

Moments of Becoming Artist-Teachers

Alexa R. Kulinski

Doctoral Institution: Syracuse University,
Syracuse, NY

Current Position: Indiana University-Purdue University Indianapolis,
Indianapolis, IN

Abstract

In this article, I re-present the findings from my arts-based dissertation that examined the ways five preservice art teachers (two graduate and three undergraduate students) perceived and used matter in their responses to studio prompts, reflective visual journals, and PK-12 art curriculum they created within the context of an art education curriculum course. After providing a brief overview of the study and arts-based methods, I re-present each of my findings by means of excerpts from original found poems, brief narrative summaries, and mini visual essays comprised of images of participants' artwork and visual journals. This article, therefore, provides a glimpse into both the process and product of my dissertation as well as my attempts to continually make sense of it as I search for ways to share portions of it with the world. Ultimately, this study, including the results, presentation, and now re-presentation, reveals the nuances of a brief moment along preservice art teachers' journeys of becoming artist-

teachers. These findings and re-presentation carry implications for PK-12 art education, art teacher preparation, as well as arts-based research as a methodology.

Moments of Becoming Artist-Teachers

I sit at my computer, surrounded by cut up papers that once consisted of the findings chapter of my dissertation and the first iteration of this very article. Among the fray, exquisite corpse-like pages emerge, constructed from images and text hastily cut and taped together, further marred with my scribbled thoughts (Figure 1). This act of physical deconstruction, reconstruction, and extension that directly resulted from the intra-action (Barad, 2003) between me, paper, scissors, tape, and a pen is one aspect of the material and embodied entanglement that ultimately led to this polished version that you as the reader now see.

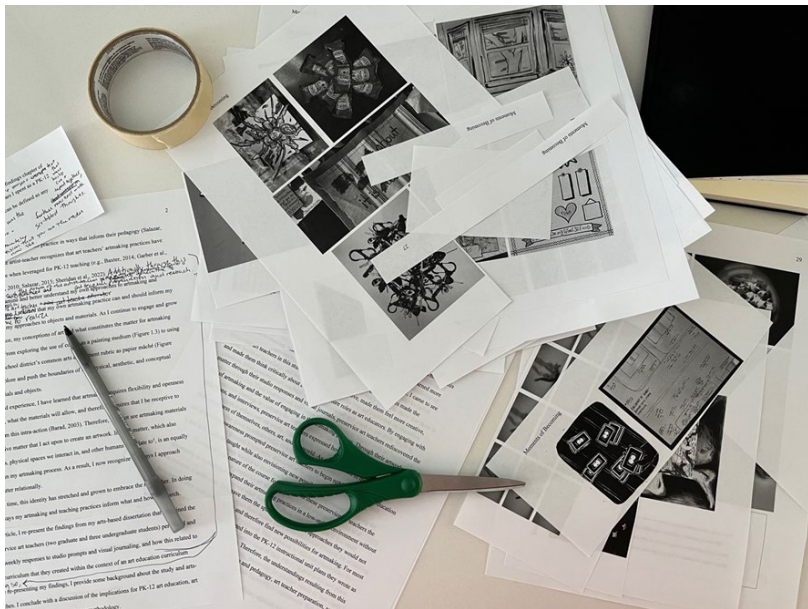


Figure 1: *Process Photo I Took as I Deconstructed and Reconstructed Pages of the First Version of this Article.*

In this article, I re-present the findings from my arts-based dissertation that examined the ways five preservice art teachers (two graduate and three

undergraduate students) perceived and used matter¹ in weekly responses to studio prompts and visual journaling, and how this related to the PK-12 art curriculum they created within the context of an art education curriculum course. At the same time, this re-presentation of findings comes with additional layers as I share some of the arts-based approaches I used in the original study along with additional arts-based approaches I leveraged in the development of this very article. Each layer combines to illustrate the generative knowledge that can result from attention and openness to the many possibilities that can emerge from intra-action and entanglements (Barad, 2003) with various forms of matter. This article, therefore, provides a glimpse into both the process and product of my dissertation as well as my attempts to continually make sense of it as I search for ways to share portions of it with the world.

Before re-presenting my findings, I provide some background that informed the development of this study. Then, I describe the context of the study and arts-based approaches I used. I conclude with a discussion of the implications for PK-12 art education, art teacher preparation, and arts-based research as a methodology.

My Journey as an Artist-Teacher and the Relationship to this Study

For the eleven years I spent as a PK-12 Visual Arts teacher, I embraced the identity of the artist-teacher, which can be defined as any teacher who reflects on their own studio practice in ways that inform their pedagogy (Salazar, 2015).

¹ Within the context of this study, matter includes raw materials, found objects, manufactured artifacts, constructed spaces, and assemblies of humans, all of which are essential elements of art education. This notion of matter builds upon recent philosophical discourse on materiality and posthumanism which recognizes that everything—human, non-human, and more-than-human—is made up of dynamic materials that are all part of an interconnected network of ongoing materialization and becoming (e.g., Barad, 2003; Hood & Kraehe, 2017; Schulte, 2019; Shin & Yang, 2021). Matter is the components whose manipulation, combination, etc. lead to the end result or stopping point (materiality) (Woodward, 2022).



