

## MEDIA REVIEW

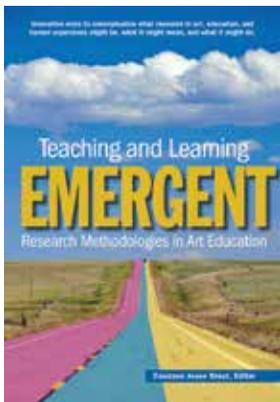
### ***Teaching and Learning Emergent Research Methodologies in Art Education***

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Stout, C. (2013). *Teaching and Learning Emergent Research Methodologies in Art Education*. Reston, VA: National Art Education Association. 212 pages. ISBN 978-1-890160-55-5.

**T**he field of education is filled with numerous texts pertaining to research methodology and methods, constituting its own popular genre. *Teaching and Learning Emergent Research Methodologies in Art Education* (2013) is a new addition to this genre and is specifically geared toward art education. With the goal of broadening concepts and issues pertaining to the teaching of methodological approaches in art education



research, editor Candice Stout is both conceptual and pragmatic in her editorial approach. She and the contributing authors—who are leaders and innovators of qualitative approaches in the field of art education—describe their philosophical and theoretical orientations as well as their pedagogical strategies for teaching qualitative research courses. The ten chapters read not as prescription but as provocation, an open invitation for those who teach and learn arts-based research, or who are currently immersed in research, to come and play, linger, and experiment with form and content, illustrating Stout’s assertion that “teaching and learning are forever works in progress” (p. vii).

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The book consists of an introduction followed by ten chapters, each of which is devoted to a particular qualitative approach that includes theoretical orientations, instructional practices, examples of student work, and author reflections. Graeme Sullivan, Janet Miller, Candace Stout, Liora Bresler, Rita Irwin, Kathryn Ricketts, James Haywood Rolling Jr., Charles Garoian, Jan Jagodzinski, Paul Bolin, Christine Thompson, Lynn Beudert, and Elizabeth Garber each contributed individual or coauthored chapters that pertain to their particular realms of expertise. As a whole, the chapters present a diverse range of methodological and/or analytic approaches to topics, concepts, and issues pertaining to qualitative research in and for art education, highlighting several arts-based approaches as well as psychoanalytic methodology, phenomenology, historical investigation, and action research.

Some chapters coalesce in a synergistic way around particular topics or forms of inquiry. A theme of what could be characterized as *chance in motion* can be seen, for example, across three chapters that focus on arts-based research. Sullivan's and Miller's chapter on creative and critical approaches to graduate research is a means of opening up the nature of craft pertaining to both social science and arts-based research; those familiar with Sullivan's contributions concerning studio practice as research will recognize the approach in this chapter as one that encompasses intertextuality, play, and the insistence of chance and change that is inherent in any research endeavor—whether it be in science, art, or somewhere (in)between. James Rolling addresses arts-based research within a larger landscape of the quantitative-qualitative divide, in which arts-based inquiry emerges out of a negotiation of bodies of knowledge. This negotiation, he argues, is conducive to motion that blurs methodological divides and is at play (in)between and among the Arts and sciences. Garoian's chapter on prosthesis as art research underscores the indeterminacy of play in art, a research logic determined more by slippage and contingency than prediction and causality.

Indeed, the concept of research as chance in motion—where the irrational, contingent, and experimental are all at play—underscores many of the contributions in this edited book. Readers will take away the message that research is continually emergent in both process and method.

Some authors discuss their work with methodological approaches that exist both within and outside of the field of art education that carry important lessons for the conduct of art education research. Christine Thompson's use of phenomenology and "representative anecdotes" (p. 159) that depicts participant experiences in everyday life, Paul Bolin's discussion of historical research methods, Lynn Beudert's and Elizabeth Garber's chapter on action research and its connections to and for arts-based research, Jan Jagodzinski's psychoanalytic research methodology through film study, and Candace Stout's chapter on the nature of writing as form of methodological inquiry are prevalent analytical strategies in the humanities and related fields—yet are often ignored as critical forms of investigation and analysis in art education. The shaping of these methodological approaches for art education, such as Bolin's phases of historical investigation for art education that advocates for the inclusion of material culture and images in historical research, are treated fully in each chapter, making relevant and important these approaches for the field.

