homosexuality again where he feels he has to hide part of who he really is in order to be accepted by the professional teaching *Other*. By hiding a part of his true self, Roger is playing a role he thinks the professional teaching *Other* wants him to play. It is a deception that he feels obligated to maintain in order to satisfy part of what he desires.

In spite of his frustrations with the professional teaching *Other*, Roger feels that conflicts of identity are necessary and can even prove productive.

I think that identity has a ton to do with conflict. So you have to have a conflict to realize this about your identity and you have to have a conflict to realize you can morph. (Roger, 9-14-14, p. 33)

Roger implies that these points of friction between opposing identities can become an impetus for change and growth—a means to do things differently. It seems that these conflicts of desire make the subject more aware of his or her lack—a lack of harmony or unity between how the subject thinks he is being seen and how he wants to be seen. It is through this awareness of lack where participants (re)structure how they want to desire, thus, forming fantasies with the intention of structuring that approach.

5.02.04 Ann as *Artist who Teaches*

Ann's narrative about her transition from artist to *teaching artist* is seemingly more organic than the stories shared by Mary, George, and Roger. Ann appeared to be far less resistant to the idea of being an art teacher than the others. Much of this likely has to do with Ann's close

relationship with Mrs. Green—her surrogate parental *Other*—who was a strong role model for Ann. Despite the apparent ease with which Ann accepted Mrs. Green’s desire and the subsequent desire of the professional teaching *Other*, Ann still wrestles with the desire to make art and be an artist.

When Ann graduated from high school, she was trapped between the desires of two parental *Others*: her mother who wanted her to pursue a business career that was financially lucrative and Mrs. Green who encouraged her to follow her growing passion in art. Ann describes what her mother wanted of her:

My mom works in the corporate world, so money was certainly an issue for her obviously. *She would love for me to work for the same company, do the same thing she does, and make a lot of money.* (Ann, 9-6-14, p. 3, emphasis added)

Initially, Ann followed her mother’s desires and studied business at a local college. However, after a semester, Ann left the program because she was not interested in the competitive nature of the business world. She also felt seemingly removed from her artist identity because she was no longer engaged in any studio practices.

I dropped out [of business school] and started working retail and I started thinking ‘What am I *missing*? What do I *need* to do?’ Art was the first thing that came to mind. I thought, ‘I want to go *back* to that’. (Ann, 9-6-14, pg. 3-4, emphasis added)

Ann’s decision to leave business school and ‘*go back*’ to art suggests that her desire to revert back to being an artist was stronger than her desire to pursue a future engaging in corporate work. In Lacanian terms, this can be interpreted as Ann addressing lack—lack of the *objet a*—which drives her to desire. Business school and her mother’s desire—her parental *Other*’s desire—could not satiate that lack. However, she seemed to think that *going back* to study art

could help her achieve what she thought she desired the most. In this regard, she believed her artist identity was the best strategy for attaining the *objet a*.

Another interpretation of this decision is that in choosing art over business, Ann is exercising a sense of agency to choose an *Other's* desire that puts her closer to the *objet a*. In this view, Ann is breaking her relationship with her parental *Other* and forming a new relationship that is more relevant to what she thinks she wants. In this restructuring of her desire, she rejects her parental *Other's* desire and forges an allegiance with Mrs. Green and her desire. Ann's relationship with Mrs. Green as a professional mentor and surrogate mother seems to have elevated her status to that of the *subject-supposed-to-know*—a term Lacan uses to describe someone who the subject believes has the answers and knowledge for what he or she seeks (Evans, 1997; Hetrick, 2014). Through this relationship, a bond of transference forms between the subject and the subject-supposed-to-know, along with the appearance of love—not a love directed at the subject-supposed-to-know per se but a love for the knowledge he or she possesses (Evans, 1997). In this regard, Ann sees Mrs. Green as someone who knows what she should do and who she should be. However, just after a year of studying studio art as a major, Ann switched to art education.

Ann's decision to pursue art education over studio art seems to have been influenced by her relationships with two different *Others*: her surrogate parental *Other*, Mrs. Green, and the professional art world *Other*. As suggested earlier, her decision to become an art teacher aligns closely with the desires of Mrs. Green. Ann admitted:

I think she influenced me. I *wanted* her job pretty much. When I thought about what I *wanted* to be doing for the rest of my life I could see myself there. (Ann, 9-6-14, p. 6, emphasis added)

This excerpt suggests Ann had an intense level of admiration for Mrs. Green and her desires. Through this close relationship, Ann starts to imagine her own professional reality where she too can be a caring art teacher—a *subject-supposed-to-know*.

Ann's relationship with what she perceives are the desires of the professional art world *Other* is tenuous at best. As alluded to in her descriptive case, Ann was very explicit about what she felt it meant to be an artist—equating being an artist with having a studio space, producing physical art objects, and showing artwork in galleries. Ann felt that she had to meet these criteria in order to consider herself an artist. Like George, Mary, and Roger, Ann seemed to believe that these criteria were the desires of the professional art world *Other*. However, while Ann produced artwork, she did not feel that her artwork was good enough to be shown in galleries and therefore, she did not entirely identify as an artist even though she wished to be seen as one.

I think I was concerned about my skill level, because I didn't have a lot of experience and I think I was nervous. I didn't think I was going to be good enough. Then I switched to art education and *kept doing it*. (Ann, 9-6-14, p. 6, emphasis added)

Nevertheless, even as a backup plan, Ann says 'I switched to art education and kept doing it'—with the '*it*' implying art making. This still seems to suggest an intention to keep making art even as an art teacher. She also insinuates that making art as an art education major is different from being an artist. Like Mary, being an art teacher was Ann's back up plan, an alternative to committing to the risky lifestyle of an artist. Ann further describes why she does not see herself as an artist:

I don't practice art that much and I've never really displayed work in a gallery. I feel like there are all these things that I should have been doing if I was an artist as my profession. *I'm an artist as a hobby, or like a... I don't know...* (Ann, 9-10-14, p. 14, emphasis added)

In this excerpt, Ann appears to be verbalizing her rationalization for why she is not an artist. Nevertheless, she also tries to resist the idea of entirely giving up her identity as an artist by trying to reconfigure the criteria for being an artist. Through this reconfiguration, she states that she is ‘*an artist as a hobby*’—alluding to art being a hobby of hers or perhaps suggesting that she is more of a hobbyist than an artist. She seems reluctant to identify as a hobbyist. This could be interpreted as Ann refusing to give in to the possibility that she might not be an artist. This interpretation suggests that being an artist remains affixed to her imaginary identification; it is too important to who she thinks she is and how she wants to be seen to entirely abandon.

Through the ideal-ego’s fixation with the artist, Ann appears to resist the desires of the *Other*. However, this resistance—unlike George, Mary, and Roger—is not directed towards the professional teaching *Other*, but rather to the professional art world *Other*. Ann’s resistance is significant because it points to the need for a different way to desire, and the formation of a fantasy to support that desire. Like George, Mary, and Roger, this transgression—this desire to desire differently—is where Ann’s artist-teacher fantasy emerges.

Convinced she was not skilled enough to be a professional artist, Ann committed herself to being an art teacher. With Mrs. Green as her role model *Other*, Ann developed a teaching philosophy influenced by her own position of lack. It is a teaching philosophy that emphasizes care and compassion for her students—seemingly paying forward the love Mrs. Green afforded her.

I think with my teaching philosophy, everything is me wanting to help people and I think those are the people I think I wished I had more of growing up and so I want to try to give to people who don't have it as well. Well hopefully, I can do that for someone else as well. (Ann, 6-10-14, p. 12)

Despite the notion that Ann's desire to be a teacher is closely related to Mrs. Green's desire, she still maintains a desire to make art and identify as an artist. In the excerpt below, Ann makes this desire abundantly clear.

I mean I would love to be more of an artist. I would love to be practicing it more. *I just don't know how to make it all come together?* And I've only been teaching for four years, it hasn't been that long for me to try to figure things out. And I have done--I mean it's not like I completely don't do any art at all, like I still do things, it's just not as much. (Ann, 9-10-14, p. 18, emphasis added)

Aside from being a direct expression of her desire, what is significant about this selection is *how* she expresses this desire. Her admission of '*how to make it all come together?*' implies that she may be looking for a sense of harmony or completeness—a way to bring art making and teaching together. This insinuates what she wants. Ann's imagining of a reality that unconsciously supports an artist-teacher fantasy is her strategy to answer the question of how to bring it all together.

5.02.05 Subject as *Artist who Teaches* Conclusion

In this section I analyzed different excerpts from participants' interviews that expounded how their identities as artists were challenged by the changing desires of the parental *Other*—desires that influenced participants to pursue pragmatic art related career trajectories in place of fine art. The parental *Other's* desire for participants to pursue stable careers likely originates from two interrelated factors: (1) the myth of the starving artist, and (2) participants' socio-economic background.

First, the myth of the starving artist was present in participants' interviews. Through the interviews, all participants equated the lifestyle of being a professional artist with financial risk.

Starving artist is another demeaning and frequently used phrase that contributes to the stereotypical image of how artists are perceived and how they see themselves. The lingo is used in advertising, on Web sites, in URL titles, and in products, and even as the name of art galleries. (Michels, 2009, p. 3)

The starving artist is a modern stereotype that is equally romantically appealing and pragmatically foolish (Bain, 2005; Michels, 2009). This stereotype seems to persist throughout contemporary culture—possibly stemming from romanticized stories throughout art history dating back to when artists emerged from the artisan guilds during the late renaissance and established themselves as cultural intellectuals (Elkins, 2001). Participants' personal narratives suggest that the myth of starving artist has shaped their understandings of what it means to be a professional artist. While participants also equate being an artist with producing expressive and unique art objects and showing this artwork in galleries and museums, they are undeniably aware of the difficulty of making a living solely through artwork sales alone. Overall, participants seem to view being an artist as good for the soul and bad for the savings account—being both ideal and impractical.

The second factor suggests that participants' working class/lower-middle class socio-economic background greatly influenced what they believed they could study in college, and consequentially, limited what careers they could pursue. During the course of the interviews, all participants expressed how there was an unspoken expectation—presumably from the parental *Other*—to choose a profession that would lead towards stable employment. Participants described how important it was for them to go to college to acquire greater skills and knowledge

that would allow for entry into financially secure careers. These practical values and expectations influenced participants' desires to become teachers. For participants, the desire of the parental *Other* seemed to be financial stability—a desire, combined with the myth of the starving artist, most likely dissuaded participants from pursuing careers as professional artists.

Despite participants' desires to become art teachers, they seemed to never abandon their desire to be artists. The artist identity, which they acquired during their formative years as children and adolescents, persisted in how they wanted to be seen despite their entry into the teaching profession. Dissatisfied with being *just* art teachers, participants seemed resolute to continue their art practices and maintain their artist identities in addition to their commitment to teaching. This dissatisfaction suggests a lack of unity between the ideal-ego and the ego ideal; a disharmony in how participants want to be seen by others and how they believe others see them. Because the ego ideal is governed by the symbolic register, the subject's ideal-ego is shaped by language, the Law, and the *Other* due to the notion that “the ego ideal symbolically reconfigures all successive projects of the ideal-ego” (Chiesa, 2007, p. 24). Thus, under most circumstances, the subject's ideal image conforms to the *Other's* desire—or more specifically social conventions, rules, and expectations. The perceived lack of unity suggests that participants' imaginary identification with the image of the artist continues to resist the ideal ego reconfiguration with the desires of the professional teaching *Other*. This resistance towards reconfiguration seems to be perpetuating the psychic tensions between the subjects' ideal-ego and ego ideal resulting in disharmony. In the next section, I theorize how participants created fantasies to restructure how they desire in order to reconcile the tension between their identities as artists and as teachers and create an internal sense of unity.

5.03 Subject as *Artist-Teacher*

In this section I analyze participants' personal narratives to understand how participants sought to reconcile emergent tensions between their desire to be artists and their desire to be teachers and thus create a sense of unity between their ideal-egos and ego ideals. Understanding this tension as disunity between the ideal-ego's desire to be recognized as an artist and the ego ideal's subjectification as art teacher, I theorize that participants employed unconscious fantasies to support their desires in an attempt to unify conceptions of how they want to be seen with how they think they are being seen (by the *Other*). Participants attempted to mediate their desires as artists so that it was more compatible with what they perceived the professional teaching *Other* desires. In this view, the desires of the professional teaching *Other* become the desires of the participants. However, participants in my study wanted to become excellent teachers *without* conceding who they thought they were as artists.

While participants taught in accordance with the desire of the professional teaching *Other*, they imagined fantasies to support how they specifically wanted to teach art. Lacan's conceptualization of fantasy is an important concept in the formation of the participants' professional teaching identities because "through fantasy, we learn 'how to desire'" (Žižek, 1989, p. 132). Homer (2005) writes, "fantasy defines a subject's impossible relation to the *objet a*" (p. 88). It is also how participants attain a sense of closeness with the *Other*, albeit one that is false and fleeting. Žižek (1989) explains further:

Fantasy appears, then, as an answer to '*che vuoi?*' to the unbearable enigma of the desire of the *Other*, of the lack in the *Other*, but is at the same time fantasy itself which, so to speak, provides the co-ordinates of our desire—which constructs the frame enabling us to desire something. (p. 132)

In other words, it is through these fantasies where participants learn specifically how to desire what the professional teaching *Other* desires.

Participants in this study, still wanting to be seen as artists while feeling as though they are being seen as art teachers, unconsciously employ a fantasy where they attempt to mediate their split identities and learn how to desire what the professional teaching *Other* desires of them as artists. This specific fantasy construct is conceptualized in this study as the artist-teacher fantasy. Through this fantasy, participants learn to mediate and integrate their artistic desires with the desires of the teaching profession with the intention of identifying as artists.

