

## SESSION ABSTRACTS

**SATURDAY, FEBRUARY 8, 2025**

### **Session I: 10:30-11:30**

#### **Reimagining Institutions through Art**

##### ***Re-Envisioning Curriculum through Collective Imagination for a Social Justice Symposium***

Jihee Kang, Lisa Alembik, Hanxu Chen, Soude Dadras, and Elizabeth Thomas

Using curriculum scholar William Pinar's concept of "currere" as a theoretical springboard, an art education professor and doctoral students enrolled in a curriculum theory class imagine the potential for a social justice symposium as a curriculum imaginary. Through collaborative research and design, they consider the Regressive, Progressive, Analytical, and Synthetical moments of the curriculum in terms of art education, social justice, and symposia. The final curriculum imaginary will be implemented in the form of a participatory art project for the symposium.

##### ***Sanctuary and Agency: The Need for Supportive Spaces in Art School,***

Mira Kallio-Tavin

This session invites symposium participants to discuss the challenges of normative, ableist, and neurotypical institutions, particularly in universities and art schools, and to collectively imagine alternative futures through creative activism. The session focuses on the need for sanctuaries that promote well-being and agency in demanding institutional spaces. The project introduces "Sensory Hub Art Space", which will serve as both a venue for artistic and scholarly events and a quiet space for solitude and opportunities for encounters. By fostering interdisciplinary and student-led dialogues, this initiative aligns with the symposium's commitment to social justice and institutional transformation.

##### ***Social Justice as the Question, Socially Engaged Art as the Answer: Research on the pedagogical possibilities and challenges of addressing social justice through engaged art in visual arts education***

Heikki Heinonen

I will present the starting point and current status of my in-progress doctoral dissertation, titled "Social justice as the question, socially engaged art as the answer? – Research on the pedagogical possibilities and challenges of addressing social justice through socially engaged art in visual arts education." My main research question is: How can social justice issues important to young people be addressed through the process of making art using socially engaged art as a

technique in the visual arts classroom? Additionally, how can this process facilitate learning and strengthen the agency of young people.

## Facilitating Freedom, Resilience, and Healing through Art in Correctional Institutions

### ***Creativity in an Uncreative Space: Facilitating the Evolution of the Arts and Art Therapy with the Imprisoned,***

David E Gussak

Correctional institutions seem to restrict creative expression and healing, while stripping away identity. Yet, there are surprisingly inventive displays of creativity that occur; artistic expression is inherent within this subculture. Thus, the arts have become a valuable therapeutic and expressive tool. This presentation will provide the benefits of art and art therapy inside and the outcomes of the partnership between a state's university and Department of Corrections, recounting strategies and methods to overcome limitations, ultimately informing the development of a stand-alone institute. This presentation will demonstrate how these services reinforce resilience and facilitate inclusion and success in these marginalizing environments.

### ***'Art is a form of freedom': Art, Incarceration, and the Museum,***

Callan Steinmann

In the age of mass incarceration, what role might the arts play in creating conversations across the carceral divide? This session will focus on a collaborative project that brought a university museum's collection into a rural women's prison and resulted in an exhibition curated by incarcerated women. Using resource kits and reproductions of works of art developed by university students, women in the prison engaged with the museum's collection through discussion, creative writing and artmaking. Viewed together, the art and writing offer new ways to understand the far-reaching impacts of arts access and higher education in the carceral system.

### ***Handmade Paper and Collage Self-Portraiture with Women Inmates,***

Annie McFarland

The number of individuals incarcerated in the United States has continued to climb over the past quarter century. Between the years of 1980 and 2021, the number of incarcerated women increased by 525%. Incarcerated women are an underserved population that desperately need creative outlets to cope with the socio-emotional stressors of incarceration. Two art mediums that offer promise of healing and rehabilitation are papermaking and collage. This presentation will explore a current qualitative pilot project focused on using handmade paper in self-portrait collages with women inmates in a federal prison setting.

## Combatting Trauma and Stigma through Art

### ***Transformational Visual Intervention for Exposure with Suicide (Transformational VIEWS): Arts-based, community-engaged suicide postvention for racially diverse queer young adults,***

Denise Yookong Williams and Mimi Chapman

Sexual and gender diverse youth (SGDY) face higher risks of suicidal thoughts and behaviors compared to heterosexual, cisgender peers, with 44%–47% seriously considering suicide in the past year. Existing suicide loss research largely overlooks SGDY of color, focusing on predominantly White, cisgender, heterosexual individuals. Art-based interventions show promise in reducing suicide risk and stigma, yet no known studies center suicide-bereaved SGDY of color. We delve into the community-engaged development and piloting of Transformational Visual Intervention for Exposure with Suicide (Transformational-VIEWS), a novel intervention exploring these unique experiences through collage-making and narrative, to inform suicide postvention for racially and SGDY.