Figure 2: *“March 11, 2018; 10:35 a.m.”*, 2018, *Graphite, Eraser, and Coffee on Paper.*

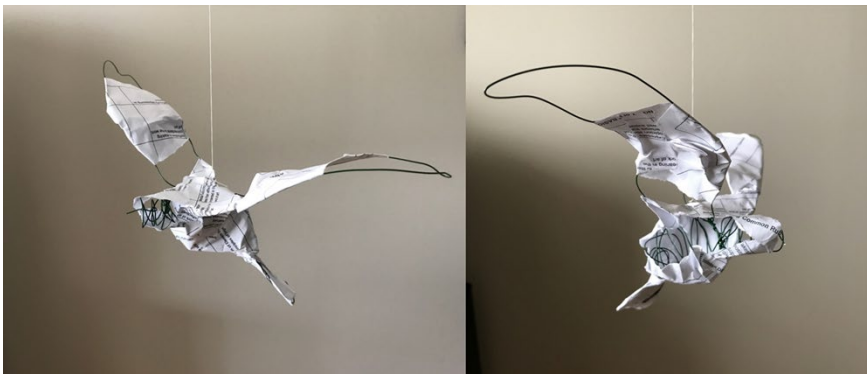


Figure 3: *Shed (Detail)*, 2020, *Wire and paper (copies of Common Arts Assessment rubric).*

The concept of the artist-teacher recognizes that art teachers' artmaking practices have potential to be generative when leveraged for PK-12 teaching (e.g., Baxter, 2014; Garber et al., 2020; Graham & Zwirn, 2010; Salazar, 2015; Sheridan et al., 2022). When I was a PK-12 Visual Arts teacher, I continually examined and sought to better understand my own approaches to artmaking and materials. This reflection led me to discover the ways my own artmaking practice can and should inform my pedagogy, specifically my approaches to objects and materials. As I continue to engage and grow in my artmaking practice, my conceptions of art and what constitutes the matter for artmaking continually expands. From exploring the use of coffee as a painting medium (Figure 2) to using copies of my former school district's common arts assessment rubric as papier mâché (Figure 3), I continually explore and push the boundaries of the physical, aesthetic, and conceptual possibilities of materials and objects.

With time and experience, I have learned that artmaking requires flexibility and openness to what will happen, what the materials will allow, and therefore requires that I be receptive to what I can learn from this intra-action (Barad, 2003). Therefore, I do not see artmaking materials and objects as passive matter that I act upon to create an artwork. Instead matter, which also includes our bodies, physical spaces we interact in, and other humans we relate to, is an equally active participant in my artmaking process. As a result, I now recognize the ways I approach artmaking and matter relationally. With time, my views of matter and artmaking has influenced my research practice, informing what and how I research. This recognition of the ways my roles as an artist, teacher, and researcher intersect is what ultimately led me to explore matter and materiality in artmaking and teaching using arts-based methods.

Study Background and Context

Over the past two decades, many art education scholars have advocated for the integration of contemporary art and artmaking practices into PK-12 art education curriculum and pedagogy (e.g., Gude, 2004, 2013; Hamlin & Fusaro, 2018; Marshall et al., 2021; Salazar, 2015, 2021). However, the art education field has yet to fully realize such integration. This is because the vast majority of contemporary PK-12 art education discourse has focused on the conceptual aspects of making, emphasizing the framing of PK-12 art lessons around big ideas (Walker, 2001) and/or themes (Marshall et al., 2021). This means the role

of raw materials, found objects, manufactured artifacts, assemblies of humans, constructed spaces, etc.—which contemporary art and philosophical literature defines as “matter”—is often relegated to the sidelines. The current discourse in the art education field reflects the historical discourse of the artworld in which the power of materiality has long been dismissed or completely ignored (Barrett & Bolt, 2013). However, current discourse on contemporary art within the fields of art history, art theory, and philosophy has made what scholars are calling the “material turn,” which recognizes the active role matter plays in the artmaking process (e.g., Barrett & Bolt, 2013; Lange-Berndt, 2015). This means that the PK-12 art education field is currently overlooking additional and potentially transformative ways for understanding and approaching artmaking. In turn, this has implications for the opportunities PK-12 students do and do not have to engage with art.

Scholars recognize that integrating contemporary artmaking practices, especially approaches to matter within PK-12 art education has potential to open pathways for artmaking, meaning, and identity formation (Hood & Kraehe, 2017; Kraehe, 2017; Rolling & Bey, 2016). However, within the art education literature, scholars suggest that translation of contemporary art into PK-12 pedagogy and curriculum is significantly influenced by teachers’ personal definitions and approaches to art and artmaking as well as views of matter (Garber, 2019; Garber et al., 2020; Hood & Kraehe, 2017). Gaining a better understanding the ways preservice art teachers perceive and use matter in their own artmaking practices and how this relates to the ways they think about matter in PK-12 art education can potentially inform ways of more effectively supporting them in integrating contemporary approaches to matter into their future PK-12 art classrooms. Supporting preservice art teachers in this way can potentially open new pathways for all students to engage with art and artmaking in meaningful and transformative ways.

The site for this study was an art education curriculum course for undergraduate and graduate preservice art education students at a private research university located in the northeastern United States. Reflective of the demographics of the university, and more specifically the Art Education program, all five participants were White women, ranging in age from 20 to 31 years old. Two participants were first semester graduate students enrolled in the MS in Art Education program, both of whom held BFAs in Studio Arts. The three undergraduates in this study were enrolled in the BFA in Art Education program, which emphasized study in Studio Arts.

Throughout the course, preservice art teachers utilized studio-inquiry approaches to research contemporary artists and artmaking practices as well as explore and expand their own studio practice. They did this through weekly responses to studio prompts and maintaining a visual journal. Preservice art teachers then synthesized these experiences to inform the development of PK-12 art curriculum in the form of sequential instructional units. This inquiry sought to answer the following questions: In what ways do preservice art teachers perceive and use matter in their responses to studio prompts? In what ways do preservice art teachers perceive and use matter in their reflective visual journals? In what ways do preservice art teachers' perceptions and use of matter in their studio work and visual journals relate to the PK-12 art curriculum they create?

