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FOUR CASE STUDIES THAT EXPLORE THE NATURE OF THE PROFESSIONAL PRACTICE OF ARTIST-TEACHERS

by

ASHLEY DAWN SWEAT

Under the Direction of Paula Eubanks

ABSTRACT

The purpose of this research is to explore the nature of the professional practices of artist-teachers in four case studies of artist-teachers who are currently contributing to the art world, as well as the educational world. They include a painter/art educator, a ceramist/art educator, a musician/music teacher, and a performance-art educator. This multiple case study provides four models of artist-teachers who are fulfilling their dual roles. The study reveals that there is a cyclical process occurring between these artist-teachers' practices. The relationships between their dual practices have points of fusion, such as shared philosophies, sources of inspiration, creative process and an underlying spirituality. There are also points of friction, for example the artist-teachers must decide how to split their time and energy. This study highlights the significant and critical relationship that exists within these artist-teachers' practices as well as the need for professional development that will nurture this relationship.

INDEX WORDS: artist-teacher, teacher development, case studies

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ASHLEY DAWN SWEAT

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Ashley Dawn Sweat
Master of Art Education
2005

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Research Problem

As an artist-teacher, I desire growth and fulfillment in each of my dual practices. I am often conflicted between teaching visual art in a public high school and trying to fulfill my practice as an artist. Although my desire is to follow my ambitions as an artist and as a teacher, in reality I am focusing more time and energy into my practice as a teacher. I have made numerous proposals and promises to my role as an artist. Unfortunately, my practice as a teacher slowly reclaims the time and energy once dedicated to my artistic practices. From my personal dilemma, came the premise for this research into four artist-teacher's professional practices.

The purpose of this study is to investigate the nature of the professional practice of artist-teachers. The dual roles, which exist within artist-teachers, are intricately interwoven and sometimes knotted in a complex relationship with one another. Many artist-teachers, particularly those who teach primary and secondary-level students, struggle to nurture and fulfill their roles as an artist and as a teacher. Due to education's ever-growing list of standards, responsibilities, bureaucratic policies, and general professional requirements, a teacher's dedication to student learning and development as well as the importance of nurturing one's main source of income, artist-teachers often neglect their practice as artists. While many artist-teachers find fulfillment in channeling their artistic practices through their practice as teachers, others desire to sustain and develop their practice as a teacher as well as their practice as an artist. Artist-teachers become vexed with this dilemma as the relationship between these two roles becomes more knotted with conflict than integrally interwoven. Through this investigation into the nature of

the professional practices of the artist-teachers, the study will provide four models of artist-teachers who nurture and fulfill both roles.

Sub-Problems

In order to understand the nature of the professional practices of artist-teachers, it is important to research the following questions. Is there a relationship between the practices of an artist and a teacher? Are the practices fused together or separate? How does the practice of being an artist affect the practice of teaching? How does the practice of teaching affect the practice of an artist? Who and what influences artist-teachers? How does the professional practice of an artist-teacher change over the course of time? What is the nature of the artist role within artist-teachers? What is the nature of the teacher role within artist-teachers?

Literature Review

The literature review covers three components of the research problem: (a) the dilemma of an artist-teacher, (b) case studies and examples of artists who teach, and (c) methods and professional development that have proven to revive and inspire the artist's role in the artist-teacher. The overarching problem is to examine the nature of the relationship between the practice of being and artist and the practice of being a teacher. While the components covered in the literature review all relate to the research problem, the research fails to offer an evaluation of the nature of the relationship that exists between the roles of an artist and teacher, especially with teachers in primary and secondary educational settings. The majority of available literature on this subject shows some age as philosophies, movements and cultures have evolved. While the literature needs refinement and reconstruction, it provides the justification for contemporary and future research on the relationship that exists between the dual roles within an artist-teacher.