Through employment of this fantasy, participants developed different pedagogical strategies and curricular approaches that allowed their strengths as artists to inform how they teach. These strategies, which I theorize through psychoanalysis as symptoms, include creating projects with students, preparing unique and creative lesson plans that pull from their personal interests, and framing their teaching performances as conceptual artworks. Through the artist-teacher fantasy, participants derive a fleeting sense of satisfaction from being artists while they teach. In this regard, participants' art practices' primary purpose is to serve their students, with any personal enjoyment derived from the integration being understood as secondary. It is the unconscious hope of the participants that through the staging of the artist-teacher fantasy they can attempt to satiate the desire of the professional teaching *Other* while also reconnecting with their artist identities, an identity they believe allows them to be whole—an identity which serves to “fill the void at the core of their subjectivity” (Homer, 2005, p. 85).

5.03.01 Ann as *Artist-Teacher*

Ann's struggles to be an artist originated from her inability to desire what she perceived the professional art world *Other* desired. Ann did not see herself as an artist because she did not have a studio space to make artwork, regularly commit time to her art practice, or show her artwork in galleries. In place, Ann maintained sketchbooks where she worked through her emotions by illustrating song lyrics she connected to. Throughout interviews, Ann frequently referred to her art practice as a form of therapy—a form of self-care she employs to stave off any compassion fatigue she experiences through her work as a teacher. She views her sketchbooks more as cathartic diaries than aesthetic gestures. Despite how dismissive Ann seems to feel about her artwork, she maintains a desire to be an artist and grow through her work. Although she appears to struggle with how to find her artistic voice while committed to her profession as an art teacher, in Lacanian terms, Ann is committed to fulfilling her desire to be an artist while also maintaining her desire of the professional teaching *Other*.

Like other participants in this study, Ann seems to have employed an artist-teacher fantasy to support her desires to be an artist while being an art teacher—a fantasy where she can attempt to bring it all together. Ann's strategy for imagining this reality is by integrating her art practice into her teaching.

In my advanced classes if I'm teaching a long assignment sometimes I'll work alongside them. *I think it's good for them to see me doing that, and it's also fun for me.* They don't want me hovering over them and critiquing them and stuff, and then I can work with them and let them tell me what they think of my work if they want. Once they get into advanced art, it's like a mutual thing, like, 'here we are working as artists together.'

(Ann, 9-6-14, pg. 6-7, emphasis added)

In this excerpt, Ann describes how she makes art with her students. She suggests that working with her students is mutually beneficial—she feels it is good for her to model artistic behaviors to her students and she also gets enjoyment making art with them. Ann indicates that working together as artists breaks down the student-teacher hierarchy and creates cooperative learning situations. With her advanced art students, with whom she has already developed relationships, she suggests she is creating an artist community—one that perhaps mimics the art communities she desires but feels she is not able to be a part of because she does not entirely conform to the desires of the professional art world *Other*.

While it is important for Ann to develop this community of artists, she acknowledges that it is a privilege she feels she cannot extend to all her students.

With my Art 1 students I try to keep my art skill to myself, because I don't think I have to prove my artistic abilities to them, but as they grow as artists I think they'll appreciate me more and so they get to see my work and so we can all work together. (Ann, 9-6-14, p.8)

It is unclear why Ann is guarded with her identity as an artist. This could be interpreted as Ann asserting herself first as a teacher before lowering her guard and sharing her work as an artist. She may feel that allowing students access to her artwork is a kind of privilege reserved for her advanced students who she feels are worthy to be a part of her art community. This interpretation is supported by the longstanding classroom management platitude that advises teachers not to smile until Christmas¹¹ (Lortie, 2002; Redman, 2006). In this regard, showing personal artwork like smiling, laughing, or showing any kind of vulnerability could be misconstrued as a sign of weakness.

¹¹ As a means of maintaining classroom discipline, a classic trope suggests that teachers should be strict authoritarians—never to smile, laugh, or express any form of warmth to students—from the beginning of the school year until well after winter vacation (Redman, 2006).

Another interpretation suggests that Ann does not feel entirely confident about her work as an artist and therefore, needs to build rapport and trust with her students before showing students her work. She could be fearful that introductory level students may not be impressed by her artwork or accept her as an artist, and thus, not see her as the *subject-supposed-to-know* or as the artist she wishes to be seen as. Thus, in this regard, Ann's selective denial of her artist identity is a symptom she repeatedly expresses, one which seemingly extends the fantasy itself.

In the following excerpt, Ann alludes to her caution when addressing herself as an artist. She specifically talks about why she does not flaunt her artist identity.

I don't feel like I have to justify anything. *And I don't want to, I don't want it to be like, "Look how good I am, now don't you trust me as your teacher?" You know, I want them to-- I want my word to be worth something and for them to trust me with that. ...I guess, like as I taught longer and I had students longer and they became more serious about art I would want to show them the importance of practicing and I think that's motivated me more to do things.* (Ann, 9-10-14, p. 28, emphasis added)

In this excerpt, Ann seems to be describing how she does not want to use her art practice as the primary method for building trust with her students, but in place wants it to be her position as the *subject-supposed-to-know*—her personality as a knowledgeable, caring, nurturing teacher. Her repetitive focus on her students' learning and welfare over her own artistic desires further illustrates symptoms that suggest she is unconsciously denying her attainment of being an artist. There also seems to be a painful satisfaction—an experience of *jouissance*—through the selective withholding of her identity as an artist. The continuity of the fantasy “relies on the subject's distance from it in order to be effective” (McGowan, 2004, p. 163). Thus, both her symptoms and the (dis)pleasure she experiences through the expression of her symptoms only

serves to extend the artist-teacher fantasy and maintain her desire. In any case, Ann eventually does share her artwork with her introductory level students, though she does wait half the school year before allowing her students to see her personal art practice.

[For] Art 1 and Art 2, it's only in the spring when I'll bring some artwork in. *I'll probably have something contracted, like some painting of some sort, so I'll bring that in and they love it.* They'll hover over my desk and watch or they'll check in at the end of the day to see what I finished that day. So they'll see things like that. If I do things over the summer, I'll usually bring in pictures, like I have a Google drive of my pictures so every once in a while I'll open it up or if *I'm teaching them how to paint a certain technique and I have an example of my own work, I'll bring it up and say, "Look I did this and this," so in that aspect they'll see it.* (Ann, 9-10-14, pg. 27, emphasis added)

In this excerpt, Ann gives specific examples of how she shares her artwork with her students. She shows them pictures of commissioned pieces and other artworks she has completed. Through sharing her artwork with her students, Ann is allowing them to see her as an artist. Consequently, the joy they express when looking at her work becomes the validation that her students recognize her as an artist. While Ann seems to revel in this recognition, she redirects the conversation back to her teaching, suggesting how she uses her artwork as an exemplar for painting. There appears to be a push and pull in Ann's discourse that insinuates that her desire to be seen as artist by her students is relational only within the context and utility of teaching. Ann seems to desire being seen as an artist but once she thinks that identity dominates, she quickly reframes the desire as pedagogically motivated. In other words, it seems that Ann feels she can only be an artist so long as it aids her teaching.

This interpretation is further supported in the following excerpt. When asked during the interviews if Ann thought about art teachers being artists, Ann provided a lengthy answer that spoke to how she desires being an artist and her structuring of the artist-teacher fantasy.

I think it's valuable [to be an artist and a teacher]. Even as I've said, I have grown. As my students grew I wanted to show them more of me as a professional. I don't know. I think it's important. I think that if I'm not practicing it then I'm not valuing it a ton, then students are going to read into that. So even if I'm not doing a lot of artwork, even if it's very minimal like I've been doing, I at least can say I value it in some way, that it is important to me. *It's like you've got to practice what you preach.* If art making really is that powerful and that great then I should be doing it somewhere in my life. (Ann, 9-10-14, p. 28, emphasis added)

In this excerpt, Ann openly justifies her art practice through her teaching practice. Her argument for making art and being an artist is contingent upon her students and how they see her.

However, she does not want her students to see her as an artist *per se*, but as an *artist who teaches*—as an artist who is using her abilities, creativity, and passion to improve her students' learning. The (dis)pleasure she feels as a result of the symptoms of acting out as an artist through pedagogical displays only extends the artist-teacher fantasy and maintains that desire, while still providing her with a feeling she is serving her students and satiating the desires of the professional teaching *Other*. The *jouissance* seemingly comes from her portrayal of a mediated role as an artist who teaches and not as the professional artist she desires to be. Through this mediated version of an artist, Ann appears to view that being an artist is only permissible via the professional teaching *Other* if done for the good of others. In short, the *jouissance* that Ann experiences stems from the failure to be the artist she (un)consciously desires to be.

While the artist-teacher fantasy supports Ann’s desire to make art, it is a fantasy that is directed towards her teaching and the desire of the professional teaching *Other*. It appears that Ann’s feeling of being an artist is always out of reach because of both the demands of teaching and social obligations. While Ann seems to feel satisfied about her work as a teacher, she remains desiring of something more—something the *jouissance* she experiences through the artist-teacher fantasy cannot quell. Frustrated by the limitations of the desire supported by the artist-teacher fantasy, Ann will have to consciously address the (dis)pleasure of her symptoms—her overemphasis of service to her students—to initiate either a restructuring or supplementing of the artist-teacher fantasy with another fantasy in order to be more of the artist she desires to be.

5.03.02 Roger as *Artist-Teacher*

Like Ann, Roger employed an artist-teacher fantasy that helped him to desire what the professional teaching *Other* desires without completely compromising who he felt he was as an artist. Through the employment of his artist-teacher fantasy, Roger integrated his artistic interests and aesthetic ideals into his teaching—using his curricula and pedagogy as a canvas where he could work and think like an artist while being seen as an art teacher. In order to employ this fantasy, he reworked lessons he did as a student teacher where students investigated different aspects of identity and performance.

I still wanted to continue the lessons on identity; I still wanted to bring that up. I just think it’s essential to bring that up with kids. (Roger, 8-27-14, p. 9, emphasis added)

In this excerpt, Roger expresses his desire to teach lessons on identity because—while a significant concept for young students to work through—it seemed to be a theme more driven by Rogers’s personal desire to maintain his studio practice, albeit through his students.

An example Roger provides that specifically addresses his seemingly vicarious connection with his art practice through his students’ artwork was when he taught a lesson based on *Egungun* ancestral costumes. In the lesson he had students create a costume and a dance based on an alternative identity each student had to create.

The part of the project that linked to my work was the idea in the end when we looked at the way in which the *Egungun*, when that person secretly put on this dress, they're no longer Johnny down the street, they're the *Egungun*, they're this ancestor. *I remember getting so excited about it that I was constantly prepping for everything and that's all I thought about. And in the end when they displayed the artwork, it almost felt like my art project.* Like I had taught a concept that I was interested in through these other bodies who then do it their own way but then in the way we got them all hung up in gallery. I don't know... that's a different feeling too, that you're teaching something you love through other people. (Roger, 9-14-14, p. 23, emphasis added)

In this excerpt, Roger candidly speaks about the strong feelings of ownership and satisfaction he had towards his students’ artwork. He expresses a sense of pride in how he taught his students concepts that he personally is invested in—concepts he still wants to explore. Here, the lesson becomes an extension of Roger’s *Britney* and *Nikki* projects, whereby the ideas of alternative identities, dress, and performance—explored through *Britney* and *Nikki*—continue to grow. Through this lesson and other lessons like it, Roger experiences a closeness with the *objet a* without outwardly transgressing the professional teaching *Other's* desire. Roger is not living out

his artistic desires entirely for himself per se—something that would not be condoned by the professional teaching *Other*. But rather, he feels he is teaching about identity primarily for his students' benefit. Any visible satisfaction derived from teaching this lesson could be viewed by other teachers and parents as a sign of Roger's passion for teaching at best or a mere coincidence at worst. Notwithstanding, the feeling of satisfaction Roger feels towards his students' artwork may be *jouissance* masking the disappointment that his students' artwork is not entirely his own.

While his students may have created projects through his artistic lens, the projects his students produced are not Britney or Nikki. Roger hints at the possible *jouissance* when he reflected on when the *Egungun* inspired costume projects were completed.

I remember after that just being exhausted like I had just finished my own art show or something. *Cause you know, when you finally get it to that place—you get that piece to that moment, where you know you can let go of it and let it stand for itself and you almost feel like you detached something from you.* (Roger, 9-14-14, p. 23)

Roger, again, speaks about the sense of ownership he feels about his students' artwork but then proceeds to describe a sadness and sense of loss he feels when he realizes that particular project is over—when he realizes the *objet a* has alluded him once again. It is this combination of both ownership and loss that drives Roger to continue the artist-teacher fantasy.

Unlike Ann and other participants who realized slowly over time the limitations of trying to be artists through their teaching, Roger became abruptly disenchanted with it. During his personal narrative, Roger described a situation that occurred during his third year of teaching when an anonymous community member complained about the lessons he was teaching while also making homophobic remarks. The situation was traumatic for Roger because he felt the local community was confronting him—a community in which he was beginning to feel

accepted. While the situation seemed to cause Roger momentous amounts of anxiety, the school district defended him and never once insinuated that he would lose his position. In this regard, the professional teaching *Other*, who he feared would reject who he was and what he desired, was more compassionate and accepting than he had imagined. Despite this acceptance, Roger still felt vulnerable, and sensed that he could not be who he wanted to be or do what he wanted to do without offending some social norm or transgressing some *Other*. As a result, Roger became more cautious about the lessons he taught—teaching less through his own desires as an artist and more through what he felt was expected of him as an art teacher.

Roger feels that he is back where he started when he first started teaching and felt confronted with how to be an artist while being an art teacher.