### ***Social Justice and Popular Culture: Combatting Narratives Perpetuated by the Media,***

Zerric Clinton and Michael Bernard Allen

In this presentation there will be an overview given regarding gun violence in the United States. Next, the presenters will engage the participants by asking a series of questions to gain their perspective on how art can be used to change youth's perspective on guns being the answer to conflict. Each participant will create a work of art that expresses their thoughts on the role that media plays in gun violence in the United States

### ***Testing the Impact of “Every Brilliant Thing” to Decrease Suicide Stigma on a University Campus,***

Mimi Chapman

This project tested the impact on suicide stigma of “Every Brilliant Thing,” a play focused on suicide loss. Methods: Pop-up performances were held in each unit of a large college campus. Participants completed self-report surveys at three timepoints: Pre-Performance, Post-Performance, and 30-Day Follow-Up. Data analysis focused on differences in suicide stigma as measured by the Stigma of Suicide Scale Short Form (SOSS-SF). Results: The SOSS-SF: Overall and the SOSS-SF: Stigma Subscale decreased from pre-performance to post-performance and pre-performance to 30-day follow-up. Conclusions: The analysis shows efficacy for the use of the performing arts in decreasing suicide stigma.

## **Session II: 11:45-1:00**

### **Embodied and Sensory Encounters in Museums**

#### ***Multisensory Mapping of Cultural Ecosystems Spatial Politics: A Student Project Experiment,*** Carissa DiCindio and Emilie Sitzia

This session focuses on designing and implementing a research project with undergraduate students to understand the cultural ecosystem of Maastricht, the Netherlands. Co-teaching this course at Maastricht University, the presenters collaborated with each other and students, using walking and other sensory methodologies to explore the relationships between museums and other cultural institutions and communities. Students and instructors analyzed data together, creating a multisensory digital map to illustrate findings.

#### ***Collaborative Community-Led Art Exhibitions as a Vehicle for Social Justice in a University Art Museum,*** Elizabeth Thomas

At a university art museum, community-guided art exhibitions provide platforms through which marginalized individuals and topics can be amplified. Through the presentation and sharing of art, university students are exposed to new ways of conceptualizing human problems and solutions. Two exhibitions standing for different forms of social justice will be discussed: Art as Activism, an exhibition of art made from recycled materials focused on building a circular economy, and Visions of Recovery, an exhibition of art made to process the experience of being in recovery focused on reducing the stigma of addiction.

#### ***Affect as a Tool for Anti-Racist Practices in Exhibition Spaces,*** Katie Fuller

Grounding affect theory through the exhibition Promise Witness Remembrance, this paper will explain affective encounters with an art exhibition and the role affect played in planning and implementing. The exhibition responded to a moment in time, the killing of Breonna Taylor. This presentation will introduce concepts of affect, art, and embodied ways of knowing. When organizing museum exhibitions and their programming, the body is impacted and impacts others. How might embodied encounters in museums open up antiracist discourse and practices? If effective, the processes and positions involved may serve as a model for future social justice art exhibitions.

## Situated Iterations: Urban Renewal and It's "Jarring Affects"

Taking an interdisciplinary approach, this panel will present on the history, lived experience, and memorialization of urban renewal, in particular how it relates to Linnentown, a Black neighborhood in Athens destroyed through urban renewal. The presentation builds on *Jarring Affects*, a participatory art installation conceived of by Lynn Sanders-Bustle, and "The Jarring Affects and Effects of Design," an exhibit displayed in the Circle Gallery located in the College of Environment + Design's Jackson Street Building. The four presenters will offer reflections from their personal experience and/or professional background in Community Activism, Art Education, History, and Social Work to investigate community destruction and repair.