Overview of Arts-Based Approaches

Arts-based research scholars agree that methods throughout an inquiry should not be constrained by fixed, pre-determined protocols, but should be created to best respond to particular question(s) (Cahnmann-Taylor & Siegesmund, 2018; McNiff, 2018, Rolling, 2013a, 2013b). Therefore, arts-based methods are typically fluid and improvisatory, allowing studies the capability to expand and adapt in response to the research process (Cahnmann-Taylor & Siegesmund, 2018; Rolling, 2013a, 2013b; Sullivan & Gu, 2017). Additionally, in studies which consist of data in different material forms, like this one², multiple forms of analysis are useful and even necessary (Woodward, 2022). As is typical in arts-based approaches, my methods for analysis emerged, unfolded, and evolved alongside and in response to the data. These methods included arts-based strategies such as poetry, collage, mapping, and portrait-creation alongside traditional qualitative coding.

Aligning with arts-based approaches, artmaking in this study went beyond art as self-expression to create opportunities to employ and discover various artistic methods for analyzing and visualizing data (Rolling, 2013a; Sullivan & Gu, 2017). Specifically, I used replication and decryption as arts-based analytic

² Data collected/generated in this study included, participants' artwork and written reflections, participants' visual journals, participants' written instructional unit plans, participant interviews, as well as researcher visual journaling and artmaking.

strategies. According to Rolling (2013a), replication is a strategy in which new meaning is generated in the form of reenactments through revisited materials, objects, etc. Decryption involves “reconstituting and transforming potential meaning through decoded and recoded materials, objects, phenomena, relationships and/or events in the world” (Rolling, 2013a, p. 82).



Figure 4: *Collage I Created as I Thought Through the Tensions I Saw in the Data.*

Essentially, I leveraged arts-based methods such as collage to tap into ways of knowing that are more attuned to material, embodied, and multi-sensory ways of being (Woodward, 2022). Collage brings together disparate visual and material elements, and as a practice, relies on making connections and

juxtapositions in ways that allow for surprising findings (Woodward, 2022). Additionally, the material, tangible, and embodied process of cutting, arranging, and gluing can provoke the kinds of knowledge and ways of thinking that can generate new insights (Woodward, 2022). Through physical engagement with the data and matter similar to what my participants used, I was able to leverage my own visual analytic language and find deeper meaning. For example, I created the collage in Figure 4 as a means of thinking through the tensions I was seeing in the data as participants navigated familiar and unfamiliar as well as traditional and non-traditional perceptions and uses of matter.

Throughout my dissertation, I leveraged text, image, and other matter to work through and share examples of the various ways I interacted with, and ultimately came to understand the data. Specifically, I used found poetry as an analytic and synthetic strategy to reveal additional subtleties and depth to my findings. As Butler-Kisber (2002) stated, “using found poetry can bring researchers closer to their data and even bring different insights because of the new relationship between data and researcher” (as cited in Faulkner, 2018, p. 215). I created found poems using quotes from participants’ written reflections and interview transcripts. Additionally, I organized these poems using the same structure as the original narrative used to present my findings—each stanza reflects a theme and related sub-themes³.

Re-Presentation of Findings

The artwork created throughout this study and subsequent re-presentation, as well as the learning that resulted cannot be reduced to verbal messages to convey their meaning (Sheridan et al., 2022). In research, the verbal tends to be the predominant vehicle for meaning while images typically serve a supporting role (Johnson, 2004). In the original presentation of my findings, images primarily served to support the verbal data. However, to explore the power of images, a portion of my re-presentation consists of mini visual essays comprised

³ These found poems originally appeared in the summaries of each major section within my findings chapter.

of images of participants' artwork and visual journal entries created throughout the study⁴.

As I developed this re-presentation of my findings, I cut and taped portions of my dissertation as well as the original version of this article to create something new. Borrowing from the principles of collage, I experimented with bringing together different elements, juxtaposing poetry with narrative text, and placing different images in relation to one another. This was a process in which I leveraged the materiality of the data and this article itself, iteratively *making visible* and *making sense* of my findings (Rolling, 2013a).

In the following sections, I re-present each set of findings by means of an excerpt from the found poems that originally appeared in my dissertation, a brief narrative summary, and a mini visual essay. This re-presentation of images along with text leverages both visual and verbal modalities to highlight participants' visual and verbal voices, while also pushing back on the confines of traditional research reporting.

Preservice Art Teachers' Perceptions and Uses of Matter in Studio Responses

The physicality involved
crawling around on my bedroom floor.
Getting in the flow,
experiencing the sticky resistance of the creative process.
Materials inform the work,
encasing memories, time, and space,
triggering the olfactory nerve.

⁴ John Berger et al.'s (1973) *Ways of Seeing* inspired the mini visual essays in this re-presentation. This seminal text includes a series of essays, some of which are comprised of only images. In explaining this choice, Berger et al. (1973), stated, "sometimes in the pictorial essays no information at all is given about the images reproduced... such information might distract from the points being made" (p. 5).