There are all these little things, and it starts to weigh on you. I would never wish [what happened to me] upon anyone. But at this point, *I'm trying to reconfigure things and think about what I want to do*. I think it hurt both me and my art practice, definitely. I don't think it hindered my teaching practice, I think it actually made it stronger because it proved that what I'm doing will hopefully make some sort of social change so this sort of thing doesn't happen in twenty years. (Roger, 8-27-14, p. 13, emphasis added)

In this excerpt, Roger reflects on the aftermath of the situation. While he describes how it affected his art practice, his artist identity and his conviction to teach, more importantly, he admits it made him reconfigure what he wants to do. This suggests an unconscious dissatisfaction with the art-teacher fantasy, which is likely triggered by the fact that the fantasy essentially failed to protect him from the reality of not being able to be both an artist and a teacher. As a result of his disenchantment with being an artist-teacher, he now is in the process of imagining a different way to support his desire, employing a different fantasy where he can be

the artist he wants to be without diminishing his aesthetics or integrating his art practice into his teaching.

5.03.03 Mary as *Artist-Teacher*

In the beginning of her career, Mary had thought that her time as an art teacher was temporary. Like George, Mary had already begun plotting her escape from the teaching profession even before she started actually teaching.

Initially when I had graduated with my BFA I thought I would teach a few years, get a little experience, put my degree to use, make myself more marketable and then get a masters in photography. Specifically, I wanted to go to the Savannah College of Art and Design to get a master's, it was pretty down there and it was a really good school. As it came time to think about doing that, I was out of a relationship and into a new relationship. *I never wanted to take the plunge and really move and I had a really solid job that I really loved and it really came down to the fact that I never felt that pull terribly strongly.* (7-30-14, p. 10)

It appears that it was Mary's idea to put her time into teaching—to do what she thought she had to do or needed to do to satisfy the lack of both the parental *Other* and the professional teaching *Other*. Then once the obligation to teach was met—once that desire was fulfilled—she thought she would be free to move on and pursue her own art ambitions. However, it seems that Mary may have underestimated the desire of the professional teaching *Other*. Mary suggests that the more she taught, the more she enjoyed teaching and the desire to pull away from teaching diminished.

Even though Mary got increasingly more invested in her work as an art teacher, she was still able to find time to make art. She talked specifically about art workshops she would attend at Savannah College of Art and Design over the summers where she would reconnect with her art practice and learn new skills and techniques to bring back into her classroom.

You know, there would be moments where [art making] called to me a little bit more. I would go down to Savannah for teacher workshops that they do in the summers and that would get me like, I would think, '*I really need to do this*' and I was really getting pretty good validation and feedback from the faculty when I was working. (7-30-14, p. 10, emphasis added)

Being in a community with other art teachers making art was ostensibly satisfying because it reminded Mary of a desire to make art. It also appears that being in that space with art faculty recognizing Mary as an artist was also an integral part of her reconnecting with her desire to make art. In this perspective, the art faculty can be conceptualized as an extension of the professional art world *Other*, an *Other* with a desire that potentially rivaled the desire of the professional teaching *Other*.

While the art teacher workshops helped Mary reconnect with who she wanted to be as an artist, she explains that she stopped going. She does not give a specific explanation, but she hints at the lack of time available to commit to the workshops. She also mentions how her work developing the photography program at the high school took up most of her time and seemed to satisfy her desire to make art.

But then the more I didn't do it; then the more I didn't do it. However, starting along those lines, I started a photography program at Oakfield High School. *I think [that] is the*

thing that really nurtured me in that role there where I can do that on a daily basis. So that was fulfilling. (7-30-14, p. 10, emphasis added)

In this excerpt, Mary talks about how she replaced going to art teacher workshops with developing a photography program. This seemingly innocuous decision to replace attending art teacher workshops—where she was able to reconnect with her artist identity—with developing a photography program is significant in that it speaks to the insatiable desire of the professional teaching *Other*. By abandoning the art teacher workshops and creating a photography program, Mary is compromising her desire to feel like an artist in order to greater fulfill the desires of the professional teaching *Other* and position her closer to the *objet a*. This decision serves to not only fulfill the professional teaching *Other's* desire, but also works to extend the duration of the artist-teacher fantasy so that Mary can continue to desire.

Mary's prioritization of her students and her career before her own desire as an artist can be identified as a symptom in that it extends the artist-teacher fantasy by disrupting potential balance between the two desires. Another action that could be considered a symptom is how Mary appears to always try to connect her art practice with her teaching practice. In this perspective, Mary seems to be utilizing her art practice as a pedagogical tool to help her students—not for personal expression.

I think that I'm just like constantly in my daily life thinking when I see something that inspires me how can I make that relevant to my students. *So I think that it is just second nature in some ways.* But also, like you know, especially in learning a new technique or process, I think that it's important to think about how I can take this back [to my students], how can I adapt this. (Mary, 7-11-14, p. 3, emphasis added)

In this excerpt, Mary describes how she thinks about her students while engaged in her creative practice, describing how this type of thinking has become second nature to her—that it has become ingrained in how she thinks about her own work. This is significant because it suggests how Mary’s desire to make art has become so closely intertwined with her desire to teach to the extent that it appears inseparable. In this sense, the way she desires to be seen as an artist seems to be in close correlation with how she thinks she is being seen as a teacher. Thus, this suggests that that artist-teacher fantasy has successfully created a sense of unity between the ideal ego’s identification with artist and the ego ideal’s identification with teacher. While this sense of unity is temporary, Mary’s words suggest an enjoyment of the fantasy, a feeling of satisfaction triggered by successfully navigating the desires of both identities.

A further example of the integration between Mary’s artist and teacher identities describes how she would make artwork for the lessons she assigned to her students.

When I started advanced photography and I gave my students a new assignment, I would do it myself to trouble shoot it first, but then *I would revisit and start doing it for fun and imagine what it would be like ‘if it were my assignment what would I do?’ not with the pressure to produce exemplars but like to be in the dark room to work alongside kids. So that’s been fun too.* (Mary, 7-30-14, p. 17, emphasis added)

In this excerpt, Mary talks about how enjoyable it is to complete the photo assignments, not only as a means to inform her teaching, but also as a means of connecting with her art practice. It appears that Mary’s art practice seems to thrive so long as it is related to some capacity of her teaching. Like Ann, Mary’s art practice seems to be mostly permissible if done for the benefit of her students—if completed for the professional teaching *Other*.

As was interpreted in both Ann and Roger's narratives, the artist-teacher fantasy is an effective stage to channel artistic desires into teaching, but it has limitations. While the artist-teacher fantasy is instrumental to the growth of the artist identity in relation to teaching, it appears to stymie the growth of the artist independent of teaching—independent of the professional teaching *Other's* desire. Mary's lengthy tenure of teaching can attest to these limitations and their consequences. During interviews, Mary spoke about an artist dry spell where she did not feel like she was an artist.

There was a period there where in the same time where I wasn't making art, I was also not seeking out new opportunities. I remember saying 'I just don't want to meet new people.' I didn't have an interest in engaging and making small talk and I think that goes back to being a bit depressed. (Mary, 7-11-14, p. 6)

Mary suggests that her depression and feelings of anxiety may have been related to her inactivity as an artist. This implies that the lack of production and exhibition of new artwork affected how she felt about herself as an artist. Coincidentally, Mary explains that during this artistic dry spell, she had a strong sense of efficacy toward her work as a teacher.

I think [teaching] was definitely where I was putting most of my energy and fortunately my job is a very creative one so it does satisfy some of that. And you know, it was reflected by, you know, starting a new class. I'd be bored with some of our offerings and I'd think, "let's see if we can add digital photography, let's add film appreciation class." *So you know there were certainly ways I was feeding that but it was definitely for the benefit of others versus for the self.* (Mary, 7-11-14, p. 6, emphasis added)

Mary specifically talks about how her teacher identity flourished while she struggled artistically. She describes how she tried to feed her artistic identity by fulfilling the desires of the

professional teaching *Other*. However, the *jouissance* was not strong enough to overcome the prolonged disappointment. She suggests her bout of depression was related to her inactivity as an artist.

Mary reflects on her artistic dry spell as a kind of wakeup call for how to continue to grow as an artist while teaching. This period also illustrates a seemingly unavoidable shortcoming in the artist-teacher fantasy. Mary admitted that integrating her art practice into her teaching was good for her teaching but warns that it is not necessarily the best for herself as an artist.

For me personally, [integrating the two] is satisfying and that's what makes my job satisfying. But I've learned that I need to do more outside my job too. (Mary, 7-11-14, p. 6)

Mary has begun new approaches to satisfying her needs as an artist—approaches not directly related to her work as an art teacher. Through these new approaches, Mary is restructuring and complementing her artist-teacher fantasy with other fantasies—fantasies that provide her permission to make art independent of her work in school.

5.03.04 George as Artist-Teacher

Similar to the other participants, George was seemingly reliant upon an artist-teacher fantasy to structure his desire to be an artist while working as an art teacher. Like Ann, Roger, and Mary, George too employed an artist-teacher fantasy as a means of integrating his art practice into his teaching in order to feel like an artist and experience a closeness with the *objet a*. However, unlike the others, he appears to have employed the artist-teacher fantasy towards the middle of his career rather than when he started teaching. Throughout childhood and his early

adulthood, he likely got permission to make art while teaching from his father, Paul, who created his own art independent of his work as a graphic designer. Paul could have been the role model *Other* who shaped George's desire and inspired him to keep his professional career and art making separate. In spite of being motivated by Paul's desire, there were times during his professional life where he was not able to make art during his free time and likely employed an artist-teacher fantasy to support his desire to make art.

The first year I taught I didn't make anything; then in grad school right there at the end with the thesis; right when the kids were born I hardly did anything too. It works for a while because you're in survival mode when they're infants but then they started getting slightly easier. I thought '*there's something missing now*'. (George, 6-12-14, p. 9, emphasis added)

In this excerpt, George describes several demanding time periods where making art was logistically unfeasible. He admits that during those times he felt that something was missing. While he is likely referring to his art practice, he could also be alluding to the *objet a*—the remainder of the Real that is lost via entry into the symbolic—that his art practice conceivably reconnects him with.

Further interpretations of George's interviews suggest that he channeled his desire to make art into his teaching when free time was not entirely abundant. George recalls a period of time when he had just finished his master's degree in art education. Because he was devoting most of his free time to his graduate studies, he was not very prolific with his art practice. As a means to reconnect with his art practice, he used a class lesson as a form of permission to make art.

I had this book I read to my [students] called *Even Monsters Need Haircuts* and we painted these little monsters and I had all this yarn left over—this was my plan all along—I had all these yarn scraps and we glued all the hair on there. And right after grad school was over was when this was going on and I just didn't want to think at all and I did a bunch of year book pictures of monsters but I was watching [my students] and was thinking 'I haven't painted' in a while because I've been doing all this grad work and stuff so I did that. (George, 7-17-14, p. 15)

George explains how a lesson he taught became an opportunity to make art during a time when he felt removed from his art practice. He suggests that he was inspired by his students' work and saw that it was important for him to create some paintings with them. In another excerpt, George explains how a lesson where he taught watercolors became an impetus to explore the medium further.

Last year I was doing art on the cart and I did a lot of watercolor lessons with them because you can just fold those things up. *And I thought, 'hey, I really like this' because I really hadn't done watercolors and I had to get good at it fast so I could teach it.* So I bought a watercolor set this week so I've been doing little artist trading cards—I've been doing these tiny little sketchy things. (George, 7-17-14, p. 15, emphasis added)

George again uses his art curricula as an opportunity to further develop his own abilities as an artist. He uses the justification of developing expertise with the medium in order to continue to research different watercolor techniques. Like other participants, George seems to find satisfaction by being able to produce art that mutually benefits his art practice and his teaching practice—it provides him a fleeting pleasure in being able to meet the desire of both his artist and teacher identities. The feeling of *jouissance* George experiences when the lesson ends,

caused by his continued desire to feel like an artist while he teaches, motivates him to pursue other pedagogical situations where he can make art in the context of teaching. The continued pursuit of being an artist-teacher sustains the fantasy and protects him from a reality that possibly disempowers his artist identity.

While George seems to feel connected with his art practice by carefully integrating it into his teaching and also by prioritizing time outside of teaching to produce art, he still experienced emotional traumas seemingly related to not being able to make artwork and not feeling like an artist. He describes how the first years of teaching were difficult for him to find balance. The lack of balance resulted in much anxiety.

I got panic attacks the first three years into teaching and I'm on medication now and I go see a guy once a month, but I thought, 'If I'm going to be frazzled then I'm not worth anything.' *My [self] discipline was getting out of control and I was all flustered and crazy.* I had to go talk to another professional person about this stuff. He legitimized the artist practice thing too. He told me, 'You've got to do that if it's going to help you stay centered.' (George, 7-17-14, p. 25, emphasis added)

George connects his lack of personal discipline—presumably to his art practice—to anxiety and panic. Like Mary and Roger, it appears that being removed from his art practice—removed from that which brings him closer to the *objet a*—caused him emotional distress. With George's teacher identity—his symbolic identification—dominating who he feels he is, his artist identity—his imaginary identification—is disempowered, leaving George feeling anxious.

In Lacanian terms, when the desire of the *Other* has overwhelmed him to such a point that what he desires holds no personal meaning to him, he experiences hysteria (Fink, 2007, 1997; Lacan 2006, 1998). This analysis is not intended to diagnose George, Mary, or Roger as

hysterics. I am merely attempting to validate the severity of their emotional distress and connect it to the absence of art making, the absence of feeling like an artist, and the absence of the *objet a*. By using cognitive-behavioral psychotherapy, George's counselor seems to suggest that his anxiety is caused by his absence of self-care. He recommends that George reprioritize activities that allow him to take care of himself better—doing things that he enjoys to allow him to recover from the stress of teaching.