### **Giving Voice to Linnentown**

Hattie Thomas Whitehead

### **A Reflection on the "The Jarring Affects of Participation"**

Lynn Sanders-Bustle

### **Social Work's *Jarring Affects***

Jane McPherson

### **A Historical Perspective on the Affects and Effects of Urban Renewal**

Katie Marages

## Art Education for Critical Peace and Global Justice Studies: Part 1

The panel features authors from the special issue on peace education of the *Art Education Journal* (2025). Drawing on social theories and critical peace education scholarship, this panel reflects on the issues of global wars, human rights, and refugee crisis, and highlights (art) educational practices that promote peace, healing, anti-war efforts, and supporting refugees for recovery. Panel presenters offer transformative art pedagogies and curriculum that reveal, challenge, and transform structures and conditions of violence through art-based peacebuilding.

### **Call for Critical Peace, Radical Empathy**

Michelle Bae-Dimitriadis

### **Undoing the Logic of Disposability with the Art of Un-War**

Olga Ivashkevich

### **Human Rights Through Mobile Justice at the Finnish Border: Looking Back and Mapping for**

## **Future Peace Education Through Art**

Mira Kallio-Tavin & Oona Kallio

### **Engaging Communities through Art and Activism**

#### ***Charms for the City: Art as Archetypal Activism in Baltimore City, Jeanne Marie Martineau***

In this session, Jeanne Marie Martineau will share "Charms for the City," a social art project in Baltimore, that intertwines art education, ecologically-minded jewelry making, and community meditation to address systemic inequities. Archetypal activism, a practice of Dream Tending, a methodology rooted in indigenous dreamwork traditions and depth psychology, reveals the city's desires. Through three facets—sharing Baltimore's complex history, creating jewelry from discarded plastic, and collective meditation and intention setting—participants engaged in transforming waste into meaningful artifacts. Inspired by Metta meditation, this project cultivates compassion, peace, and connection among diverse community members reinforcing that all voices and experiences are precious.

#### ***The Art of Placing-Back and Resistance through Art: Ideas about Self, Violence, and Displacement in a Mural Project, Daniel Esquivia Zapata***

Colombia has endured the longest civil war in the Americas and currently has more than 6.4 million internally displaced people. This forced displacement often occurs after acts of terror, which are part of a violent discourse aiming to shape cultures, peoples, and nations. I argue that these acts dislocate place, aiming to displace identities, notions of nationhood, and ideologies. In this presentation, I will present the conceptual basis of a 65-foot mural created in collaboration with Universidad Pedagógica Nacional in Bogotá, Colombia. The mural features nine life-size portraits of civil war victims; many forcibly disappeared or assassinated for their political beliefs. It serves as a "place of memory" and dignity, reclaiming space through life-size portraits and texts.

#### ***How Can Creative and Scholarly Work Improve Relations Between Individuals, Communities, and the World Around Us? Roshani Thakor and Gavin Bernard***

The ARC Culture and Community Design class uses arts and culture to begin shifting how our cities are shaped. Through experiential learning, artists, organizers, planners, community-based organizations, local government staff, and culture bearers collaborate on a co-designed public project around a community issue. For 2024, the cohort worked with a skatepark to explore mobility justice, the freedom of movement regardless of race, ethnicity, gender identity or expression. Anchored in a creative practice, the class reimagines community engagement methods prioritizing marginalized communities that have been historically excluded from planning processes, to advance systemic change in the metro Atlanta region.

***Building Solidarity through Community Arts: Grassroots Efforts in Empowering Chinatown Amidst Crises, Xiaoxiao Bao and Yifan Xu***

By studying the programming efforts of the Chinese Culture Center of San Francisco in uplifting the community and combating racial discrimination against the AAPI group during the pandemic, this study explores how artists collaborate with this grassroots organization to use art as a catalyst for dialogue on social justice and racial solidarity. We examine how socially engaged arts activities become public praxis to promote conversations about social justice, foster racial solidarity, and support collective healing. The authors will also share how educators, researchers, and community organizers can work together to co-create strategies for long-term social change in Chinatown and beyond.

**Session III: 3:15-4:15**

**Art Education for Critical Peace and Global Justice: Part 2**

The panel features authors from the special issue on peace education of the Art Education Journal (2025). Drawing on social theories and critical peace education scholarship, this panel reflects on the issues of global wars, human rights, and refugee crisis, and highlights (art) educational practices that promote peace, healing, anti-war efforts, and supporting refugees for recovery. Panel presenters offer transformative art pedagogies and curriculum that reveal, challenge, and transform structures and conditions of violence through art-based peacebuilding.