Many of the authors contribute specific arts-based research approaches that they have developed over time and for which they have become regarded. Irwin and her colleagues at the University of British Columbia have established a well-known approach to arts-based research known as a/r/tography. Irwin's and Ricketts' chapter on a/r/tography as a questioning and questing, exemplified through Ricketts' account of her own artistic performance in the chapter, serves to illustrate the (e)merging of artist, researcher, theory, and practice. Similarly, Bresler's outlined approach to "connected detachment" (p. 45) with artworks as a means for opening perception, description, and interpreta-

tion walks readers through her long-held beliefs in arts-based research as a means for fostering empathy and reflexivity. Garoian's concept of research as prosthetic play and the role of disjunctive performative artmaking—as seen, for example, in his description of the Surrealist parlor game, *Exquisite Corpse*—is part of his larger theoretical works that treat research and art as emergent forms comprised of disjunctive synthesis rather than synthetic closure.

One of the most important contributions this text makes for art education research concerns the unveiling of particular pedagogical strategies, class assignments, and student examples that art education scholars might employ in qualitative research methods courses. We can immerse ourselves in visual autobiographical strategies in Sullivan's and Miller's chapter as well as in Rolling's chapter, which are both infused with numerous images of student work; we can also see the differences in their teaching strategies of autobiographical research that are infused with artistic practice. We learn from Bresler how to engage in museum artworks for the development of perceptual contemplation that serves to break us from habits of seeing, while in the process develop empathetic connection that might facilitate meaningful reflexive fieldwork and see for ourselves how students work through the complexities of developing the ironic stance of dispassion as a necessary precondition for attachment. We ascertain writing as a literary pursuit in the chapters by Beaudert and Garber and by Stout in terms of how they organize assignments that students might pursue as they apply form, style, and tone in their writing. Stout, for example, describes texts that that might be used to generate conversations—Jonathan Kozol's *Savage Inequalities* (1991), writings of Laurel Richardson, activist performances of Soyini Madison—as means to expose students to innovative narratives and a conception of what research might become in alternative representational forms. Jagodzinski offers us a means to draw on psychoanalytic

conceptions through his analytic discourse of two films—*Art School Confidential* (2006) and *Ghostworld* (2001)—as a means to attune his students to the unconscious, emergent dynamics of an art-teaching situation. Throughout nearly every chapter, we read insights from student experiences with methods as they tackle phenomenological “representative anecdotes” in Thompson's class, definitions of arts-based research in Rolling's class, and visualizing methodology in Sullivan's and Miller's course, offering us the opportunity to learn directly from students' first-hand experiences with these methodologies as we follow their research field notes, artwork, creative writing, and written reflections.

In summary, Stout's edited volume presents readers with evocative portraits of emergent methodologies in art education, a methodological and pedagogical gift to anyone in the field who teaches or is contemplating the teaching of qualitative research. The volume is focused mostly on arts- or humanities-based approaches to research. Questions linger for me as a professor of qualitative research courses concerning other emerging forms of research in and for art education: Do our practices and proclivities as artists obscure other methodological considerations? What of quantitative or mixed method approaches which have undergone several significant reformations as methodologists within these fields continue to question epistemological and ontological assumptions that underpin empirical pursuits? Rolling suggests that we can bridge this qualitative–quantitative divide by treating the social cartography of research as continually moving across a landscape that, rather than divided, is continuous. Perhaps there will be another publication, one that will sit alongside Stout's edited volume and my other well-used research texts, that will encompass these considerations. For now, I will be revisiting my present course syllabi with new ideas and approaches to the teaching and approach of art education research.

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## REFERENCES

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