Lacan's conceptualization of anxiety maintains a respectfully different position than it does in traditional cognitive psychology. Evans (1997) explains Lacan's discourse on anxiety and desire in the following way, "Lacan stresses the relationship of anxiety to desire; anxiety is a way of sustaining desire when the object is missing and, conversely, desire is the remedy for anxiety, something easier to bear than anxiety itself" (p. 11). In this regard, George's anxiety is caused by the possibility that, through the reality of the artist-teacher fantasy, he will never actually get what he wishes for. This suggests that the artist-teacher fantasy has failed to shield him from the reality that he might never become the artist that he desires to become.

Following his counselor's diagnosis, George begins to treat his anxiety by reprioritizing his art practice, which he maintains as a form of self-care. George's decision to treat the anxiety coincidentally disrupts the continuity of the artist-teacher fantasy itself, because he is consciously addressing the feeling of (dis)pleasure that unconsciously sustains the artist-teacher fantasy. By prioritizing time to make art, George still experiences *jouissance* and sustains his desires, but engages in different symptoms, such as making time before he goes to work or taking time to find online communities to share his comics--actions that seemingly support a different fantasy. Because of these changes in priorities, George seems to have imagined a new reality supporting a new fantasy for how he can be an artist while also being a teacher. In this

new fantasy, George imagines how to be an artist—not while being an art teacher—but in addition to being a teacher. The new fantasy, which I am identifying as an artist fantasy, operates in cooperation with the artist-teacher fantasy. It is a fantasy that supports George’s desire to be an artist—not an artist-teacher. It involves the creation of personal artwork for local art communities and online web comic communities—not his students. Through the practice of creating artwork and showing in public, George is being recognized not as an art teacher who makes art, but as an artist.

5.03.05 Subject as *Artist-Teacher* Conclusion

As alluded to in the section above, fantasy is a screen from where participants learn how to desire, and try to attain closeness with the professional teaching *Other* with the intention of reconnecting with the *objet a*. However, because reconnecting with the *objet a* is an impossibility, participants always experienced *jouissance*, a paradoxical (dis)pleasure derived from the constant pursuit of the *objet a*, which allows them to maintain the pursuit in spite of the disappointment (Evans, 1996; Fink, 1997; Homer, 2005). *Jouissance* is usually made observable through symptoms, repeated behaviors participants displayed which unconsciously obstructed their pursuit of the *objet a* and in turn extended the duration of the fantasy (Evans, 1997; Hetrick, 2010a; Tavin 2010). In short, different symptoms and *jouissance* always accompany fantasy (Hetrick, 2010a). Participants in my study displayed symptoms that extended the artist-teacher fantasy every time they neglected their artist identities and/or limited their art practices by prioritizing other social and professional commitments in place of art making. For Ann and Mary, they displayed these symptoms when they overcommitted to their schools and family—putting others ahead of their art practices. George and Roger displayed these symptoms when

they got overly involved in their students' art projects and realized their students' artwork was not an extension of their own. Through displaying these different symptoms, participants presumably felt a sense of (dis)pleasure—*jouissance*—through consciously doing what they believe is right and by unconsciously obstructing their attainment and continuing their pursuit of the *objet a*.

To recapitulate, these symptoms operationalize the *jouissance*, which continues the fantasy and maintains the desire. While symptoms beget *jouissance* and maintain the engine of desire, the purpose of the artist-teacher fantasy—if maintained—will prevent participants from ever growing as artists through their art practice independent of their teaching. In other words, the continuation of the artist-teacher fantasy is essentially dependent upon participants' inability to separate their identities as artists from their identities as art teachers. For Mary, George, Ann, and Roger the artist-teacher fantasy failed to protect them from the reality of not being able to be artists, and the insatiable desires of the professional teaching *Other*. Without this protection, the desire of the professional teaching Other caused participants to become increasingly separated from their artist identities—resulting in anxiety. “Lacan suggests that when the subject is estranged from its desire—when it allows itself to be overrun by the desire of the Other—its existence feels empty, apathetic, and devoid of meaning” (Ruti, 2009, p. 104). Still wanting to be artists while also being teachers, participants seemed to have abandoned the artist-teacher fantasy and sought different ways of imagining how to be artists without restricting their art practices to their teaching. For Mary, George, Ann, and Roger this meant bifurcating their artist identities from their teacher identities, and employing different unconscious fantasies to support each respective identity differently. In the next section, I theorize how participants employed an artist

fantasy in order to make artwork independent of the professional teaching *Other* as a way of (re)connecting with their artist identities.

5.04 Subject as *Artist and Teacher*

In this section, I interpret participants' interviews to understand how they replaced their artist-teacher fantasies with another fantasy after realizing the artist-teacher fantasy could not protect them from the reality that they may not be able to be artists while teaching. Through the employment of the new fantasy—an *artist fantasy*—I theorize they made art to attempt to fulfill (an)*Other's* desire, a professional art world *Other*. In doing so, participants consciously realized the drawbacks of overly committing to their teaching and underemphasizing their artistic desires existent independent of their professions. Analysis further suggests that participants became disenchanted with the artist-teacher fantasy's presumptuous promise of harmony between the ideal-ego and the ego ideal. In this regard, the artist-teacher fantasy limited participants' potential as artists by restricting their artistic desires to be channeled through the professional teaching *Other's* desire. As a result, participants' artistic desires were only experienced through the utility of pedagogy and selfless ethos of the teaching profession—and thus, insufficiently addressed the expressive, exploratory, and emancipatory advantages of an artistic practice.

The subject who is used to operating in the world according to a predetermined set of possibilities—whose relationship to the world consistently displays patterns of being punished, suffocated, persecuted, or disenchanted, for instance—is gradually persuaded to revise the parameters of what he or she finds conceivable so that fresh kinds of thoughts, actions, and modes of relating become plausible. (Ruti, 2008, p. 498)

Disenchanted and emotionally distraught by the false security and confinement of the artist-teacher fantasy, participants sought other ways to desire by imagining alternative ways of being artists while teaching, unconsciously employing other fantasies which were less confining and more liberating.

Lacan theorized two different kinds of fantasies: generative fantasies and narcissistic fantasies. Generative fantasies are imaginative and creative fantasies that encourage new perspectives. Narcissistic fantasies limit the subject's existential options and consequentially prohibit growth (Lacan, 1998; Ruti, 2012, 2008).

[Narcissistic fantasies] tend to organize our psychic 'reality' in ways that disguise all clefts, ruptures, and antagonisms within that reality. They make our identities appear both reliable and immediately readable to us. As a result, they all too easily lead us to believe that we can come to know ourselves in a definitive fashion, thereby preventing us from perceiving that 'knowing' one version of ourselves may well function as a defense against another, perhaps less reassuring versions of ourselves. (Ruti, 2008, p. 496)

In short, narcissistic fantasies seek to protect the subject by oversimplifying the complexity of their desire while hiding ambiguity, deterring possibility, and limiting personal development. Based on participants' personal narratives I posit that the artist-teacher is a narcissistic fantasy.

I hypothesize that participants' dissatisfaction with the ostensibly narcissistic nature of the artist-teacher fantasy is primarily caused by the anxiety they all seemed to experience in various capacities. In review, subjects experienced anxiety when they felt they would never get to be artists. Thus, the artist-teacher fantasy seemingly shielded participants from other ways of desiring—from other ways of being in the world. Furthermore, prior to the experience of anxiety, it restricted their ability to explore more generative fantasies to support their desires as artist in

other ways or to even conceive of other ways of being an artist that did not place so much emphasis on the production of art objects. The reality of their artist-teacher fantasies had a grip on participants until their own anxiety emerged as an unavoidable adverse side effect of the narcissistic fantasy. While anxiety and the desire of professional teaching *Other* lead to the breakdown of the fantasy, I also believe that participants' understanding of artist as object maker, and teacher as care giver likely limited the scope of the kind of artist-teacher fantasy they employed. Thus, participants' decisions to pursue art making independent of teaching suggests that under their definition of what it means to be an artist and to be a teacher, the two identities are irreconcilable, and thus must be practiced separately in order for each identity's desires to be met. After the breakdown of the artist-teacher fantasy, participants' personal narratives suggest that they sought another reality to support a new—presumably generative—fantasy and thus, continue their desire.

5.04.01 Ann as *Artist and Teacher*

Because the structure of Ann's artist-teacher fantasy closely binds her art practice to her teaching, Ann rarely seems to do art outside of school. In her descriptive case study, she describes how obligations to spend time with friends and family also dominate her free time outside of teaching. She implies there is difficulty in prioritizing time to make art for herself when she is not in school. However, during interviews, Ann talked about rare moments where she felt she was able to create her personal artwork away from her students and outside of her classroom.

One of my best friends plays guitar and she's really awesome and she lives in my apartment too. We'll sit down at night and she'll play guitar and I'll draw in my

sketchbook and it's beautiful and it's awesome, but it's very rare. It'll maybe last for less than an hour. *Where'd I'd love it if someone spent a whole Saturday in my living room working on something.* (Ann, 9-10-14, p. 16)

In this excerpt, Ann describes an experience she has had on occasion where she is able to make art with a friend. The adjectives she uses to describe these experiences suggests they are inspiring and productive occasions. Nevertheless, she indicates there is infrequency to those situations, something she wishes to rectify. This expression seems to be stemming from a desire for an art community that exists outside of school, something she feels she needs to be able to produce artwork regularly. However, she understands the difficulty of finding such a community because she lives and works in a rural agricultural region where are not many creative practitioners. Ann's desire for a local creative community, one with its own social codes and expectations, suggests a dependence for another *Other*—a local art world *Other*—whose desires can become her desires.

Because Ann believes that making art is paradoxically both selfish and self-cultivating, she is reliant upon a local art world *Other* to give her permission to create artwork. Involvement in a local art community will likely require, among other tasks, submitting artwork in regular exhibitions—something Ann desires to do but cannot seem to justify without external support. However, without this sense of community with its own desires, Ann's art practice remains restricted to the only art community she knows of—her advanced level art students. Despite the limitations of her immediate community, Ann enrolled in an art education graduate program at a nearby university. At this institution, Ann found a creative community that she finds supportive of both her pedagogical and artistic endeavors. She is hopeful that in addition to learning more

about art education and earning her Master's degree, she will be able to find some inspiration to create artwork.

5.04.02 Roger as *Artist and Teacher*

For Roger, the aftermath of the situation with the community member made him weary about integrating his art practice into his teaching. Even though the situation passed without too many lingering complications, he felt that having a separate space to make artwork outside of his teaching would be safer. However, Roger was confronted with how to make that separate space outside of teaching, especially when teaching has consumed his life.

I think now the battle is me. I think the battle is me and time, me and where do I go now.

(Roger, 9-14-14, p. 33, emphasis added)

Roger seems to take ownership over his situation and his own desire in order to make an ethical decision about where to go and what to do next. This is significant in that it shows how Roger is positioning himself not as a victim of circumstance, nor as a gudgeon of the professional teaching *Other's* desire, but as someone who has a willingness to exercise his agency for a better life. However, in spite of this realization, he still appears to struggle with imagining how to be an artist independent of his work as a teacher.

While Ann looked to friends and graduate school to help create that structure, Roger enrolled in graduate school as a way to help support his desires and allow him to reconnect with his art practice. He specifically approached one of his professors about his dilemma and discussed methods for creating a safe space to make artwork.

So this was one of the reasons when I talked to Dr. Deborah about this. We talked about making this semester an *entrance back into a process* that my work may or may not

work. That's where I am at right now. Yes, I want to make art again. I can only see that happening once I am done with graduate school and I have a method and process going again. (Roger, 8-27-14, p. 14)

Roger talked about how his work with Dr. Deborah was directed at (re)developing an art making process. He then predicts that once he has learned the method and process, he feels he can resume making art, suggesting that he needs to relearn how to prioritize making art again. He also alludes to how Dr. Deborah has become an authority on how he can structure his desire to resume his art practice. In this sense, Dr. Deborah has become an *Other*, whose desire has seemingly become Roger's.

Unlike Roger's seemingly restrictive relationship with the professional teaching *Other*, his relationship with Dr. Deborah appears more productive. He insinuates that she was offering him a space to make artwork independent of teaching. In this new space, Roger appears to be trying to allow himself to make art—not through his students or as exemplars for his teaching—but for himself.

I think I do have to give myself *permission* to make art. I would think, "Alright Roger, you deserve this time, you need to do this." I feel like when I was doing it last semester with Dr. Deborah; she was giving me *permission*. So when she allows me to make art for her classes, she is giving me *permission* to make art again for myself. So I have to get to that realm [on my own]. *Because if someone asks, I'm like it's for a class.* (Roger, 9-14-14, p. 33, emphasis added)

Roger talks about giving himself permission to make art—giving himself permission to pursue his own artistic desires independent of the professional teaching *Other*. Still, he hints that he is still reliant upon Dr. Deborah to give him that permission. In this view, her class has provided

him the space and the permission to make art for himself—something he does not appear comfortable granting himself. At the end of the excerpt, he rationalizes that if someone questions why he is making art that he will explain that it is for class. This is significant in that he still needs to justify his art practice not as something that benefits him, but rather, as something that serves Dr. Deborah’s class or (an)*Other*. It suggests that Roger still views his art practice as self-serving, implying that only through Dr. Deborah’s desire can Roger feel he has permission to make art. It is also through Dr. Deborah’s desire that Roger can employ a new fantasy that can support his desire to make art. Unlike the artist-teacher fantasy, this new fantasy appears to be generative in that it is providing Roger with greater space and more permission to be the artist he wants to become. In doing so, Roger appears to be expanding his perception of what is permissible in his pursuit of being an artist; what is permissible in his pursuit of the *objet a*.