***Critical Teaching of War in Art Classrooms,***

Kyungeun Lim and Sohyun An

***Exploring Conflict Transformation Through Experiences with Art,***

Rebecca Shipe

***Curating for Peace and Justice in Times of Crisis,***

David Matteson

## Advancing Justice through Scholarship, Art, and Critique

### ***Facilitating Social Justice in Art Classrooms: Exploring Transracial Child Adoption through the Artwork of JooYoung Choi,***

Borim Song

This presentation discusses how art educators can promote social justice through contemporary art. Guided by the question "How can creative and scholarly work improve relations between individuals, communities, and the world around us?" this session will introduce the issue of transracial child adoption by examining the artwork of JooYoung Choi. The session is based on the presenter's personal and pedagogical perspectives on this topic. How undergraduate students responded to this art-based discussion will be also shared. The session participants will learn how visual art can encourage us to discuss society's challenges and encounter healing and caring within our communities.

### ***Three New Approaches to Art Critique in a College Level Ceramic Classroom,***

Rachel Yan Gu

Traditional art critique is often hierarchical, with instructors providing judgment on student work. While intended to refine artistic practice, critiques can be influenced by subjective biases, sometimes leading to unclear feedback. This presentation will introduce three new approaches to art critique, viewing critique as "consideration, sharing, and storytelling," which flattens the hierarchy and supports continual learning for future artists. The new critique concepts were developed through teaching in ceramic classes, aiming to make critique a more inclusive, transformative experience, fostering cultural diversity and social justice in the studio art education environment.

### ***Confessions of the Disheartened: Thoughts from Young DEIAB Adults in the South Letterpress Book Arts Project,***

Evelyn Davis-Walker

A social experiment to challenge viewer perceptions of marginalized individuals. An edition of handmade letter-pressed books in the form of case files. The alternative books contain portraits and words of those who have experienced a level of injustice and attempts to bring humanity back into issues around diversity, equity, inclusion, access and belonging. The five volunteers/models for the project were interviewed and photographed as they wrote personal reflections of their experiences growing up living in the deep south.



## Investigating (Re)construction, Education and Art in the South

### ***Reimagining Art and Education for Social (Re)construction: Complicating Our Understanding of Georgia's Progressive-era Reformers,***

Jane McPherson and Christina Hanawalt

This session examines the contributions of three Progressive-era reformers in Georgia: Mary Hambidge, Mary Ann Rutherford Lipscomb, and Judia Jackson Harris. Each woman focused on education and uplift of rural communities, yet their experiences were shaped by their differing intersectional identities. Hambidge and Lipscomb, privileged White women, promoted handcraft traditions and established educational institutions in White mountain communities. In contrast, Jackson Harris, a Black educator, navigated Jim Crow-era racism to empower rural Black families through land ownership and a school with a holistic curriculum. We explore their distinct approaches and invite reflection on contemporary art and education for social change.

### ***Dilemma and Joy in Sociocultural Practices: Exploring Contemporary Art with a Theme-based Approach,***

EunJung Chang and Borim Song

This presentation examines the challenges encountered by educators in the American South, particularly in South Carolina and North Carolina. It discusses teaching practices for pre-service teachers, focusing on sociocultural practices with diverse student groups. This presentation uses a theme-based approach to explore the connection between arts integration and social justice, and the role of contemporary art in social change. This theme-based approach encourages dialogue between teachers and students, allowing them to articulate ideas and learn critically about themselves. This presentation concludes that art teachers should create culturally and socially appropriate pedagogies that foster meaningful discussions, create safe spaces, and emphasize diversity and inclusion.

### ***Stories of Resilience: Documenting the Impact of Education Legislation on Art Teachers in the South,***

Lisa Novak, Christina Hanawalt, Rachel Fendler, and Sara Scott Shields

We invite participants to learn about and potentially engage in our qualitative research project, funded through a National Art Education Foundation Research Grant, which aims to document and archive the impact of education legislation on PK-12 art teachers in the South. In particular, we seek stories of teachers' experiences, but also their strategies of resistance and/or persistence in the face of related challenges. Attendees can expect an overview of the research implemented thus far and an opportunity to participate in facilitated group discussions to share their stories and move toward coalition building.