Table 1

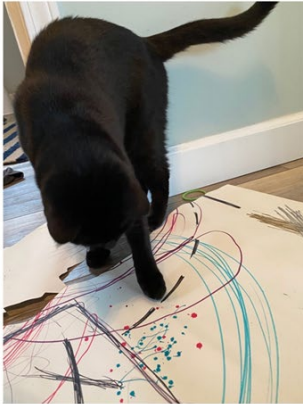
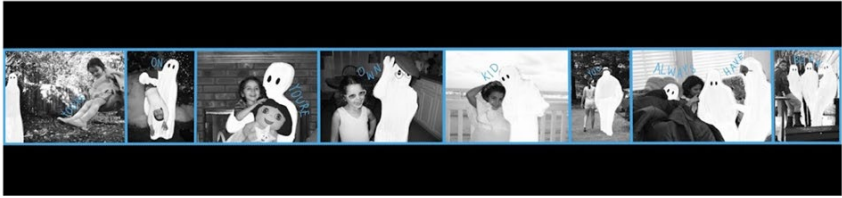
Sample Themes and Studio Prompts for Weeks 1, 4, 5, & 9.

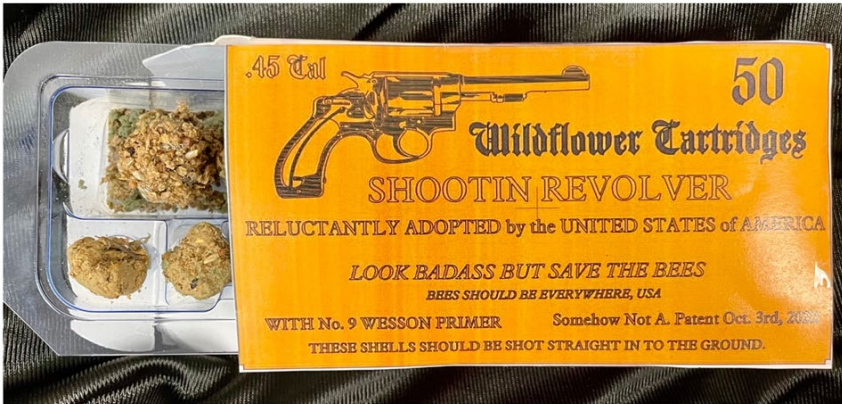
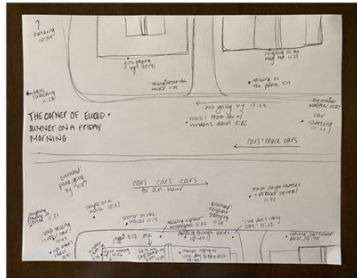
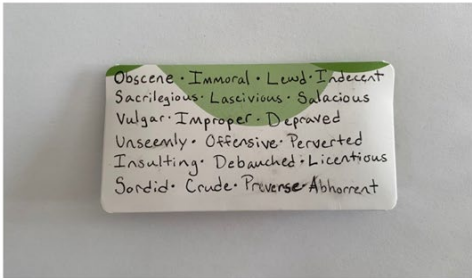
Week	Theme Explored	Studio Prompt
1	The Studio Environment	Using materials of your choice, create an artwork that represents what the artmaking process looks like, sounds like, feels like, smells like, and/or tastes like to you.
4	The Everyday	Pick an object/everyday item that has potential to be used as an art material. Research this object's history – what it is used for, how it was invented, manufactured, how the design may have changed over time, what materials it is made of, where the materials are sourced, etc. Create an artwork or series of artworks using that object/material to show your findings (Blandy & Bolin, 2018).
5	Power	What objects, symbols, people, places, etc. do you associate with power? Using the materials of your choice, create an artwork that leverages or disrupts power in a way that promotes positive change for a cause important to you.
9	Routine and Ritual/ Time and Change	What is a routine/ritual that is important to you? Using the materials/media of your choice, document this routine/ritual in a way that communicates to others why it is important to you.

Informed by my experiences as an artist and teacher, in addition to my research into various strategies contemporary artists use to manipulate and

collaborate with various forms of matter, I developed a series of studio artmaking prompts. Each week preservice art teachers were given a studio artmaking prompt to complete independently that related to the contemporary theme for the week (see Table 1). Each prompt was framed as an elegant problem, which is an open-ended instructional problem that elicits multiple solutions and allows flexibility, elaboration, and originality (Kay, 2013; Salazar, 2021). By using this framing, I sought to encourage exploration of different ideas, matter, and approaches to artmaking while also giving preservice art teachers choice of what matter they wanted to use and how they wanted to use it.

Preservice art teachers in this study perceived and used matter in their responses to studio prompts (1) physically, (2) aesthetically, (3) conceptually, and (4) relationally. They perceived and used matter physically through tactile interaction with matter, recognizing the physical properties of matter, while also leveraging matter to bring ephemeral and intangible sensations, feelings, and moments into physical form. Preservice art teachers perceived and used matter aesthetically through attention to composition, arrangement, and the formal qualities of matter, expressing concern for the final product, as well as suspending aesthetic judgment. They perceived and used matter conceptually through recognition of matter for the meaning and history it holds, working through the reciprocal relationship between idea and matter, as well as leveraging words as material and media. And preservice art teachers perceived and used matter relationally. In other words, they perceived and used matter in ways that explored relationships to the self, to others, and to the world.





Preservice Art Teachers' Perceptions and Uses of Matter in Visual Journals

Thinking about things I wouldn't have in my own practice,
access and art
in relation to place and space.
Meanings enhanced and changed,
within open-ended structures.
Fostering choice and engagement,
while navigating internal concerns.