5.04.03 Mary as *Artist and Teacher*

After reflecting on her lengthy tenure as an art teacher, Mary talks about how the artistic dry spell that she experienced in the middle of her career was a wake-up call that she needed to do things differently. Presumably, she realized that being an art teacher who makes art through and for her teaching was not enough to quell her desires to make art.

I know that when I started in the profession I considered myself an artist who teaches. Then I slowly became—eh—quickly became a teacher who dabbles in art. *Then I had to sort of reclaim that, and that became something I recognized that I was losing sight of and not making time for.* It was in 2008 when I made it a point to try to create art for myself and not just for exemplars and start getting it out there. (Mary, 7-11-14, p. 4, emphasis added)

Mary recalls how her identity changed from *artist who teaches* to an art teacher. She then talks about how she had to reclaim her artist identity, insinuating that it was something that she once had but slowly neglected as she continued to teach. Similar to Roger, Mary seems to take responsibility for neglecting her art practice. Through this perspective, she views herself not as a victim of the professional teaching *Other's* desire, but as a consenting partner via the artist-teacher fantasy. Reflecting upon her choices, Mary uses her agency to reprioritize how she is going to express her desire. Through this reprioritization, Mary declares she is going to make art for herself. This is important in that it is Mary's first step towards restructuring her desire away from the professional teaching *Other* and towards (an)*Other*.

Similar to Ann and Roger, Mary realized that in order to (re)configure her artistic desire, she would need some kind of structure to direct her desire—she would need (an)*Other's* lack to fulfill. Mary looked to the local art community as a helper to structure her artistic desires and in doing so she sought to fulfill the local art community *Other's* desires.

So in 2008, I had some photos in a small group show here in town. I put my work out there and I committed to 15 pieces that needed to be printed and framed and ready to go. *And that was great because that was like a great revitalization for me, it just re-invigorated what I loved about getting that feedback and from people and seeing my work out there.* Since then, I would try to create some opportunities to show my work at coffee houses and stuff like that. Then we started the art teacher art shows. (Mary, 7-30-14, p. 16, emphasis added)

Mary talks about how committing to exhibit photographs for different art shows motivated her to make artwork. In promising to exhibit photographs for different art shows, she is fulfilling the local art community *Other's* desire—whose desire is presumably to produce and exhibit artwork.

Through the local art community *Other's* desire, she feels she has permission to make artwork—she has permission to be an artist. Later she talks about the satisfaction she feels when showing her work in the local art community. She describes how revitalizing it is for her to get feedback from people in the community, who are recognizing her as an artist and not as an art teacher. It appears that through exhibiting her artwork Mary gets feedback from others at the art show—and the local art community *Other*—that she is being recognized as the artist she desires to be.

While Mary feels like she has permission to make artwork via the local art community *Other*, she still appears to feel guilty about taking time away from her other responsibilities to make art. Like Ann and Roger, Mary's guilt towards art making suggests she may view her art practice as a self-serving activity, something that contradicts the values of the professional teaching *Other*.

I think it was mostly internalized guilt at the onset and sometimes it would be that I would just schedule so many things to do that it became hard to find time for something like that. *So having a deadline for a show for instance was something that forced me to prioritize that so you know I learned pretty quickly that was a pretty good motivator to make studio time.* (Mary, 7-11-14, p. 4, emphasis added)

Mary addresses the guilt she feels about making artwork. Even so, she apparently has reconciled the guilt by committing to different art shows and using their deadlines to justify prioritizing time away from other obligations. Like Roger who is dependent upon Dr. Deborah's class to justify his desire to make artwork, Mary is validating her art practice through the local art community. In other words, Mary is not making artwork for herself *per se*, but rather for the local art community that is depending on her.

I hypothesize that through Mary's relationship with the local art community *Other* she is constructing an additional fantasy—an *artist fantasy*—to accompany the artist-teacher fantasy. Because Mary continues to teach art and still uses her art practice to inform her teaching, the artist-teacher fantasy remains; it is still supporting how she wants to teach. However, because Mary has gotten involved with the local art community, she is no longer reliant upon the professional teaching *Other* to give her permission to make art for herself, she has (an)*Other* to perform that function. Like the fantasy Roger has employed through Dr. Deborah, Mary's *artist fantasy* is also a generative fantasy in that it is providing her consent to create artwork for the local art community and grow through her art practice.

5.04.04 George as *Artist and Teacher*

Throughout George's personal narrative he talked about how his father was able to maintain his own art practice while working as a graphic designer. Through this dialogue he suggested that Paul's ability to earn a living in an art-related profession while still making time for his own artistic pursuits greatly inspired George to prioritize his own time for his own art practice. In this sense, Paul's desire profoundly influenced how and what George desires.

In addition to inspiring George to prioritize art making into his daily life, arguably the greatest value Paul passed onto George is how he understood the importance of art making. For Paul, making art was not a self-serving activity but rather it was a way for him to care for himself. According to George, his father understood that he had to take care of himself if he was to care for others. An example of this is how Paul took the time away from his family to meditate and center himself every morning.

My dad always had a morning prayer and meditation time before he started everything.

He takes care of himself in that way. So I've always had that since high school on myself.

(George, 7-17-14, p. 25, emphasis added)

George adapted Paul's morning prayer into his own early morning studio time as his own way of centering himself and exercising self-care before tending to his children and going to school to teach. For George, art making was not a luxury or a pastime but rather, something he needed to do to remain healthy.

You need to spend more time on yourself because like if you're not balanced going into teaching you're not going to be worth anything to the students. (George, 7-17-14, p. 24)

George rationalizes his self-care practices as activities that benefit others as well as himself—something he feels is both ethical and moral. This position is strikingly different from how Ann, Mary, and Roger felt about their art practices. Throughout George's interviews he never speaks about any guilty feeling he has about prioritizing his art practice; he never describes it as self-serving or selfish. In short, it is something he feels he has to do for himself—and likely for Paul.

While George may have a slightly different strategy for giving himself permission to make artwork, he is still reliant upon an external community to validate his identity as a practicing artist. Like Mary, George has gotten involved in the local art community to help motivate him to produce artwork—and also to structure his own artist fantasy. Specifically, for the past five years George has helped to organize annual art shows for art teachers in his district to exhibit their artwork for the local community. These art teacher art shows have served as a social structure to give George and his colleagues the motivation and permission to create their own personal artwork.

There's almost a little bit of competition. Where they're going to have some art for this show, I'm thinking about what am I going to have this year. Let's face it, they're not going to stab me if I don't have something this year, but, you know, *I've got a reputation now* [laughs]. (George, 7-17-14, p. 17, emphasis added)

George talks about a friendly and competitive culture that has been created through organization of the art shows. He alludes to his concerns to maintain his reputation to have something new to show for each year's exhibition. This suggests his desire to be seen by others in the community as an artist in addition to being an art teacher. By creating new artwork and participating in the art teacher art shows, George is being seen by the local art community *Other* as an artist as well as an art teacher.

5.04.05 Subject as *Artist and Teacher* Conclusion

In this section, I analyzed participants' interviews to investigate how each participant's dissatisfaction with their artist-teacher fantasies motivated them to employ another fantasy to accompany their artist-teacher fantasies. I explored what participants did to feel they had permission to produce artwork independent of their work at school and independent of the professional teaching *Other's* desire. In all four cases, participants sought community outside of the school community to help structure and motivate their desires to make artwork. Ann looked to informal communities with friends who were also engaged in their own creative practices. She also enrolled in an art education graduate program to earn her Master's degree and found a community of artists to possibly work along with. Roger enrolled in graduate school and worked with a sympathetic professor as a means of reconnecting with his art practice. Mary got involved in her local art community and began to actively participate in different exhibitions. George

practiced his father's philosophy of viewing his art practice as a form of self-care, while also becoming involved in his local art community. In all four cases, participants sought other social structures—another *Other*—with their own rules, values, and desires that were seemingly more compatible with their artistic desires. They sought out these *Others* to both give them permission to create artwork, and encourage them to re-identify as artists, supporting new and more generative fantasies.

5.05 Conclusion

In this chapter, I analyzed the data collected from the interviews with my four participants in an attempt to understand how participants negotiated their identities as artists and teachers in order to sustain both practices. In doing so, I employed Lacanian psychoanalytic theory to explore how participants' desires to be artists seemingly contradicted their perceptions of what different social structures—different *Others*—desired of them. It is through the unpacking of this tension between the participants' artistic desires and the perception of different *Others*' desires where I sought to understand how participants negotiated each identity. In doing so, I retraced participants' professional development chronologically to interpret different excerpts from participants' interviews that illustrated this tension.

In the first section, *subject as artists*, I theorized that participants' initial imaginary identification with being artists during their formative years as children and adolescents greatly influenced who each participant wanted to be and how each wanted to be seen by the *Other*. Next, I showed how influential people, such as parents, teachers, and classmates encouraged participants' identification with being artists. In this regard, these people became *Others* whose desires influenced participants' desires. Desiring to be seen as artists by the *Other* and motivated

to satiate these *Others*' lack, participants continued to create and exhibit artwork to gain recognition from the *Other*.

In the second section, *subject as teaching-artist*, I theorized how participants' identification with being artists was seemingly challenged by the changing desires of the parental *Others*. Once strong advocates for each participant's artist identities, these parental *Others* modified their desires to reflect their lower-middle class socio-economic positioning. Because of their economic status, participants were encouraged to pursue more economically viable art related careers. As a result, they went into art education with the hope that they could still be artists while making a living as teachers. However, as participants became socialized into the profession, they found themselves needing to restructure their artist identities in order to be more compatible with the desires of the professional teaching *Other*. In order to do this, participants began to employ new fantasies that would allow them to be artists while teaching.

In the third section, *subject as artist-teacher*, I theorized that participants employed artist-teacher fantasies to support their desires to be artists while teaching and fulfilling the professional teaching *Other's* desires. Through the artist-teacher fantasy, participants integrated their art practices into their teaching as a way to inform their teaching practices while still feeling like artists. Yet, participants seemed to grow dissatisfied with the artist-teacher fantasy because it greatly restricted their art practices and prohibited their personal growth as artists.

In the fourth section, *subject as artist and teacher*, I theorized that participants created new fantasies to replace their artist-teacher fantasies. Through these new fantasies, participants sought communities outside their schools, like local art communities or college communities, to help structure new ways of imagining how to desire being artists. In this regard, participants sought to fulfill the desires of alternative *Others*—*Others* with desires that complemented their

desires to be artists. By replacing their artist-teacher fantasies with artist fantasies, participants hoped to continue their work as art teachers independent of their teaching practices and the desire of the professional teaching *Other*.

The goal of this chapter was to show that participants employed different fantasies to imagine how they could be the artists they originally identified with during their formative years. In doing so, I have shown how participants' perceptions of different social pressures and expectations—different *Others*—have influenced how each operationalized their artistic desires—first through artist-teacher fantasies followed by artist fantasies. In Chapter 6 Implications and Conclusions, I draw from the analyses conducted in Chapter 5 to answer my research questions.

CHAPTER 6 - CONCLUSIONS AND IMPLICATIONS

The goal of this final chapter is to investigate what resulting interpretations of participants' interviews from this study could mean within the field of art education, specifically for art teachers who identify as artists and for the art teacher educators in higher education who train them. I draw from my interpretations to directly answer the study's primary and secondary research questions. Through answering these questions, I distill major findings and themes into conclusions that can be used to illuminate how art teachers negotiate their identities to make art while teaching. After offering conclusions, I present recommendations for how the conclusions can be implemented in art education. My recommendations specifically address how to help art teachers maintain their art practices. Because this endeavor is not one solely for art teachers, I suggest how art educators in leadership positions can provide assistance. After presenting my recommendations, I conclude with thoughts on the significance of the artist-teacher in art education discourse.

6.01 Discussion and Conclusions

In this section, I present conclusions to my case study by answering the primary and secondary research questions that were introduced in Chapter 1. I support my claims by drawing from relevant literature and pertinent findings from the data. After proffering possible answers to the questions, I segue into the next section where I offer suggestions and recommendations.

I reiterate that the conclusions drawn from this study are not generalizable to all art teachers who identify as artists. Rather, the findings from this study may be transferable to art teachers who identify as artists who work in similar conditions and come from comparable socio-

economic backgrounds as the study participants. Transferability concentrates on how findings can transfer from one setting to another specific setting (Bloomberg & Volpe, 2012). Because all four participants in this study were raised in lower-middle class Caucasian families and work as art teachers in rural or micro-urban settings in the Midwest, it is surmisable that conclusions drawn from participants' personal narratives may be transferable to other art teachers who live and work in analogous settings.

6.01.01 Primary Research Question:

The purpose of this study was to investigate how art teachers, who identify as artists, negotiate the seemingly conflicting desires of each identity in order to sustain both practices. This study is predicated on the assumption that being an artist and being a teacher are incompatible. This assumption stems from a post structuralist perspective that views all identities as socially constructed concepts with their own ideologies that constitute their purposes and positions. This suggests that there are socially constructed values and beliefs associated with being an artist and being a teacher that art teachers who also identify as artist must contend with. To analyze tensions between the social constructions of artist and teacher, I used Lacanian psychoanalysis as a theoretical framework because it understands “that our attempts at self-constitution inevitably take place within a social context that places limits on what we can envision and attain” (Ruti, 2009, p. 6). Following my use of Lacanian psychoanalysis, I theorize that art teachers employed an artist-teacher fantasy to shield them from the possible reality that they may not be able to be artists while working as teachers. In the section below, I will extrapolate how the artist-teacher fantasy allowed art teachers to imagine being artists while they teach.