The dual roles of the artist-teacher can create a great dilemma. Some researchers claim that the two roles are in complete conflict. The dual nature of this conflicted state has been

referred to as “hyphenated-schizophrenic” and deemed irreconcilable. (Orsini, 1973, p. 299). The beliefs, motives and activities of the artist are opposed to those of the teacher. For example, the teacher’s motives are to facilitate learning for others, to help students gain security, and to fulfill a social role; while the artist believes in a world and in art and is motivated to reconcile the two (Parker, 1953). Constance Anderson observes that, “the conceptual frameworks which inform the artist are not those encountered by the teacher” (1981, p. 45). The teacher is driven to share with all students, artistically gifted or not, the experiences and opportunities provided through art education, while the artist can be egocentric, driven by self-expression and generally indifferent to public opinion (Parks, 1992).

To reveal yet another layer to this dilemma, gender also affects the artist-teacher. Referring to Parks’ idea of the “artist driven by self-expression”, La Chapelle references Garfinkel (1984) as he writes,

> Male professional visual artists tended to rank their priorities in life hierarchically with art-making being their foremost interest and personal relationships being secondary, Women professional visual artists, in contrast, tended to seek a balance of art and relationships in their lives, to integrate self-expression and caring for others (p. 166).

It was concluded that generally women artists are different from the male stereotype hence, creating their own stereotype that characterizes them as “lacking professional commitment” (LaChapelle, 1991).

When there seems to be no hope in finding a balance between these two roles, other researchers point out from a more optimistic perspective the commonalities that exist within each role. Jerome Hausman provides some promise for resolve saying: “there are many of the elements of artistic behavior involved in teaching: conceiving, structuring, organizing, presenting, responding, evaluating—in short, the good teacher must engage in significantly

creative and qualitatively oriented behavior" (1967, p. 13). Other shared qualities among artists and teachers are: (a) they are communicators, (b) they are in touch with themselves, (c) they are inquisitive, (d) they are qualitative thinkers, (e) they believe that technique must lend itself to expression, and (f) they move towards a final product (Parks 1992).

Some believe that five hundred years ago there was not such a separation between the dual identities of an artist-teacher. The artist was a teacher and the teacher was an artist under the apprenticeship model (Hausman 1967; LaChapelle 1991). So, how has the artist-teacher gone from being identified as "master" to being a "hyphenated-schizophrenic"? The dilemma of the artist-teacher is magnified by the evolution of cultural contexts, societal expectations, relationships and the increase of demands from one's career, or in this case careers (Blustein 1996). The ever-increasing demands of education often transform one's identity as artist-teacher into art teacher. The greater centrality of the teacher role, the greater it debilitates the role of the artist (Kipper, 1991). Unfortunately, the consequence of the dilemma that exists within the artist-teacher is often compromise, if not sacrifice, of one role.

In order to gain a greater understanding of this dilemma and how the two roles can co-exist, the following literature captures the experiences and/or ideas of four different artist-teachers. In each of the accounts, the dilemma within the artist-teacher is validated. The struggle to find a balance is expressed or observed, as well as the implications of each role and their effect on one another.

In the first example Ron McIntosh, an artist and elementary art teacher, claims to have avoided teaching because a professor warned him that if he taught his personal work would suffer and he would be too tired to paint (McIntosh 2000). After working several part-time jobs, in order to give himself time to paint, he began to substitute teach, a path that eventually evolved into a full time career as an art teacher. His professor was partly right, as McIntosh states that

teaching is tiring; however, he also agrees with the early twentieth century painter Robert Henri's quote, "Painting fatigued is a good action, it rejuvenates the artist's spirit and gives strength to paint into the night." (McIntosh, 2000 p. 60). McIntosh goes on to say that " . . .what he learns in his studio he can bring back to the classroom" (McIntosh, 2000 p. 60). This implies that he has created unity between each role; however, McIntosh never delineates how he uses his studio experiences in the classroom, nor does he offer what distracts him, how he overcomes distractions or how he balances the dual roles of his professional life.