Each week preservice art teachers were required to keep a visual journal as they engaged with both in-class and out-of-class course content. Within the visual journal, preservice art teachers were expected to document in-class experiences, their responses to the artmaking prompts, reflections on readings and videos related to art education curriculum and contemporary art, as well as emergent lesson ideas. While preservice art teachers were given specific visual journal prompts in class to guide them in thinking through the relationship between their own artmaking process and the process for teaching their unit plans, the rest of their visual journals were left open-ended for them to document what they thought was most important. Additionally, preservice art teachers were not provided parameters for what the visual journal should look like. Instead, they were encouraged to find the way of visual journaling that worked best for them.

Preservice art teachers in this study perceived and used matter in their reflective visual journals (1) physically, (2) aesthetically, (3) conceptually, and (4) relationally. All preservice art teachers reported that they did not have prior experiences with visual journals, and all expressed that they were initially resistant to the idea of keeping a visual journal for class. Much of this had to do with their reported lack of follow through, set practices with other forms of notetaking, and perceptions of what visual journaling should be. However, through engagement with visual journals throughout the semester, they all noted that it turned out to be a beneficial practice. Each preservice art teacher found their own way of creating their visual journal that was most conducive to the ways they think and process information. For some, this meant using an iPad, and for others it meant using a sketchbook and a combination of handwritten

notes, drawings, and pasted images. All preservice art teachers noted that the visual journal became a valuable tool to physically document their thinking.

Each preservice art teachers' visual journal looked different and used a different combination of images and text. Preservice art teachers indicated that what their journal looked like was a consideration. Through visual journaling, preservice art teachers gained a greater conceptual understanding of how they think and work in their visual journals and as artists. This led them to think more relationally and reflect on the role of art while also envisioning their future classroom. Ultimately, preservice art teachers' visual journals gave deeper insights into how they perceived and used matter in their own artmaking and how they connected this to their thinking about PK-12 art education. Visual journals became a place for preservice art teachers in this study to think, reflect, and envision, helping them to begin seeing their growth as artists and teachers.

about art and analyzing it from a point of view that is so wholly different than mine

This concept also pairs with accessibility in art, which is something I think of frequently:

Museums and galleries often feel overly intimidating (socially/emotionally inaccessible) and museums also have an entrance fee (financially inaccessible). Art done in public does rarely require payment and can often be seen by a cut-of-the-mill passerby; it does have to be an event to go and see.

TEMPURA Latin: temporary "blending or mixing" and brittle layer

WACHE

WATER/COLO
 1. transparent 2. semi-transparent 3. semi-opaque 4. opaque

PAPER STRETCHING
 Lesson
 MAKE YOUR OWN PORTABLE H2O BACKING KIT
 *acid
 *staples
 *wood glue
 *cold press paper
 *mask
 *make it outside using brushes and rollers found in the studio

"I feel like I am accessible for my culture with this piece - Anne Perry"

ACRYLIC

RECOMMENDATION Cook at least once for kids or teenagers for kids no reference throughout the year
 written/painted reflections re: domestic violence
 → FEMINIC

MIXING MEDIA
 written/painted reflections re: domestic violence
 → FEMINIC

September 15 Marshall et al. - Popular Culture (Blackboard PDF)

Van Hechtent -

REGRET!
 "So identify out the circumstances of a long and full life in perspective - the words - I have felt that being so many things that my brain is going to regret"

Artiche - a term used to describe the way artists borrow and incorporate traditional pop culture motifs into their own work, creating hybrids or mashups of different styles.

THE DADA
 CHRONIC
 HISTORY OF THE NEW WORLD IN POP CULTURE

WHAT IS POP CULTURE?
 - mass
 - popular
 - transient
 - commercial
 - imitative
 - ephemeral
 - what people GENERALLY like
 - things to dress like
 - music
 - products

Pop culture also includes media that usually goes by the name of "entertainment".

Pop culture is generally defined as the ideas, attitudes, activities, artistic products, or the things that people like to do, watch, or listen to.

THE WORLD OF IMAGES TODAY (LIMITS) OF A HIGH VARIETY OF REMIXES, COPIES, PASTICHES, OR PASTICHE

IMAGES (LIMITS) OF A HIGH VARIETY OF REMIXES, COPIES, PASTICHES, OR PASTICHE

IMAGES (LIMITS) OF A HIGH VARIETY OF REMIXES, COPIES, PASTICHES, OR PASTICHE

A realization: I think these journals stray from drawing and being actual visual and creative because I question my art making ability and don't want to do something that I am not proud of.

What self care looks like:

Allow yourself to just be

TODAY IS A GOOD DAY TO HAVE A GOOD DAY

grace with perfection

LOVE TODAY

STOP TO SMELL THE FLOWERS

start today

Artist Teachers

"you cannot teach what you don't know"

Artist First Ideology:

- connecting with your students as an artist gives them a chance to connect with their potential to become artists themselves.
- It can remove/change the power dynamic associated with Teacher → student

Teaching as a craft:

- Teaching is truly an art-form. Your process has a huge impact on the product. The difference is your product in teaching is the future of young minds
- Idea generation, experimentation, adapting, practice, time, critique
- All of the steps to being a great Artist-Teacher

Blah Blah Blah (art class)
 Blah Blah Blah Elements
 Blah Blah Blah Position
 Blah Blah Blah Medium
 Blah Blah Blah Background
 Blah Blah Blah Style
 Blah Blah Blah Artist!