How might the concept of the artist-teacher be recognized as a fantasy that is necessary for inciting/sustaining pleasure in teaching?

Art teachers who identify as artist-teachers unconsciously employ artist-teacher fantasies to help them attain some semblance of their artistic desires while teaching, while protecting them from the reality that they may not be able to be artists while they work as teachers. Seeking to unify their imaginary identification as artists with their symbolic identification as teachers, artist-teachers unconsciously implement the artist-teacher fantasy to attempt a sense of psychic balance. In doing so, fantasy becomes the perceived reality—the belief that they will procure what they desire—that which supports art teachers’ desires with the dual purpose of trying to fulfill the *Other’s* desires as well as helping them attain their elusive *objet a*. Moreover, the fantasy is influential in how art teachers construct their identities. Ruti (2008) writes, “This is to say that fantasy can be an essential vehicle for the crafting of the kind of identity that feels viable and worthwhile” (p. 495). Thus, the psychic reality supported by the fantasy appears to provide the art teacher with the artist-teacher identity—a hybridized identity where they “see their practices as a ‘way of life’ as well as a professional practice” (Thornton, 2013 p. 89). Hence, the pursuit of the artist-teacher identity and lifestyle is recognized as the *objet a*.

While fantasy may be the psychic reality where the subject envisions artist-teacher harmony, the fantasy supports their desires (Fink, 1997, 1995; Homer, 2005). However, the artist-teachers’ desires are deceptively not their own—their desires are influenced by different social structures; different *Others* (Jagodzinski, 2002). The desires of both artist-teachers and art teachers alike seem largely influenced by what I have conceptualized in Chapter

1 as the professional teaching *Other*—a set of normative professional values that determine and regulate professional statuses in teaching. These values/desires constitute ethical teaching practices. In other words, artist-teachers negotiated their artist and teacher identities through the professional teaching *Other's* desires. This point is significant in that the fantasies participants unconsciously employed to negotiate their artist and teacher identities are seemingly biased towards the values/desires that favor teaching over art making.

However, this is also not to underscore the importance of (an)*Other* social structure influencing how artist-teachers identify. In Chapter 5, I alluded to a professional artist *Other*, similar to the professional teaching *Other*, that serves to define the beliefs and values of artists. Because being an artist as a professional does not have the state regulations and licensures that public school teachers require, it's difficult to specify what exactly is required to be an artist. Despite the amorphous and unregulated nature of the artist, Bain (2005), Bayles & Orland (2001), Michels (2009), and others suggest that many artists hold the production and exhibition of art objects at the core of their identities. It is through the creation and presentation of art objects where the person can be recognized by others as being an artist. Thus according to this definition of artist, it is through the recognition of performing the work of artist where the identity of artist is conferred. It is also through the continued production and exhibition of art objects there the identity sustains itself (Bayles & Orland, 2001). The narratives of Mary, George, Ann, and Roger suggest they viewed their identities as artists to be bound to production and presentation of art objects—viewing their continued art practices as the only way to be artists. Thus to be an artist and teacher—to fulfill the desires of both the professional teaching *Other* and the professional artist *Other*—participants believed they had to be both dedicated teachers and exhibiting artists.

Participants unconsciously employed artist-teacher fantasies to envision their identities as both artists and teachers. This hybrid identity becomes integral to the formation of the symptoms that support the fantasy. Fink (1997) suggests, “Symptom formation requires two different agencies that are at odds—[ideal] ego and ego ideal, or conscious and unconscious” (p. 171). In this view, participants engaged in their symptoms to attempt to rectify the disharmony, balancing ideal-ego and ego ideal—or artist and teacher—that supports the reality of the fantasy. The purpose of the artist-teacher fantasy then is to provide participants with the possibility of the access to the Real—access to the impossible. Žižek (1987) argues “[Fantasy] is a construction enabling us to seek [symbolic] substitutes, at the same time is a screen shielding us from getting too close to the Thing¹²—keeping us at a distance from it” (p. 134). Fantasy keeps the subject in close enough proximity to the *objet a* so that it appears obtainable, yet not close enough to experience the Real which may have existentially disastrous effects upon the subject and cause “the fantasy to [lose] its fascinating power and [change] into a nauseating object” (Žižek, 1987, p. 134).

I theorize that participants who were motivated through the pleasure of their symptoms integrated their own studio practices and aesthetic affinities into both their pedagogy and curricula to employ the fantasy and seek the whole they felt in the Real. Ann, for instance, integrated her art practice into her teaching by working in her sketchbooks alongside her advanced level students. Roger coalesced his art practices in his teaching by creating lessons that investigated identity, performance, dance, and new media—art practices he has engaged with in his own artwork. Similarly, Mary integrated her art practice into her teaching practice by teaching photography and digital art. Moreover, George integrated his art practice into his

¹² In this quote, Žižek substitutes the *Thing* interchangeably with the *Real* (Homer 2005).

teaching practice by teaching comics and sequential art to his elementary school students. Participants felt that they could feel like artists by employing these different methods of integrating their art practices into their teaching. By employing these different methods, they were demonstrating good teaching practices while also producing art objects, primarily in the form of project exemplars that seemed to satisfy their desires to be artists while they taught. In conclusion, through the reality supported by the artist-teacher fantasy—a reality shaped by the professional teaching *Other* and the professional artist *Other*—participants could imagine how to be artists and imagine how to obtain the *objet a*. The fantasy presents a viable way for art teachers—subject to the normative professional values of teaching and desires of the professional artist *Other*—to be artists, an identity with which they felt they had lost connection with when they entered the teaching profession.

6.01.02 Supporting Research Questions

Through Lacanian psychoanalytic theory, I conceptualized how the art teachers employ an unconscious artist-teacher fantasy to imagine how to be artists while working as art teachers. Next, I answer the secondary research questions where I theorize how art teachers negotiate both identities while also addressing what happens when the illusion of the artist-teacher fantasy breaks down and fails to protect the art teachers, who also identify as artists, from the possibility they might not be able to be artists.

1). How do K-12 art teachers who identify as artists and teachers negotiate both identities to sustain each practice?

The artist-teacher fantasy is a sufficient imagined reality for art teachers who identify as artist and as teacher to demonstrate their art practices and artistic thinking to aid their pedagogy and curricula. It is a way for artist-teachers to imagine how to maintain their desire to be artists while also being art teachers who provide students with relevant visual art instruction. However, how do these art teachers negotiate these two identities? Furthermore, do all art teachers negotiate these two identities the same way? The answer to these questions is twofold in that they address two possible approaches that exist on either end of a continuum of artist-teacher practices upon which art teachers draw. On one end of this spectrum lies the *bifurcated approach*, which addresses the immediate reality of many artist-teachers' experiences, similar to those of my participants, and suggests ways of prioritizing art making *in lieu* of the demands of teaching. This approach follows the assumption that the practices of artists and teachers are incompatible and thus must be experienced separately in order for each to be maintained. The other end of the continuum is comprised of the *fused approach*, which advocates for a more contemporary perspective towards both art making and teaching and posits that the two practices share a common goal of knowledge acquisition and generation. Thus integration of the two into a single practice can satisfy the desires of art teachers, who also identify as artists. This approach replaces the seemingly modernist idea of the artist as object-producer with the postmodern notion of the artist as social critic, while calling attention to pedagogical attributes—such as collaboration, experimentation, constructivism—that constitute good teaching. Through these practices that combine exploration and experimentation with collaboration and constructivism,

art teachers will be able to satisfy their identities as both artists and teachers. I draw from the interpretations of participants' narratives that I presented in the previous chapters, as well as scholarship that addresses ethics of teaching, the purpose of art making, and arts-based-research methods to develop this continuum.

Art teachers who feel that they cannot find satisfaction as artists through integration of their art practices into their teaching practice may tend towards a more *bifurcated approach*. Art teachers adopting this approach believe that the main role of the artist is to produce and exhibit expressive art objects and the role of the art teacher is to provide instruction and inspire others to learn about art. Thus, the goals of each role are interpreted by the practitioner to suggest a conflict in ethical and moral positions, where their work as an artist is done for their own edification and their work as a teacher is done for the good of others. In this view the desires/goals of the artist and teacher identities are incompatible and thus must be experienced separately in order for each practice to be sustained (Daichendt, 2011; Michels 2009; Thornton, 2011).

To be artists, participants in this study reported that they had to create personal and expressive artwork and exhibit it publicly, either in galleries, museums, or online. All four participants believed they were not artists if they did not meet these criteria. This view of the artist narrows the identity to solely that of a maker of special and expressive objects. Participants also maintained that their role as art teachers consisted of educating their students about different technical skills, attitudes, and concepts pertaining to the visual artists. Throughout interview conversations, participants described characteristics they felt defined teaching, emphasizing being knowledgeable of content, caring, kind, available, helpful, supportive, and self-less. These characteristics represent major ideas that Higgins (2011) critiques as constitutive of moral

professionalism—an unrealistic perspective wherein teachers dedicate themselves to educate others, even to the detriment of their own self-care. Like the definition of artist described above, this definition of teacher can also be considered rigid and modernist. As concluded earlier, the inflexibility of these conceptualizations of artist and teacher suggests that being artist-teacher is difficult at best and impossible at worst.

Based on these conclusions, the *bifurcated approach* supports that art teachers keep art practices separate from their teaching. It encourages art teachers to find ways to regularly prioritize art making into their weekly routines that will allow them time and space to create art objects. In order to accomplish this many art teachers may seek out communities of other local artists. Being among a community of other practitioners can be a source of inspiration and encouragement to continue to produce artwork. This conclusion is directly influenced from discussions of research participants, Mary and George, regarding their involvement with local art communities as encouraging them to make artwork because of the opportunities to show work in local galleries. For Mary, George, and other art teachers who identify similarly as artists, these deadlines, curatorial frameworks, and future audiences with whom to share their work motivate them to sustain their practices. A large part of what drives artists to create is the excitement and anticipation of presenting their artwork to the public (Bayles & Orland, 2001; Michels, 2009). Showing their work publicly in an art gallery or museum not only validates the artwork but also affirms the art teachers' own identities as artists through the recognition and validation they receive from others. The satisfaction they experience will likely prompt these art teachers to continue to produce and exhibit their artwork, making their art practices part of their lives while they work as art teachers.

The *fused approach* greatly contrasts the *bifurcated approach* in that it suggests adopting a more contemporary view of artist and teacher identities where both roles share a common desire for knowledge (Camnitzer, 2009; Daichendt, 2012; Lucero, 2011; Thornton, 2013). Deviating from traditional roles of artist and teacher discussed earlier, a *fused approach* embraces the idea that “art and education are not different things; they are different specifications of a common activity” (Camnitzer, 2009, p. 234). The artist is not just an expressive object maker, but someone interested in the production of new knowledge through the creation of both objects and experiences. The emergence of arts-based-research offers art teachers a framework wherein art making is utilized as a tool for inquiry and knowledge acquisition (Cahnmann-Taylor, 2008; McNiff, 1998; Rolling, 2013).

Arts-based-research can be defined as the systematic use of the artistic process, the actual making of artistic expressions in all of the different forms of the arts, as a primary way of understanding and examining experience by both researchers and the people that they involve in their studies. (McNiff, 1998, p. 29)

Thus, through arts-based-research methods, artists use their art practices as a form of data to investigate and explore different phenomena such as social issues pertaining to race and gender inequalities (Finley, 2008; Rolling, 2013). Often these practices become pedagogical endeavors wherein the artist, as researcher, collaborates with others, including his or her students, to exchange ideas and perspectives (McNiff, 1998). Thus it is through collaboration where arts-based-research practices can allow the art teacher and students to work together as artist-researchers to co-construct new knowledge (Greenwood, 2012). These experiences can be satisfying and rewarding to students and the art teacher because they allow them to use different art practices in the generation of new knowledge through the creation of art objects,

performances, and written compositions. In this regard, arts-based-research can become a method that is integrated into the art teachers' pedagogical practices and melds the practices of artist and teacher together without the art teacher feeling like they are compromising the integrity of either practice.

The conclusions explained above suggest two different approaches existing on a continuum that art teachers, who identify as artists, may employ to sustain their practices as both artists and teachers. By conceptualizing different approaches along a continuum, I am suggesting that art teachers, who also identify as artists, vary in how they incorporate the two roles. While participants in my study understood the artist and teacher as separate identities that were incompatible, it is likely there are art teachers—with different backgrounds and training—that are able to integrate their work as artists and teachers and therefore do not require recognition from local art communities to validate their art practices. Furthermore, the continuum also suggests that art teachers' positions can change over the duration of their careers—depending on their needs and desires. In this sense, it becomes less about the artist and teacher identity per se, and more about what art teachers' desire and what they can do to feel satisfied. Thus, ultimately art teachers, who identify as artists, need to aspire to be continually self-aware of their personal and professional desires and in turn be proactive in selecting the approach that satisfies those desires—whether it involves engaging in local art communities, different art practices, or contemporary pedagogies.

2). *What might happen when art teachers who identify as artists and teachers begin to realize their fantasies about being artist-teachers are merely illusions?*

Throughout this dissertation I have suggested that the artist-teacher fantasy is very much intertwined with the teaching profession. Participants' fantasies are shaped by the normative professional values embedded in teaching discourses—a discourse I have conceptualized as the professional teaching *Other*. The symptoms that participants exhibit to sustain the fantasy are recognized and celebrated by artist-teacher scholars as an innovative form of pedagogy (Daichendt, 2010, 2009; Graham & Zwirn, 2010; Hall, 2010; Szekely, 1978; Thornton, 2013; Zwirn, 2005, 2002). Even the respect and affection students direct at participants when they demonstrate new techniques and skills are integral to the fantasy's continuance. Thus it appears that only through integrating their art practices into their teaching is where participants can feel like artists.

