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Annotated Bibliography

SMP in Studio Art, 2012

Anderson, T. (May 01, 2002). Mandala: Constructing Peace through Art. *Art Education*, 55, 3, 33-39.

In this article, Anderson describes the history of the healing mandala.. Mandalas are created by a number of cultures. Tibetan Buddhists and Navajo people in North America create healing mandalas to restore or protect individuals or the larger environment. Mandalas are temporary or ephemeral works made using sand, grain, pollen, flower dust, and other natural materials. The act of creating mandalas is seen as a ritual that holds the people in the group together to create a process and product that reflects and personifies collective values and beliefs of that group. Through this process consciousness can be achieved and balance and order attained. After these goals have been reached, the mandala is destroyed to create a detachment from the work. The goal of this article is to describe the ways the mandala can be used in an art education lesson plan.

Baca, Judith. "Whose Monument Where? Public Art in a Many-Cultured Society." California, Sacramento State University, Sacramento, 1996. Web. 7 Sep 2011.
<<http://www.csus.edu/indiv/o/obriene/art7/readings/JudyBaca.htm>>.

"Why is it not possible for public art to do more than "imitate" life? Public art could be *inseparable* from the daily life of the people for which it is created. Developed to live harmoniously in public space, it could have a function within the community and even provide a venue for their voices." In this essay, Baca confronts the issues inherent in public art such as how the artist can give a voice to everyone that occupies the space, rather than just assuming they are doing the community a favor by inserting their art into a space. It is imperative to consider how different cultures regard space and how this might affect the reception of the art. Baca ends by talking about how consideration of process is imperative in understanding the effects of public art.

Becker, Heather, Francis V. O'Connor Ph.D., and Richard Murray. "Introduction to Art for the People." *Art for the People: The Rediscovery and Preservation of Progressive and Wpa-Era Murals in the Chicago Public Schools, 1904-1943*. San Francisco: Chronicle Books, 2002. Print.

The Mural: An Art Form for the People

Mural painting is traditionally a social medium. It is the expression of a community's history, ideology, and beliefs. Under Roosevelt's administration, the New Deal was

enacted and brought about the Public Works of Art project in 1933 and the WPA Federal Art Project in 1935. A lot of the murals from this era were criticized. The article goes on to discuss the nature of walls as spaces that protect as well as exclude, decoration, and symbolism. There are many considerations when creating a mural including pictorial scale, transactional scale, transcendent scale, and directional symbolism.

Progressive era Murals in the Chicago Public Schools, 1904 to 1933

Chicago muralist were members of local art organizations that helped define styles and commissions for murals. In the schools, specifically, programs for murals were developed in New York, Indianapolis, Chicago, Minneapolis, and Cincinnati. The murals stemmed from concerns to “Americanize” immigrant children. However, all of the muralist mentioned in this article were male.

Becker, J. (2004, March). Public art: An essential component of creating communities. *American for the Arts*, Washington, DC: Monograph.

This article gives an overview of the various forms public art takes and how it comes to be. This article is more descriptive than analytical. It gives numerous examples of monuments, civic engagement, and beatifying efforts as types of public art and how and why they were executed. The issues of critical language and diversity are touched upon in relation to a shared identity. This identity can only be understood with the involvement and participation of everyone from the community.

Bolin, Paul E, Douglas E. Blandy, and Kristin G. Congdon. *Remembering Others: Making Invisible Histories of Art Education Visible*. Reston, VA: National Art Education Association, 2000. Print.

Intro; Reinventing Ourselves

Teaching art is shaped by the context in which the learning takes place. These contexts are both social and cultural. Through an awareness and understanding of art education history, educators can highlight the importance of that history and bring up questions that still remain unanswered. A dialogue can be developed through these questions and raise awareness that we are active participants in creating history. This agency and critical thinking are necessary if art education is to remain a pertinent aspect of our lives and culture.

Green, C. S. (January 01, 2010). Technopolitics: Who has a stake in the making of an American identity?. *New Directions for Youth Development*, 2010, 125, 113.