## **Session IV: 4:30-5:30**

### **Short Sessions: Exploring New Ideas**

#### ***Becoming a Critically Self-Reflective Practitioner: Troubleshooting Art Curricula Toward Socially Reconstructive Goals,***

Jeffrey Broome

The willingness and ability of teachers to reflect on their own practices, potential biases, and socially responsible actions can positively influence their continued professional growth. Educational scholars have identified various levels of teacher reflection that lead to deeper stages of introspection with greater potential for acting on identified social issues. This presentation shares a synthesis of these levels of reflection and asks attendees to apply them to an existing art lesson in hopes of broadening its potential for socially reconstructive aims. The intention is for practitioners to leave the session with steps for thinking more critically about their own curricula

#### ***Papermaking for Socioecological Transformation,***

Gabrielle Gagne

This project looks into how papermaking workshops can improve relations between individuals, communities and their environment. In this research in progress, I observe two different case studies of free workshops using the frameworks of craftivism and placemaking. The first workshop was offered at a rural art event and the second in an urban setting. Through the use of materials directly related to people's lived environments, paper making helps develop a kinship and awareness of that environment and the community. The ultimate motive of this research is to develop a rigorous curriculum and method to teach the craft of paper making for socio ecological transformation.

#### ***Understanding Students with Autism Spectrum Disorders (ASD) through Art and Social Justice,***

Eunjung Chang

This presentation explores autism spectrum disorder (ASD) through art and social justice, providing professional development workshops for teaching students with ASD. Children with ASD have significantly increased, with 1 in 36 children diagnosed in 2020. Over half a million children with ASD receive education in public schools, highlighting the need for inclusive education and specialized training for K-12 teachers. ASD affects children with limited verbal and social skills, but effective evidence-based teaching strategies improve outcomes. Visual learning, particularly in the arts, is beneficial for students with ASD. Thus, art teacher education for students with ASD remains crucial for improving student outcomes.

### ***Social Studies and Visual Art Integration with 3D Printing and Drawing,***

Kyungeun Lim and Sohyun An

How can we integrate art and social studies to enhance art teacher education for social justice? This question has guided our collaborative work as teacher educators at the same institution. This study focuses on the reciprocal relationship between these subjects and their potential to enrich the educational experiences of preservice art teachers. We examine the silenced history of school segregation, centering on court cases involving Chinese, Mexican, and Indigenous communities that fought against separate and unequal schooling. Additionally, we explore the integration of 3D printing, drama, visual arts, and social studies to deepen preservice teachers' understanding of this overlooked history.

### **Reflections on Self-Care, Lived Experience, and Culture**

#### ***The Weak Warrior is a Creative One: Reflections from a Critical Feminist Approach in the Self-Care Studio,***

Ann Rowson Love

After a yearlong experience undergoing treatment for breast cancer, the author began to explore the stigmas and language within cancer culture through autoethnography combining arts-informed research paired with a form of narrative inquiry called small stories. Using a feminist disabilities lens, the author set intentions to examine the intersections of her museum education career, life, and health through mixed-media responses to a set of playing cards that offered survival camping tips. Using tips as metaphors for examining life and work during a self-care studio class resulted in 52 artworks and stories across four emergent themes—saturations, cartographies, histories, and futures.

#### ***Armistice Zines: An Exploratory Arts Justice Collective Made for Times of Conflict,***

Anderson Al Wazni and Lilliean Beaudoin

The goal of this interdisciplinary project is to present the Armistice Zines project founded by Social Work Futurists from the Robert Wood Johnson Futures Lab, with support from the Jandon Center Project on Women and Social Change at Smith College. Responding to the violence and fear that spread rapidly across college campuses in the wake of October 7th, this burgeoning collective of academics, artists, and activists seek to promote change through dialogue. Through arts based workshops that promote social justice and facilitate dialogue, we create living armistice spaces on campuses and online to encourage nonviolent resistance to tyrannical oppression.

***From Lived Experiences to Social Justice: Exploring Cultural Implications in Women with Infertility through Artmaking,***

Pei-Chi Chung, Hsin Fang, and Hsiang-Ju Shih

This art-based research explores how lived experiences of infertility are expressed and interpreted through artmaking under Asian context. Our research question is twofold: how women with infertility express and interpret the cultural meanings in their artmaking; in what roles artmaking play in women's expression and interpretation with infertility and their pursuit of social justice. By analyzing the artmaking and lived experiences of three Taiwanese women, this study demonstrates how artmaking bridges personal experiences with broader cultural implications. We also explore how art empowers women to engage in discourses of social biases and stereotypes surrounding infertility.