Participants' interviews suggested that the artist-teacher fantasy seems to maintain its illusion when they are teaching but appears to lose its power outside of teaching. Outside of teaching, participants did not display any consistent symptoms that would support their artistic desires—or fulfil the desires of the professional artist *Other*. Moreover, not all participants were involved in artistic or creative communities where they could be recognized as artists, something participants feel is part of what it means to identify artist. Without the reaffirming respect and affection of their students to perpetuate their identities as artists, participants became increasingly dissatisfied that they were not able to be the artists they wanted to be. Most of them cited feelings of anxiety and depression because they felt they were unable to produce art for themselves—feeling as if doing art was only permissible if done for the utility of teaching. Their psychic distress suggests that they became aware of the limitations imposed by the reality

supported by the artist-teacher fantasy. Ruti (2009) writes, “Pathological symptoms serve as an indication that the subject has compromised its desire in ways that render satisfaction—beyond the tortured satisfaction afforded by the symptoms—elusive” (p.104). However, these pathological symptoms seemed to break the illusion of the fantasy and allow them to realize that integrating their art practices into their teaching was not as satisfying as they once thought. This suggests that they no longer found their symptoms enjoyable. The ensuing anxiety all participants experienced suggests an unconscious fear of never getting what they wanted (Evans, 1997).

Lacan stresses the relationship of anxiety to desire; anxiety as a way of sustaining desire when the object is missing and, conversely desire is a remedy for anxiety, something easier to bear than anxiety itself. (Evans, 1997, p. 11)

In other words, when participants are removed from the possibility of attaining the *objet a*, desire is replaced by anxiety—an indication of loss of the *objet a* and the sense of self (Evans, 1997; Lacan, 1994). The anxiety participants experienced made them realize that they were not as satisfied as they consciously thought they were. Thus, the anxiety and psychic distress participants experienced helped them to realize they had to make changes in how to sustain both identities.

After participants acknowledged the anxiety as a sign that something was wrong, they seemed to have become more aware of how their symptoms were not supporting favorable outcomes. Roger, Mary, George, and Ann began reprioritizing their art practices, and thus, displaying different symptoms that supported another fantasy. Lacan posited that subjects could never be cured of their symptoms because symptoms are a form of enjoyment intertwined with desire and fantasy (Bailly, 2012; Evans, 1996). Furthermore, the symptom is something that is

inscribed in the subject. Bailly (2012) suggests, “If the symptom is indeed so intimately connected with the structure of the subject’s personality or psyche, then its removal would necessarily leave a scar—the foundation of the house which has been demolished” (p. 106). To avoid producing a scar, subjects exhibit new or different symptoms to sustain the enjoyment of various fantasies. I conclude that participants exchanged their old symptoms with new symptoms that in turn supported a new fantasy. For participants, a practice of producing and exhibiting art was implemented to sustain the artist fantasies that participants seemed to be employing. The work of continuously making art objects, seeking exhibition opportunities, and presenting artwork to the public become the visible symptoms that sustain the artist fantasy, which in turn, allows participants temporary satisfaction of feeling like they are artists.

Participants exhibited these symptoms to suggest they were consciously seeking creative art communities outside of their teaching to unconsciously support new artist fantasies. Each of these symptoms supported realities that backed their desire to be artists in the local community—and fulfill the desires of the professional artist *Other*. For instance, Mary got involved in local art galleries and artistic groups—local art communities that had regular exhibitions where work was shown. Like Mary, George also started creating artwork for local art exhibitions, using the deadlines as motivation for maintaining a regular art practice. Roger enrolled in a graduate course with Dr. Deborah, an aesthetics professor, who was sympathetic to his desire to be an artist. Ann began spending time with musician friends who would play their instruments while she drew in her sketchbook—creating an informal community of practitioners. Participants sought out different communities that allowed each of them a community to make art and be recognized by others/*Others* as artists.

These new artist fantasies are supported by participants' enjoyment of symptoms to continue their art practices. The production of expressive art objects, the pursuit of opportunities to exhibit work, and the gaze of others—fellow artists and community members—who recognize participants as artists sustains their fantasies as artists. Participants replaced their artist-teacher fantasies with new artist fantasies because it better supported their desires to be artists. As a result, participants placed less emphasis on integrating their art practices into their teaching because they no longer relied entirely on their students' adoration to be recognized as artists. While participants still exhibit some of their artist-teacher symptoms, I believe they associate those symptoms with being good teachers as opposed to being artist-teachers.

6.01.03 Conclusion to Discussion Section

In the previous section, I presented conclusions by answering the dissertation's research questions by drawing from both relevant scholarship and pertinent findings from the participants' interviews. I concluded that art teachers who identify as artists imagined realities that supported artist-teacher fantasies to be artists while they were teaching. I theorized how their symptoms of integrating their art practices into their teaching provides them satisfaction because it allows them to utilize their artistic skill-sets and aesthetic sensibilities to inform their teaching while also enjoying the validation of being viewed as artists by their students. I investigated how anxiety inconsequentially allows art teachers to recognize the artist-teacher fantasy as an illusion—thereby allowing art teachers to explore different realities that support potentially more generative fantasies. In the next section, I reflect upon the conclusions of the dissertation and make recommendations for how artist-teachers can maintain their art practices while teaching.

6.02 Recommendations

Throughout this dissertation I have argued that is important for art teachers, who identify as artists, to continue their art practices while they teach because it informs their teaching as well as reaffirms their identities as artists—something they desire to sustain. In this section I make recommendations for how these art teachers can continue to make art, in whatever form they see fit, while teaching. I also make recommendations for how art teacher educators can support art teachers in their pursuits to maintain their art practices. These recommendations draw from the artist-teacher continuum that I developed earlier, which suggests a range of approaches art teachers use to negotiate both roles and their respective practices. The two approaches, the *bifurcated* and *fused*, represent opposite ends of the continuum, a spectrum that describes where most art teachers' art practices are located.

It is important that art teachers, who view their artwork as independent of their teaching, seek out local art groups to find exhibition opportunities. By being active in communities of other artists outside of the teaching profession, they can discover exhibition opportunities where they can show their artwork, network with other artists, and find solidarity with other like-minded practitioners. This recommendation is directly influenced from the findings of my research, wherein Mary and George discussed how their involvement with local art communities encouraged them to make artwork because of the opportunities they had to show work in local galleries. A large part of what drives artists to create is the excitement and anticipation of presenting their artwork to the public (Bayles & Orland, 2001; Michels, 2009). For Mary, George, and other art teachers who identify similarly as artists, these deadlines, curatorial frameworks, and future audiences with whom to share their work motivates them to sustain their practices. Having their work shown publicly in an art gallery or museum not only validates the

art teachers' artwork but also affirms their own identities as artists through the recognition and validation they receive from others. The satisfaction experienced will likely prompt art teachers to continue to make and exhibit their work.

For art teachers who are hesitant to submit artwork to professional galleries, art co-ops serve as a promising alternative. Art co-ops are artist run gallery spaces that “offer artists a rare opportunity to take control, organize, and choreograph their own exhibitions and be directly involved in formulating goals, priorities, and future directions of the gallery” (Michels, 2009, p. 133). Because of their participatory nature and emphasis on cultivating community, art co-ops tend to be less competitive and more accepting of art practitioners with varying skill sets. Many young and developing artists use art co-ops as a starting point to exhibit artwork, learn about the business of art, and network with other artists in the community. In this regard, art co-ops can be beneficial to art teachers who want to resurrect their art practices and gain experience showing their artwork to the public.

In addition to joining local creative communities and exhibiting work in local art shows, another alternative to help facilitate realities that support artist fantasies is university level programming such as workshops, artist residencies, and studio courses that provide art teachers permission to invest in their own art practices. George, Mary, Ann, and Roger all discussed how their participation in different continuing education classes helped them prioritize time for their art practices. Similar to being involved with local art communities, artist workshops and residency opportunities like Vermont Studio Center, the Horned Dorset Colony, the MacDowell Colony, and Haystack Mountain School of Crafts provide spaces for art teachers to receive additional training to enhance their professional portfolios, while offering exhibitions at the conclusion of the residencies.

For art teachers who see their art practices and teaching to be closely intertwined, it may be more beneficial to seek out academic programs and scholarly communities interested in the intersection of art and teaching. The emergence of arts-based research has produced many scholars who are drawing from their practices as artists to address social inequalities, create new knowledge, and pose new questions (Lucero, 2011; Lymburner, 2004; Springgay, 2011, 2004; Wilson, 2004). As a result, different arts education and research conferences, such as the International Congress on Qualitative Inquiry, British Educational Research Association, and International Society for Education through Art, have formed special interest groups dedicated to scholarship related to arts based research. These conferences can serve as opportunities to network, learn about different projects, social issues, and research methods, as well as inspire art teachers to present their own work.

In addition to conferences, there are many graduate degrees and continuing education programs designed to help art teachers think about ways to better integrate their art practices into their pedagogy. In the United Kingdom, King's College developed the Artist-Teacher Scheme, or ATS, a graduate level program that encouraged art teachers to reemerge themselves in their creative practices in order to further cultivate their artist identities while also growing as art educators (Adams, 2010, 2007, 2005; Hall, 2010; Hall, Thomson, & Russell, 2007; Jarvis, 2011; Stanhope, 2011; Thornton, 2011). Massachusetts College of Art and Design also designed an Artist-Teacher curriculum for their Master's program which allowed art teachers to develop their art practices while learning advanced theories in art education (Massart.edu, n.d). The School of the Art Institute of Chicago, Ringling College of Art and Design, Savannah College of Art, University of Maryland, and the University of Illinois also host summer artist-teacher residency programs where art teachers can use the schools' facilities to learn new skills and techniques,

create artwork, and develop new curricula. Through these formal communities, art teachers can engage with curricula and faculty who support the cultivation and integration of both identities.

The recommendations described above address different communities in which art teachers can participate in order to sustain their art practices while they teach. I addressed the importance of joining local art communities and artist collectives, participating in artist residencies, attending arts-based research conferences, and enrolling in continuing education courses because these communities and opportunities provide a range of appropriate options for art teachers who vary in how they integrate their art practices with their teaching. These recommendations stress that art teachers should locate and participate in different art communities, local art groups, academic circles, or digital networks of like-minded practitioners because they offer exhibition opportunities, camaraderie, and social recognition that validates their identities as artists and teachers. Regardless of which types of communities they choose, it is important that art teachers remain involved with art communities outside of their schools for support and guidance. Attempting to maintain both practices without such support will prove to be difficult and likely result in the abandonment of one of the two practices.

Before addressing my recommendations for how art teacher educators can help art teachers maintain their art practices, I want to interject that I think it is important for art teachers to consider a more integrated approach towards the artist and the teacher. While I believe that there is nothing inherently or aesthetically wrong with art teachers wanting to keep their art practices separate from their teaching, I am suspect of the restrictive construction of art that this position suggests. I believe that developing a more generative definition of artist to include contemporary practices that emphasize process and concept, in addition to modern practices that stress technique, craft, and beauty, will challenge art teachers to grow both in their teaching and

through their art making. The following recommendations explore how art teacher educators can help pre-service art teachers shift from the familiar modernist aesthetics often taught in K-12 art education to current art practices that better reflect the contemporary art world.

The first way art teacher educators can help pre-service art teachers adopt a *fused* approach is by including more contemporary art into teacher education curricula. Many art teachers in the field are unfamiliar with contemporary art, resulting in the omission of the artwork of current artists from K-12 curricula. Their students entering art education programs thus often lack exposure to artwork post-1970s (Marshall, 2008). Including these contemporary artists' works will expose pre-service art teachers to performative, collaborative, conceptual, and social practices that in turn may expand their definition of both art and what it means to be an artist. Through this exposure to contemporary aesthetics and art practices, future art teachers will hopefully broaden their knowledge foundations from the traditional and modern to the more conceptual. This may allow them to shift their own art-making practices as teachers from a bifurcated approach to a more fused approach.

Another way art teacher educators can encourage fused art-making is by developing and teaching arts-based research methods to art teachers so that they can be utilized in K-12 settings. While arts-based research is largely conducted by researchers and scholars and entrenched in dense social theories removed from the needs of K-12 art educators, its origins are closely linked to practitioner action research—a research method designed for practitioners in the field (Cochran-Smith & Lytle, 2009; Irwin & Springgay, 2008). By developing arts-based research methods that draw from practitioner action research's dialectic of inquiry and action while utilizing both art making and artwork as data, art teachers can develop practical arts-based research projects with their students that generate local knowledge.

It is important that art teacher educators actively encourage art teachers in their pursuits to maintain their art practices while they teach. By offering support, practical wisdom, and contemporary approaches to art-making that encourage integration of art making and teaching, art teacher educators are ensuring art teachers will maintain both practices and continue to grow personally and professionally as artists, teachers, and—more importantly—individuals.

6.03 Conclusion

This dissertation investigated how art teachers, who identify as artists, employed unconscious fantasies to imagine how to be artists while teaching art in the public schools. They employed these artist-teacher fantasies to shield against the possible reality of not being able to continue their work as artists—an identity they adopted early in their lives prior to becoming art teachers. Because many of these art teachers identified early as artists, the identity becomes a loved object, something that influences all successive ego identifications (Chiesa, 2007). Lacan compares the ego to the layers of an onion which “is constructed out of its successive identifications with the loved objects which allowed it to acquire its form” (Lacan, 2013, p.112). Thus, artist identity is positioned in the inner sanctum of the art teacher’s identity and becomes something that not only informs the acquisition of future identities, but remains an identity that must be continually loved and protected (Chiesa, 2007; Lacan, 2013).