In this chapter, Green discusses the view of museums as cultural capital and a voice for the community. Items in the museum become symbols of prestige for the nation where the museum is located. She goes on to discuss how a disproportionately large amount of fine artists or those who have high paying jobs

in the art world are white. These are the jobs that determine who gets to be included in the “important” cultural artifacts. Consequentially, those who are left out of and excluded from museums are in some ways erased from history. While America has been considered a nation of religious, political, and racial diversity, the “American Aesthetic” is decided on by those with power and prestige, those with a predominantly singular American experience. Although there have been attempts in K-12 Art Education to increase non-western perspectives and encourage urban public schools to contribute to the arts in their cities, legislation continues to cut funding for arts in public schools around the nation. Additionally, there is an increasing number of grants available for artists of color, but the process of applying for and acquiring the grant is often time inaccessible due to language and cultural barriers.

Gude, Olivia. "Art Education for Democratic Life." *Art Education*. 62.6 (2009): 6-11. Print.

Through self-identity development and consequentially, development of a range of perspectives, art education can facilitate dialogue to create democracy. Through art education students gain skills to help them to reflect on and represent their experiences. This meaning-making helps the individual to gain a sense that identity is not singular, but rather, fluid, complex, and ever-changing. This realization can facilitate new patterns of perception. The idea that there are multiple ways of knowing and existing in this world help individuals develop empathy towards others' experiences. Art education will also enhance one's ability to perceive and develop a multitude of possibilities. This open and forward thinking is how diversity is understood and appreciated and how we can progress towards a more democratic future.

Lopez, Tiffany Ana. "Imaging Community: Video in the Installation Work of Pepón Osorio." *Art Journal*. 54.4 (1995): 58-64. Web. 7 Sep. 2011. <<http://www.jstor.org/stable/777696>>.

In this article, Osorio's work is described and critically analyzed. Osorio's *The Scene of the Crime* that focuses on the Latino body in mainstream culture is a roped-off space, which only allows the viewer to enter temporarily. He also includes a welcome mat with unconventional text on it that relates to the Latino body. He also uses direct quotes from interviews with people in the Latino community to literally give them a voice. Osorio confronts the viewer of this work by including mirrors in the installation. These mirrors force the viewer to face their own location within this “cultural wounding/healing.” Essentially, Osorio's work tells us that artwork on its own cannot bring people together, but an obligation of involvement from the community is necessary to build bridges “between and among communities and cultures.”

Phillips, Patricia C. "Creating Democracy: A Dialogue with Krzysztof Wodiczko." *Art Journal*. 62.4 (2003): 32-47. Web. 7 Sep. 2011. <<http://www.jstor.org/stable/3558486> .>.

In this interview, Wodiczko addresses the issue of democracy in public art. He says that it is important to be antagonistic in order to spark dialogue that will allow us to understand our differences woven into the fabric of society and in turn, learn to respect each other. Wodiczko also offers the idea that public space is run by those who have the power and privilege to do so and asks how we can give those not in this group a voice without literally handing them a microphone. He answers by suggesting that artists work with these people to create artifacts of their stories, memories, and experiences. He relates a lot of his conceptual ideas to psychological theories on trauma and having the victims give testimony to their trauma to ultimately begin to heal. Ultimately, though, the choice is up to those who feel marginalized to use this platform or not. This gives the people that he works with a sense that it is not just his project, but theirs as well. However, he thinks that communities can often be a form of "symbolic incest" and that his projects offer individuals a chance to step out from the community and realize their agency and independent thought.

Robert Klanten, *Art & Agenda: Political Art and Activism*, (Berlin, Germany: Gestalten, 2011), 90-93.

This book is a collection of political art and artists who are also activists. It explores the impact of politics in contemporary art and what movements and events influenced these artists. Images of the artists' works as well as biographical and contextual information are provided. This book offers a look into the different ways of raising awareness and facilitating change. A variety of techniques are used to reach their audiences and this book documents that for the readers.