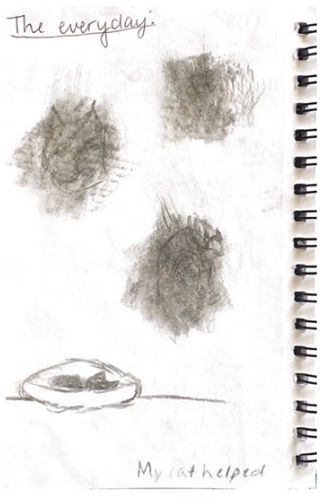
- Lesson:
- What can the past tell us about ourselves? Research your family history and create a work of art that represents something you have inherited from them or reclaim a space that should have been inherited but has been lost.
 - Telling invisible histories
 - Inheritance and traditions
 - How does our inherited culture shape the way we think about the world and our place in it?
 - Materials and Steps:
 - Open ended materials
 - Can be 2D or 3D
 - Students encouraged to use found or created imagery, found objects, materials from home, etc.
 - Talk about inheritance as physical objects and as experiences, culture, ideas, and ethics
 - Research and brainstorm personal history and what was inherited/what should have been inherited
 - Sketch or create prototypes to fully flesh out idea
 - Create final work on putting together a collective exhibition
 - Age:
 - This lesson would be for an advanced level art class for juniors and seniors such as AP art
 - Could be paired down for younger grades by only considering family heritage, what you have inherited, and how to represent it
 - Artists:
 - Abigail DeStille
 - Kamalah Jones Rashed
 - Lisa Rebusa



Reading Reflections

• Studio Thinking ch 5 & 6...

- While thinking about persistence and engagement I began to think about how I would like my future classroom to function. Specifically, planning out deadlines. Art is tricky in that everyone's pace is unique. I want students to push themselves and finish their work in a timely manner, but I also want them to take the time they need to really engage and get into their projects. Time management is not one of my strong suits so I will need to be strategic about that.
- Envisioning is something I've recently been trying to improve on in my own art practice. I think kids are the artists best equipped for envisioning. My job as their teacher is to harness that power and have it into an intentional strength.
- The Everyday; Marshall
- The use of art everyday is vital. It is what separates art from a hobby and a lifestyle.



Relation to Preservice Art Teachers' Development of PK-12 Art Curriculum

Shifting from product to process,
reflecting on personal concepts.

Rest reassured you don't have to be
like the teachers you met before.

Clear and broad,
amidst the chaos.

Embracing the messiness
of artmaking and teaching.

The ways preservice art teachers perceived, used, and defined matter physically, aesthetically, conceptually, and relationally in their studio work and visual journals related to their creation of PK-12 art curriculum in the form of instructional units through (1) their selection of themes and concepts, (2) the matter for artmaking accounted for in their units, and (3) pedagogical strategies. All of these were ultimately guided by how they perceived students' needs beyond what they think students need to learn as artists.

The themes and concepts that preservice art teachers used as the basis of their PK-12 instructional units were heavily influenced by the themes and concepts they explored in their studio responses and visual journals. This included themes such as identity, space, place, and the everyday. Some of these themes and concepts such as identity as well as space and place were familiar to preservice art teachers while other themes such as memory were unfamiliar, pushing them out of their comfort zones.

Preservice art teachers' perceptions and use of matter in their studio work and visual journals also related to the matter they accounted for in their units. This can be seen through their conceptions of matter, their perception and use of familiar and unfamiliar matter, their perception and use of visual journals, as well as which artists they used as exemplars for their units. For example, one preservice art teachers' exploration into integrating the senses in her studio responses as well as evolution of her visual journaling practice led her to create a series of instructional units that prompted students to utilize their senses in artmaking and visual journaling to explore the self, space and place, as well as memories to gain a greater sense of who they are as individuals. Reflecting her pedagogical choice to let students select the matter they wanted to work with,

this preservice art teacher incorporated an array of exemplar artists working with a variety of media and matter into her unit plans. For example, for her space/place unit she included works from artists such as Pepón Osorio, Do Ho Suh, Nick Cave, Ekaterina Popova, and Shabnam Jannesari.

Preservice art teachers' perceptions and uses of matter as demonstrated in their studio responses and visual journals also related to the pedagogical strategies they planned to implement in their instructional units. Specifically, preservice art teachers in this study noted that the structure of the studio prompts influenced the way they framed their PK-12 lessons and units. This led them to think about how they were going to support all their students throughout the entire artmaking process by scaffolding techniques and concepts. For example, another preservice art teacher in this study framed lessons within each of her photography units as mini explorations in which she gave students prompts to explore the camera and their surroundings in technically, conceptually, and materially different ways that built towards the final project in each unit.

Finally, preservice art teachers' instructional units were ultimately guided by how they perceived students' needs beyond what they need to learn as artists. The preservice art teachers in this study made it clear that they wanted their future students to become more aware of their surroundings, more attuned to their senses and feelings, to learn about themselves and who they are, learn about society, learn about each other, and form community through learning about art and engaging with the artmaking process. All these lessons are reflective of what preservice art teachers were exploring, discovering, and reflecting on through their studio responses and visual journals.

Draw the steps that you typically go through in your artmaking process?

1. CONCEPT
2. RESEARCH
3. DRAWING
4. FINISHING
5. REFLECT

Using another color, go back into the drawing and pinpoint the moments where you use the studio habits of mind.