This dissertation theorized that some art teachers, fearing they may not be able to be artists while they teach, employ artist-teacher fantasies as a means of protecting their identities as artists. Through the fantasy, these art teachers integrated their art practices into their teaching in order to feel like artists while teaching. However, the satisfaction that art teachers acquire from devoting more time and energy to their teaching causes them to prioritize their students’ needs

above their own desires to feel like artists. This causes these teachers, who identify as artists, to feel disconnected from their artist identities. This suggests that the artist-teacher fantasy is not always sufficient to protect these art teachers from the realities of teaching—from the desires of the professional teaching *Other*. As a result, they employed different fantasies, such as artist fantasies that would allow them feel like artists independent of their work as art teachers and therefore independent of the desires of the professional teaching *Other*. Thus one of the conclusions drawn from this dissertation is that the artist-teacher fantasy may not be the most effective way to protect art teachers' artist identities while they teach.

The explanation provided earlier argues that the artist-teacher fantasy is a narcissistic fantasy, a fantasy that serves to protect the ego's identification as artist so intensely that it restricts the possibility for professional and artistic growth. Narcissistic fantasies “restrict our movement in the world, holding us captive to the idea that the basic structure in our lives is determined in advance rather than constituted in the process of living” (Ruti, 2009, p. 101). Thus, the artist-teacher fantasy prevents art teachers from imagining other ways of being artists and teachers, restricting them to view only a singular approach.

This line of inquiry necessitates consideration of the criteria that participants used to describe what it meant to be an artist. Participants identify an artist as someone who regularly makes expressive art objects and exhibits them publically. As suggested earlier, the teacher, who also identifies as an artist, desires this recognition from the public for validation of his or her artist identity. This understanding is restrictive because it does not engender other ways of being an artist—ways that include more conceptual, performative, and collaborative practices. In conclusion, art teachers, who identify as artists, can successfully maintain their art practices while they teach, so long as they allow their artist identities to evolve beyond the commonly

held, yet restrictive, conceptualization of artist as expressive object maker. The real challenge for these art teachers is to embrace the characterization of the artist identity in more generative ways. By envisioning the artist in more imaginative ways, art teachers can expand their art practices to include conceptual, performative, and social components that align with their pedagogical practices, resulting in a dynamic integration of teaching and art making that engenders a shared objective of knowledge seeking—an outcome satisfying to both artists and teachers alike.

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APPENDIX A: IRB APPROVAL

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

Office of Vice Chancellor for Research

Institutional Review Board
528 East Green Street
Suite 203
Champaign, IL 61820



April 2, 2014

Laura Hetrick Art & Design 123 Art & Design Bldg 408 E Peabody Dr M/C 590

RE: The Artist-Teacher & The Other: An Ethical-Psychoanalytic Investigation IRB Protocol
Number: 14672

EXPIRATION DATE: 04/01/2017

Dear Dr. Hetrick:

Thank you for submitting the completed IRB application form for your project entitled The Artist- Teacher & The Other: An Ethical-Psychoanalytic Investigation. Your project was assigned Institutional Review Board (IRB) Protocol Number 14672 and reviewed. It has been determined that the research activities described in this application meet the criteria for exemption at 45CFR46.101(b)(1 & 2).

This determination of exemption only applies to the research study as submitted. Please note that additional modifications to your project need to be submitted to the IRB for review and exemption determination or approval before the modifications are initiated.

We appreciate your conscientious adherence to the requirements of human subjects research. If you have any questions about the IRB process, or if you need assistance at any time, please feel free to contact me or the IRB Office, or visit our website at <http://www.irb.illinois.edu>.

Sincerely,

Rebecca Van Tine, MS Assistant Human Subjects Research Specialist, Institutional Review Board

c: Jeff Horwat

telephone (217) 333-2670 • fax (217) 333-0405 • email IRB@illinois.edu

APPENDIX B: RECRUITMENT LETTER

Dear [*person's name*],

My name is Jeff Horwat and I am a doctoral candidate in art education at the University of Illinois at Urbana-Champaign. I am writing to invite you to participate in my doctoral study investigating possible tensions public school art teachers who self-identify as artist-teachers experience when trying to maintain their art practices whilst teaching. You are eligible to be in this study because you are a full-time untenured public school art teacher. I obtained your contact information from [*mention either specific conference when I met individual, or Evan Plummer or Jorge Lucero who served as intermediary connection*].

Involvement in this research study will ask that you participate in two separate interviews. The first interview will be a casual unstructured interview lasting no longer than one hour and taking place in the location where your artwork is created. The second interview will occur at a separate time. This will be a semi-structured interview lasting no longer than two hours and will take place in your place of residence. The total time commitment for participation in this study will be no more than three hours.

If you agree to be apart of this study, I will follow up with an email that will provide a consent form clearly explaining participation requirements, goals, objectives, risks, potential gains, and time commitment required for study. I will also provide a list of questions that will be asked during the semi-structured interview. During the interviews a digital recording device will be used to accurately record conversations. In order to protect your privacy and ensure confidentiality, pseudonyms will be used to protect your identity.

Participation in this study is completely voluntary. You may refuse to participate, discontinue participation, or decline to answer any questions at any time without explanation or punishment. If you'd like to participate or have any questions about the study, please email or contact me at jhorwat2@illinois.edu.

Thank you for considering my request.

Jeff Horwat
Doctoral Candidate in Art Education
College of Art and Design
University of Illinois at Urbana-Champaign

APPENDIX C: CONSENT FORM

CONSENT FOR PARTICIPATION IN RESEARCH

Researchers: Dr. Laura Hetrick, professor of Art Education at the University of Illinois at Urbana-Champaign, will be the Responsible Project Investigator (RPI). Jeff Horwat, a doctoral candidate in Art Education at the University of Illinois at Urbana-Champaign, will be the co-investigator during this study.

Purpose: The purpose of this study is to understand possible tensions art teachers who self-identify as artist-teachers experience when trying to maintain an art practice whilst teaching as full time public school art teachers.

Explanation of Research Method: This study will use personal interview as its primary method of data collection. Data collected will be written in the form of case studies. Case studies will present data collected through interview, and will also include the researcher's analysis, and interpretation.

Study Design: This study will involve two different kinds of interviews: unstructured interview and semi-structured interview.

Unstructured Interview: The unstructured interview is an informal interview about the participant's art practice.

Semi-structured Interview: The semi-structured interview is a more formal interview with predetermined questions that will ask the participant about his or her educational background, art practice, teaching practice, personal and professional identities, and how he or she negotiates his or her teaching practice and art making practice.

Time Commitment: Involvement in this research study requires the art teacher to participate in two interviews. The first interview will be a casual studio / workspace visit lasting no longer than one hour. The second interview will be a semi-structured interview lasting no longer than two hours. The total time commitment for participation in this study is no more than three hours.

Participation: Participation in this research study is voluntary. Volunteers may refuse to participate, discontinue participation, or decline to answer any questions at any time without explanation or punishment.

Prerequisites: All participants must be eighteen years old or older, and be employed full time, non-tenured, visual arts teachers certified in Illinois who have a current art practice.

Confidentiality: The identities of the volunteers for this study will be kept entirely confidential. Pseudonyms will be used in research literature to protect volunteers' identities. Researcher will omit specific details to further conceal the identities of volunteers.

Accuracy: A digital recording device will be used to accurately record interviews. Recorded interviews will be transcribed into a text document and will be sent to the participant for review and approval. While reviewing text document of interview, the participant can make omissions and changes without explanation or punishment. Analysis of interview will not start until participant has approved text document.

Risks: Time commitment to study may be a mild inconvenience to participants. Conversation and questioning may delve into sensitive areas pertaining to participant's professional life and may cause emotional distress if subject matter discussed becomes unforeseeably personal.

Benefits: Volunteers may experience a greater validation of professional identity. Volunteers may also find meaning and satisfaction in contributing stories, experiences, and expertise to research in the field of art education.

Dissemination of Research: The results of the study will be written about in a case study specifically for a doctoral dissertation. The results of the study may be used in presentations for educational conferences and used in articles for scholarly publications.

Feedback: All research will be available to participants at the conclusion of the study upon request.

Consent: Participants are encouraged to keep a copy of consent form for their own records.

Contact: Co-investigator, Jeff Horwat whose building address is 408 East Peabody Drive, Champaign, IL 61820, can be contacted via phone at 484 547 7093 or via email at jhorwat2@illinois.edu. Responsible Project Investigator, Dr. Laura Hetrick whose building address is 408 East Peabody Drive, Champaign, IL 61820, can be contacted via phone 217 333 0855 or via email at laurajh@illinois.edu.

If you have any questions about your rights as a participant in this study or any concerns or complaints, please contact the University of Illinois Institutional Review Board at 217-333-2670 (collect calls will be accepted if you identify yourself as a research participant) or via email at irb@illinois.edu.

I certify that I have read this form and volunteer to participate in this research study.

(Print) Name

Signature

Date: _____

APPENDIX D: INTERVIEW QUESTIONS

A. Questions about Educational Background, Teacher Training, and Influences

- Tell me about when you knew you wanted to be a teacher?
- Tell me about when you knew you wanted to be an artist?
- Do you view yourself as an artist-teacher?
- What does the term artist-teacher mean to you? Is it a philosophy, an identity, a model, or something else?
- When did you start to identify with the artist-teacher?
- Did anyone influence or inspire you to be an artist-teacher?
- Did anyone discourage you from being an artist-teacher?

B. Questions about Current Employment

- Tell me about the classes you teach? What grade and courses do you teach?
- How long have you been teaching?
- Do you work with other art teachers?
 - (Follow up) What is your relationship with the other art teachers like?
 - (Follow up) Do you work with other art teachers that identify or relate to the artist-teacher?
- Does the school have any instructional models or philosophies that influence how you teach?
- How involved are most teachers in the school community?
- How involved are you in the school community?
 - (Follow up) Do you ever feel pressured to be more involved?

C. Questions about art practice

(These questions will likely be addressed during the unstructured studio interview)

- What kind of art do you make?
- Why is art making so important to you? What do you gain from making art?
- Does making art make you a better art teacher?
- When do you make art?
 - (Follow up) Do you schedule time to make art during the school year?
- Do you show your work in public?
 - (Follow up) If yes, then where do you show and how often?
 - (Follow up) If no, then why?

D. Questions about Teaching Practice

- Can you briefly share what is your teaching philosophy?
- What is your goal in teaching?
- What values, beliefs, ideas, and skills do you hope to impart to your students?

E. Questions about negotiating teaching and art making

- How do you balance commitments to both teaching and art making?
 - (Follow up) Do you ever feel that the two practices are in conflict with one another?
 - (Follow up) If yes, how do you reconcile this conflict?
- Do you ever feel like giving up art making and dedicating more of your time to teaching?
 - (Follow up) If so, tell me when and why?

- Do you ever feel like giving up teaching and dedicating more of your time towards making art?
(Follow up) If so, tell me when and why?

F. Questions about Personal and Professional Identity

- Are there times when you feel like more of an artist than a teacher?
(Follow up) If yes, can you tell me more?
- Are there times when you feel like more of a teacher than an artist?
(Follow up) If yes, can you tell me more?
- What do your students feel about your art practice?
(Follow up) Is it important that they see you as an artist-teacher?
- What do your principal and administrators feel about your art practice?
(Follow up) Is it important that they see you as an artist-teacher?
- What do your family and friends feel about your commitment to teaching and making art? Do they support both?
- What do other artists you know feel about your commitment to teaching and making art?
- Do you think other artists view you as an artist despite your commitment to teaching in a public school setting?
- How important is it to you that your school community identifies you as an artist?
- How important is it to you that the art community identifies you as an artist?

G. Questions about Maintaining the Artist-Teacher Identity

- Do you have the support to continue to actively pursue both teaching and art making?
(Follow up) If yes, please explain where this support comes from and how it helps?
(Follow up) If no, please explain what kind of support you need?
- Do you think being an artist-teacher is sustainable in public schools?
(Follow up) If yes, tell me how?
(Follow up) If no, tell me why?

APPENDIX E: OVERVIEW OF PARTICIPANTS

Name	Grade Levels Taught	Years of Teaching Experience	Highest Level of Education	Art Practice
Mary	9-12	21	Masters in Art Education	Abstract photography, printmaking, and digital design
George	K-5	11	Masters in Art Education	Comics, cartooning, illustration, narratives, fairytales
Ann	9-12	6	Masters in Art Education	Expressive drawings, and watercolor painting illustrating song lyrics, dreams, and memories
Roger	K-4	5	Masters in Curriculum and Instruction <i>(in process)</i>	Installation, performance, video art, new media about personal identity and alternative identities

APPENDIX F: GLOSSARY

Artist:

In this study, *artist* signifies someone who is committed to an art practice, creates expressive art objects, and exhibits art objects publically either in physical locations such as galleries and museums, or digital spaces such as online art galleries.

Artist Fantasy:

An *artist fantasy* is an imagined reality whereby the individual creates art objects to satisfy unconscious desires to the feel like an artist as a means of feeling complete.

Artist-Teacher:

An *artist-teacher* is a K-12 art teacher who philosophically believes his or her teaching practices and art making practices are interconnected and that both of these practices allow him or her to flourish both personally and professionally.

Artist-Teacher Fantasy:

An *artist-teacher fantasy* is an imagined reality whereby the individual unconsciously integrates their art practices into their teaching in order feel like an artist while performing the role of an art teacher.

Artist who Teaches:

In this study, an *artist who teaches* is a term used to describe an art teacher who identifies as artist first and an art teacher second.

Professional Teaching *Other*:

The *professional teaching Other* is a discourse consisting of normative professional values, beliefs, and ideas in profession of teaching education that public school teachers unconsciously desire.