The second case looks at the implications of the "Artist-in-the-Classroom," with a reference to the teaching career of the painter, Oskar Kokoschka. The author researches whether an artist is the ideal art teacher, or not (Smith 1991). The study asks if artists make good educational models, but never suggests a fusion of the roles of artist and teacher. Kokoschka was a modern, expressionist artist before he was a teacher. His work was avant-garde and at the time he was "denounced as a mad savage" (Smith 1991 p. 242). After experiencing disapproval from society, hence, economical failure as an artist, a friend of a friend offered him a teaching position. He accepted the position and approached teaching with the same avant-garde mentality with which he had painted. He threw out all academic methods of teaching art and gave the students freedom to choose the subjects that they desired to explore. He empowered the students and allowed them to draw upon their prior experiences and knowledge. Ironically, this is one of the leading objectives in contemporary art education.

Kokoschka was referred to as a "pioneer of art education," but there is much controversy surrounding his teaching (Smith 1991). Some student accounts praise him for his ability to spark their interest and then see satisfying results in their artwork. Other student accounts and evaluator's reports suggest that he would tell the students to "draw what they wished to" (Smith, 1991). One former student observed that he would single out students who showed talent and

focus on them, while others were "promised a good mark in drawing if they sat quietly and did their work from other classes" (Smith, 1991). Yet, another student, Hedwig Schlieffer, was quoted as saying, "…even I, who was not gifted, suddenly was able to paint lively and gay-colored fancied scenes … ballet scenes and other pictures I invented" (Smith, 1991).

Peter Smith determines, based on the teaching experiences of Oscar Kokoschka, that an "Artist-in-the-Classroom," is most valuable as a model for art students and not for a teacher. In this case study, the researcher believes that the artist and teacher roles are so opposed that the identity of artist-teacher does not exist. Smith's belief is that "if an artist follows a structured curriculum, then the artist becomes a teacher," implying that there cannot be a relationship or fusion between the two roles (1991, p. 245). Smith's research did not cover how Kokoscha's teaching career impacted his role as an artist. It also did not address whether Kokoscha ever experienced any type of identity crisis or struggle with balancing the dual roles of artist-teacher.

Joseph LaChapelle also did research on how an artist functions as an educational role model. He raises questions about the psychological and sociological states, values and norms of the modern artists and whether teachers should use these artists as role models for art-making (LaChapelle 1991). Like Smith, LaChapelle never suggests the dual role of the artist-teacher, but only recognizes these roles as completely separate and different identities. Using Philip Guston's life as a reference, LaChapelle contradicts Park's argument and questions using artistic behavior as a model for exemplary art education practices. Using social and psychological research on creativity and artists, along with Guston's daughter's biographical account of her father, he points out several reasons why artists do not make appropriate models for art students. LaChapelle, like Smith, claim that there is much proven in artists' behavior that we do not want students to emulate in the processes of creating art (1991).

On the other hand, researchers provide evidence of artistic behaviors and artists who have a positive impact on students. Rae Anderson even recognizes the artist-teacher through her research on contemporary photographer, independent filmmaker and art teacher, Martha Davis. Anderson validates the dilemma of an artist-teacher saying, “creative processes are understood to involve the need for singular aloneness and introspection, while teaching has been characterized as an outgoing and analytical process” (1997, p. 37). She also finds unity between the artist and teacher’s role for they both require creativity, skill, and grace (Anderson, 1997). Anderson quotes Eisner (1985) as he supports her reconciliation of roles, stating that teachers and artists “make judgments based largely on qualities that unfold during the course of action” (1997, p. 38).

Martha Davis illustrates how the immersion of her two roles facilitates collective artistic and decision-making processes, an integration of student and teacher experiences and the capacity to share visions both inside and outside the classroom (Anderson, 1997).
Davis’s work is personal. Her artwork is about her feelings towards people and events and she brings these concerns into the classroom. Davis has managed to work through her personal concerns, in part, by using her medium of video. Davis and her students have produced 10 videos (Anderson, 1997). The experiences of her students and their artistic input are extraordinarily rich. Davis appears to have harmonized her two roles, but not without controversy . . . yet another dilemma. Uniting the roles seems necessary in the quest for balance, but what degree of unification still empowers each role? At what point does the unification of roles begin to question whether this model exploits the children for the artist’s benefit, and even more troublesome, who is the artist?