UNIT 2 GOALS

- How to "express" better? / Understand how to express better + teach it better
- WRITE DOWN YOUR REFLECTIONS!
↳ YOUR MEMORY SLICKS **WRITE DOWN**
avoid product teaching yourself just as you would for a child in a need
- get bilateral sketching

*It goes in the sea.
The sun goes away behind the clouds
and then it splashes
Up! to the sky.*

*Then the clouds went away.
The sea wouldn't stop blushing.
But they're working together!
Here we all
"Are and Explosion!*

*That's a Vivid Song
from the bright blue sea.*



Draw the artmaking processes you planned for your students -

STEP ONE: CONCEPTUALIZATION
- DRAWING
- RESEARCH
- FINISHING
- REFLECT

STEP TWO: RESEARCH
- DRAWING
- RESEARCH
- FINISHING
- REFLECT

STEP THREE: RESEARCH
- DRAWING
- RESEARCH
- FINISHING
- REFLECT

STEP FOUR: RESEARCH
- DRAWING
- RESEARCH
- FINISHING
- REFLECT

STEP FIVE: RESEARCH
- DRAWING
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↳ Like the idea of coming up to have feedback/critiques

Discussion and Implications

Much like viewing a kaleidoscope, where bits of colored material are reflected to create continually changing patterns, the findings presented reflect a moment of pause and examination of a segment in these preservice art teachers' journeys of becoming artist-teachers. Through this experience, both I and the preservice art teachers who participated in this study learned more about what matter offers the teaching and learning process. As the researcher, I came to see the ways the artmaking, visual journaling, and curriculum-making experiences made the preservice art teachers in this study more aware and reflective, made them feel more creative, and made them think critically about art and their future roles as art educators. Through their artwork, reflections, and interviews, preservice art teachers expressed how these experiences deepened their awareness of themselves, others, art, and the world.

The experiential nature of the course format provided these preservice art teachers the opportunity to explore and expand their artmaking practices in a low-stakes environment without the pressure of exhibition. This gave them the space to try ideas, matter, and approaches they would not have used in their studio coursework and therefore find new possibilities for artmaking. For most of the preservice art teachers, this translated into the PK-12 instructional unit plans they wrote. Therefore, the understandings resulting from this study have implications for PK-12 art curriculum and pedagogy, art teacher preparation, as well as arts-based research as a methodology.

As demonstrated by preservice art teachers' responses to the studio prompts, when we give attention to matter and provide more choice, possibilities can be opened for students to explore artmaking in more personally relevant and meaningful ways. This study begins to show that there is a vast world of knowledge and ways of knowing that exists beyond traditional art education practices. Most preservice art teachers' PK-12 instructional unit plans in this study begin to acknowledge this. Their instructional unit plans prompt students to engage with art beyond art and academic learning, to embrace the ways artmaking and engagement with matter can foster learning about and responsiveness to others and the world. Through this, the preservice art teachers in this study begin to open the space to acknowledge that there are multiple viable forms of knowing and artmaking beyond Western Eurocentric standards of beauty, aesthetics, and technical skill.

Second, this study teaches us as art teacher educators, the importance of creating the space and opportunities for preservice art teachers to stretch and explore (Sheridan et al., 2022) in their artmaking practices beyond what they know. Preservice art teachers in this study revealed that the studio prompts helped them realize there were additional avenues for artmaking and/or teaching they had not previously explored. This exposure to alternate possibilities for artmaking further influenced the development of most of their PK-12 instructional unit plans. Therefore, as art teacher educators we must pinpoint areas where preservice art teachers have not previously explored with the hopes such exposure will expand how they approach teaching art in their future classrooms.

This study also has methodological implications. Throughout this study, artmaking was a tool for learning in which art became the artifact that served as evidence of my process, bringing form to the unexpected discoveries that emerged along the way. Ultimately, this study and re-presentation demonstrates how arts-based research is inherently a practice of stretching and exploring—an act that is transgressive by breaking boundaries (Sheridan et al., 2022). Through combining divergent and convergent thinking to play, take risks, problem-solve, and problem-find (Sheridan et al., 2022) through artmaking, I pushed beyond the limits of traditional research methods and what I previously understood to gain greater insights into the development of the preservice art teachers in this study as well as the potential of arts-based research as a methodology.

Arts-based research embraces delay in closure, uncertainty, and incompleteness and is known for its ability to generate more questions and conversation rather than determining a set meaning (Powell, 2015; Rolling, 2013a, 2013b; Sullivan & Gu, 2017). The invitation to revise the first version of this article turned out to become a provocation that sparked additional intra-action and embodied entanglement between myself, text, image, and data. The cut-up pieces of text and image became invitations to play, juxtaposing elements that were once separated to create new meaning (Figure 5). As I cut, taped, and glued, new understandings unfolded, and I gained more clarity about the role matter and materiality plays in the co-construction of knowledge. Through this process, I came to see how the notion of the artist-teacher, when giving attention to matter, is generative to preservice art teachers as well as art teacher educators and researchers. Widening the lens further, this re-presentation ultimately illustrates how the development of knowledge and innovation is

supported through the combination of artistic expression, scholarly investigation, and experimentation (Loveless, 2019).