**Linking Higher Education with K-12 Classrooms and Communities**

***Amplifying Justice through Culture and Creativity: Culturally Responsive Pedagogy in Higher Education and K-12 Classrooms,***

Nara Kim

This presentation seeks to empower pre-service teachers by introducing culturally responsive pedagogical strategies that foster inclusivity and diversity in art education. It highlights a collaborative research project undertaken by pre-service teachers, aimed at integrating cultural diversity into K-12 art lessons to promote equitable and responsive teaching practices. Focusing on the celebration of AAPI Heritage Month, the project explores the geography, history, politics, religion, traditions, and art of various Asian countries, enabling participants to deepen their cultural awareness. The session aims to provide attendees with actionable strategies for embedding cultural understanding into their curriculum, thereby contributing to inclusive art education environments.

***Telling Our Truth: Engaging Social Justice in a Summer Art Workshop,***

Indira Bailey

This project explores how a summer social justice program at an HBCU can inspire non-art students to reimagine social justice through visual literacy and artmaking. Part of the Claflin University Humanities Hub Summer Research Experience, funded by the Mellon III "Humanities for All Times" Grant, the project engaged students from diverse majors in a one-week workshop, "Engaging Social Justice through Art." Participants created protest art posters on themes like racism, women's rights, and environmental issues. The project demonstrated how art can serve as a powerful tool for social advocacy, bridging personal expression and community-based social justice efforts.

***The B-Me Experience: Recruitment, Resilience and Self-Care For Black Men Artist Educators,***  
Stephen C. Newbold

This study was an exploration into the lived histories of four study subjects—all Black men working as art teachers—to delve deeper into the intricacies of their educational journeys of becoming and being Black Men Art Educators in K-12 learning spaces. The marginalization and lack of representation of Black men in art education called for an examination of the quality of experiences for these helping professionals. Exposure to burnout, gendered microaggression and racial battle fatigue when working in the education field contributes to the low population of Black men seeking and retaining positions as K-12 educators in the U.S. The aim of this study was to engage BMAE participants in a process of multimodal art reflection and to make meaning of their lived experiences as Black male K-12 educators.

**SUNDAY, FEBRUARY 9, 2025**

**Session I: 9:00-10:00**

**Interdisciplinary Investigations in Art and Justice**

**Enhancing STEM Education for Special Education Students through Multimedia Arts Integration,**

Sahar Aghasafari

This study explores the integration of Multimedia Arts into STEM education, transforming it into STEAM for special education students. Utilizing Universal Design for Learning and Dewey's experiential learning principles, the research examines how multimedia arts enhance accessibility and engagement in STEM education. Data from classroom observations, student artwork, reflective journals, and interviews reveal improved engagement, accessibility, and comprehension of STEM concepts. Findings highlight strategies for designing inclusive STEAM learning environments that promote deeper understanding and equity in STEM education for students with disabilities.

***How Interdisciplinary Arts Curricula Foster Social Justice-Oriented Civics Learning in K-12,***

Minki Jeon, Sara Scott Shields, and Rachel Fendler

This project explores how interdisciplinary arts curricula can enhance civics learning and foster social justice in K-12 education. Through a participatory research initiative in Florida, educators from various disciplines collaboratively designed curricula integrating arts and civics, focusing on local history and community issues. The project investigates how these curricula empower students to engage critically with their communities, exploring local history and their roles as

citizens. Preliminary findings highlight the impact of social justice-oriented arts and civics learning on student engagement and the importance of interdisciplinary and place-based learning in fostering civic responsibility and community engagement in the local community.

***Getting Back to Basics: Building Strong Bases,***

Kayla Hall

Amid a national education crisis and teacher shortage, students are falling behind in reading, math, and literacy. This proposal leverages my diverse experience as an artist and educator across academia, nonprofits, K-12 settings, and museums to promote an approach centered on maximizing the minimum. This strategy emphasizes creativity with utilizing everyday materials, limited technology, and tactile communal mediums such as printmaking to reinforce core skills through hands-on, repetitive practice. I also advocate for systemic revisions, including self-care measures for educators, co-teaching between art and core subjects, and fostering community partnerships. This low-tech, collaborative model enhances engagement, long-term retention, and accountability amongst all actors amid challenging environments.