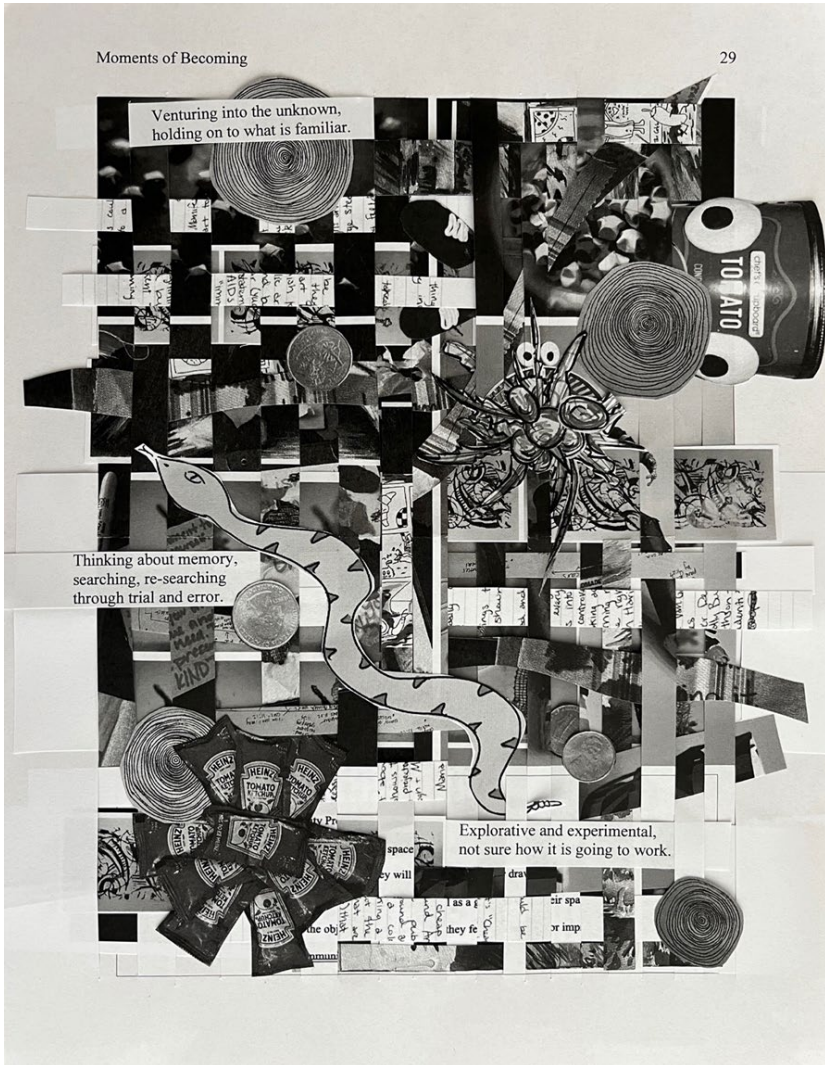


Figure 5: Collage in which I Combined Found Poetry and Images of Participants' Artwork and Visual Journals from my Dissertation that Did Not Make it into the Re-representation of my Findings.

As mentioned at the beginning of this section, I see this study as a single snapshot of infinite views through a single kaleidoscope. As the researcher, I am the primary viewer, reporting the array of colors and patterns I see. What is presented is done so in ways that reflect my current understanding of the ways the preservice art teachers who participated in the study perceived and used matter when creating their responses to studio prompts, reflecting in their visual journals, and developing PK-12 art curriculum in the form of instructional unit plans. Therefore, I use this kaleidoscope metaphor to acknowledge that there is still more that could be learned about the intersections of contemporary artmaking practices, PK-12 art education, and art teacher preparation. Additionally, this exploration of arts-based methods and re-presentation of findings works to open alternate possibilities for research and research reporting that have yet to be discovered. Widening the lens for what and how we research and how we share resulting learning can work to expand our understanding of what it means to become artist-teachers.

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ⁱ Preservice Art Teachers' Perceptions and Uses of Matter in Studio Responses Image List (in order of appearance):

* All names are pseudonyms

Caroline's week 11 response in which she used lyrics from a Taylor Swift song as material.

Makenzie's cat taking part in her artmaking.

Makenzie's week 2 studio response in which she let the materials lead.

Lindsey's week 1 response in which she invited viewers to squeeze to experience the same resistance she experiences in the artmaking process.

Wanted poster Makenzie created in week 8 after connecting her soup can with current events.

Front view of Caroline's week 4 response in which she leveraged a birth control package to critique the historical discourse surrounding birth control.

Heather's week 9 drawing of "Friday night couch time."

Back view of Caroline's week 4 response in which she leveraged a birth control package to critique the historical discourse surrounding birth control.

Heather's week 8 response in which she created a sound map.

Lindsey's week 5 response in which she attempted to make wildflower seed bullets to critique both social and environmental practices and policies.

ⁱⁱ Preservice Art Teachers' Perceptions and Uses of Matter in Visual Journals Image List (in order of appearance):

Page from Lily's visual journal in which she thought about the intersections of accessibility, audience, and meaning in relation to place.

Page from Lindsey's visual journal in which she experimented with different paints.

A sample page from Lindsey's visual journal in which she used handwritten notes and pasted images to explore the theme of popular culture.

The page from Makenzie's visual journal in which she realized why she was journaling the way she did.

Page from Makenzie's visual journal in which she explored the notion of the artist-teacher.

Page from Heather's visual journal in which she developed a lesson based on her reflection of Abigail DeVille's work.

Page from Caroline's visual journal in which she expressed some concerns about the logistics of teaching Art.

Page from Makenzie's visual journal in which she collaborated with her cat.

iii Relation to Preservice Art Teachers' Development of PK-12 Art Curriculum Image List (in order of appearance):

Lindsey's visual journal page in which she explored her own artmaking process.

Lindsey's week 8 response in which she created a Cthulhu talisman displayed next to a song she overheard one of her preschoolers signing.

Lindsey's week 8 response in which she created a Cthulhu Talisman using found debris.

Lindsey's visual journal page in which she explored the artmaking process in her memory unit.

Makenzie's visual journal page in which she explored her own artmaking process.

Part 2 of Makenzie's photo series in which she documented her collection of stars using a Polaroid camera.

Makenzie's visual journal page examining the artmaking process in her identity unit.