**Engaging with Historical Inquiry to Build Networks, Reveal Silences, and Uncover Practices**

***The Asylum Aesthetic: A “Haunting” Inquiry of Georgia (US) Central State Hospital***

Amos V. Manlangit

How can a historical inquiry of the once largest mental institution - the Central State Hospital at Milledgeville, Georgia - tell the haunting battle faced by arts-and-humanistic care against the medico-scientific models that commanded the systematic marginalization of asylum patients? Accessing a repository of collected documents, I investigated how arts-related activities were constantly quelled by strange “therapeutic interventions” that administered a violent medical and penal system, hence, unwittingly producing its sublime, disciplinary aesthetic that embeds it to fearful contemplation. This push-and-pull of forces likewise led to the present character of asylums as contemporary “haunted houses” that we know of today.

**Cultivating Care through the Arts and Pedagogy**

***Care, Justice, and Pedagogy: More Affect Centered and Yoga Informed,***

Amanda Price

This research responds to the harm caused in schools because of neoliberalism and accountability. To disrupt neoliberalism, I turned to yoga philosophy to cultivate contentment and connection and developed a yoga-informed pedagogy. This session will share the results of investigating the following research questions: What affects become evident when a

yoga-informed pedagogy is implemented in a high school art classroom? How do affective forces at work in a public high school shape the experiences of an art educator?

***Becomings of Immigrant Mother-Educators: A Post Qualitative Inquiry toward Embodied Subjectivity in Collaborations,***

Hsing Fang.

In my dissertation in progress, I explore the becoming in embodied subjectivities of immigrant mothers who are also art educators in the United States, focusing on the interplay of collaborative artmaking, materiality, language, and cultural and professional experiences. My experiences as both a mother and art educator navigate the complexities of caregiving and teaching in a foreign environment, integrating artmaking with my daughter, which transform both myself and the way I approach art education. I conceptualize artistic pedagogy as a collaboration with space, material, infused with care, which produces evocative affects that connect non/human beings and enable becomings in multiplicity.

***Let Art Do the Work---Using Art to Promote Social Justice in Psychiatric Care,***

Cui Jing

The Tree of Life project used art to foster inclusion and equity in a psychiatric hospital setting. Patients, many from marginalized backgrounds, and hospital staff collaborated to create a communal artwork, breaking down traditional hierarchies and power dynamics. This shared creative process encouraged mutual respect, self-expression, and social connection among participants. By engaging both patients and staff in the art-making process, the project demonstrated art's potential to transform institutional environments into more inclusive and equitable spaces, contributing to improved well-being and advancing social justice in psychiatric care.

**Engaging Arts-based Inquiry through Craft and Pedagogies**

***Relational Encounters with Folk School Pedagogies: Craft as Creative Inquiry,***

Amber Ward

This presentation introduces a forthcoming book that explores folk school relational pedagogies through craft as a creative inquiry, specifically within The Clearing Folk School located at the northern tip of the Door County Peninsula in Wisconsin, United States. Crafting with and about folk school pedagogies works as an antidote to or amosbalm for contemporary anthropocentric, environmental, and political crises. Contributing to conversations in posthumanism, the presentation uses thinking, writing, folding, interviewing, collaging, journaling, and more to explore relational teaching practices between humans and more-than-humans to inform educational research.

**Embodying my Roots: Exploring a Pedagogy of Rootedness through Familial Quilting,**  
Lauren Copelan

Diving into familial history and lifelong experiences with fabrics and thread, this presentation discusses the possibilities for a pedagogy of *rootedness*. By reframing theories of place and space, this arts-based inquiry is an extension of Copelan's dissertation. Engaging with her mother and grandmother's quilting practices and acts of embodied *making*, this inquiry considers how *making* can serve as a *rooted* practice and a *rooting* agent, as well as the potential implications for art educators in their own artistic and pedagogical practices.

***Untold: In Between the Courageous and the Silence,***  
Devin Jo

Grounded on this art educator/researcher's reflections and testimonies while conducting her doctoral dissertation study and the framework of autoethnography, this presentation discusses the struggles, dilemmas, sacrifices, and negotiations the researcher of arts-based self-inquiry faced between making voices for social justice and sincerity for researcher ethics. Further, this inquiry contemplates the significance of subjectivity, conviction, and courage of an art educator-researcher-artist in their pursuit of social justice through their creative and professional practices.

**Session II: 10:15-11:15**

**Elegies, Ecologies and Natural Intelligence: Environmental Investigations**

***Elegy for Tokitae,***  
Francis Oliver and Jose Portela

"Elegy for Tokitae" presents a curriculum to teach elementary and middle school students about the elegy form of poetry through recent events related to the orca whale Tokitae, held in captivity for decades at the Miami Seaquarium. This session discusses teaching through a collective bilingual elegy poem, focused on animal welfare, indigenous kinship and solidarity, the conflation of entertainment and captivity, and more broad injustices and suffering by any conscious being. Paired with the emotional access and authenticity of children's poetry, "Elegy for Tokitae provides a glimpse into a poignant and tender community moment and the implications for youth education.



***Connecting Art, Science, and the Natural World through a Contemporary Art Practice on “Pest”***

Jiayi Guo and Haolin Zeng

This project details a collaborative project that bridges the realms of art, science, and the natural world, showcasing how biological research on “pests” contributes to the creation of novel forms of artwork, which engages deeply with the concept of non-human agency and the ethical implications of species justice. Instead of discuss the boundaries of art and science, we focus on evoking and inspiring but seek to inspire and evoke a profound integration, balancing the primal with the civilized.

***Natural Intelligence: Imagining A Creature-Centered AI***

Kimberly Lyle

Many sources tell us that AI is the hallmark intelligence technology of the 21st century. But, what about the natural intelligences that have existed all around us for thousands of years? This was the driving thought behind a course focused on critically and creatively engaging with AI, while simultaneously considering what we might have to learn from flora and fauna in the Southeast. By volunteering with local environmental organizations, we engaged experientially (in relation) with non-human intelligences, while examining the biases, extractive nature, and human centrality of this emerging technology.

**Exploring the Power of Story through Art**

***The Power of Picture Books: Teaching Representation and Challenging Stereotypes in the Classroom***

Saja Yim

As an artist-mother-educator, I have used the illustrations and narratives of picturebooks to teach both my preschool-aged son and my college students the power of picturebooks in conveying both harmful and uplifting portrayals of marginalized populations. This presentation will explore the dual nature of picturebooks in both reinforcing and challenging stereotypes through curricular techniques that I’ve used in the classroom. By critically analyzing the illustrations and narratives of picturebooks, both young and adult readers alike can understand the subtle ways in which these books can perpetuate bias or foster inclusion.

***Empowering Voices Among the West Virginia Hills: Capturing Stories of Aging with HIV in Appalachia through Community Zine Making***

Annie McFarland

Since the 1980s, stigmatization, misinformation, and discrimination has emerged for individuals diagnosed with HIV/AIDS. Grassroots artists and activists came together to produce self-published zines, designed to elevate the marginalized and underrepresented voices of those

living with the diagnosis. With advances in pharmaceutical and psychosocial care, people with HIV/AIDS are now living longer. Despite hope for successful aging, problems with isolation and loneliness exist for diagnosed individuals in rural and underserved communities. This presentation will introduce an arts-based research project which captured the stories of individuals living with HIV/AIDS in Appalachia through a community zine-making project.

***Spider-Man and Friends: Exploring Issues of Diversity, Equality, and Representation in Comic Stories with Middle Schoolers,***

Olivia Carter

This presentation explores issues of representation and themes of community in comic stories through the lens of an after-school comic arts program I taught. Conversations came up during our sessions on the importance of Spider-Man looking out for his local neighborhood, or why so many of the female superheroes were drawn with the same body type in the comic books we looked at. I will be presenting on key art-making moments and group discussions from this comic arts program that showcase examples of the inclusion of diversity, equality, and representation in superhero stories.

**Performing through Art and Pedagogy**

***Walking the Walk: Using Arts-based Research to Perform Civically Engaged Pedagogy,***

Rachel Fendler, Sarah Scott Shields and Sarah Fahmy

This paper shares the authors, two faculty from Art Education and one from Theater, reflections on how arts based research (ABR) can engage students in “civically engaged pedagogy” (Bell, et al., 2024). The premise of this dialogue is to ask: 1) How does ABR engage students, working as a pedagogical provocation? 2) How does ABR connect arts practice to processes of civic engagement? To explore these questions, this paper will reflect on a collaboration where two authors (the art educators) were invited to lead the students of the third author (theater) on a walking tour of a local park

***Outdoor/Unframed: A Collective Art Project on Community Trails in the Wood,***

Paula Reynaldi and Kelsey Whisik

In the fall of 2023, we formed a collective of ten Athens-based artists, musicians, educators, and scientists. We created temporary art installations, performances, and activities in public-access woods in Athens. In this presentation, we explore how working as a transdisciplinary collective might help expand and enhance our community’s perception of the woods, the awareness of its complexity, and the feeling that we are all part of a shared environment.