The artist-teacher must reflect on the “relationship between artist-self and teacher-self,” in order to achieve balance and succeed in each role (Szekely, 1978). Someone who can explore

his/her artist-self and commit to exemplary art education practices has the most to offer (Szekely, 1978). Finding a common ground between both roles, at the spiritual level, can merge "inner and outer lives, as well as a sense of completeness and accomplishment" (Campbell, 2003, p. 12). The roles of an artist-teacher should merge simultaneously as one is not simply delivering subject content, but is " . . .sharing as well as giving his creative self as a model to others" (Szekely 1978, p. 20).

Szekely (1978) has studied the unification of artist and teacher and suggests the following competencies to successfully fulfill each role:

(a) Synthesize personal philosophy of art teaching and art making.
(b) Continue creative growth in an arts specialty area while engaged in teaching.
(c) Maintain contact with other artists and events in the art world.
(d) Perform as an artist in the school and in the community.

More recent research, by Rena Upitis, Katharine Smithrim, and Barbara Soren, looks at the transformation of teachers into artists. The study evaluates professional development for teachers of all subjects. The goal of the professional development is to equip teachers with the understanding, desire and capacity to integrate arts education in all curricular areas. This is in response to a lack of funding and support for arts education in Canadian schools (Smithrin, 2003). Through their research, Upitis, Smithrim, and Soren (2003, p. 28) developed the following matrix, which provides insight into how the study evaluated teacher transformations:

Level 1: Necessary Conditions for Transformation

Features	Examples
Feeling of community	• Deriving enjoyment from workshops with peers • Creation of group products
Taking personal risks	• Teachers sharing their work with pupils • Exploring spirituality through the arts
Creation of public artifacts	• Sharing work with other adults and the media • Exploration of new forms and media
Connections with prior experiences	• Relating arts experiences to childhood • Associating arts with natural world

Level 2: Potential for Sustained Transformation

Features	Examples
Enhanced images of artists	• Artist "in everyone" • Art as disciplined hard work versus "talent"
Altered views of role of the arts curriculum	• Art as way of learning and viewing the world • Arts as fundamental and central to the curriculum
Changing views of the arts in children's lives	• Arts as essential for children's development • Recognition of importance of arts in early years
Developing images of teaching and learning	• Teacher as artisan, elder • Learning as apprenticeship
Greater understanding of self and community	• Recognition of one's capacity for artistic expression • New ways of seeing how the arts build community

Level 3: Operationalized Long-term Transformation

Features	Examples
Sustained pursuit of new art forms	• Private dance, music, theatre, visual arts lessons • Creation of home studio space
Teacher designed changed to curriculum	• Increased instructional time in arts • Design of arts curriculum units
Altered life practices	• Less passive entertainment • Increased attendance at arts events
Altered perceptions	• New ways of seeing • Increased tolerance of difference

Professional development that addresses the above conditions and seeks to empower the role of the artist in the teacher is a crucial element in balancing the roles of an artist-teacher; however, this type of professional development and training of pre-service teachers is rarely advocated by education institutions and school systems (Szekely 1978).

Jeff Adams claims that "artists should be supported in maintaining their creative practice once they become teachers" which is the fundamental principle of the artist-teacher scheme, a

postgraduate professional development course (2003, p. 184). Adams' research follows the experiences of artist-teachers through the course and the affects of their experiences in the classroom. The course motivated, updated, and renewed the artist-teachers' artistic practices (Adams, 2003). The experience also elevated their beliefs in their own competences, therefore translating into confidence in the classroom (Adams 2003). Adams (2003, p. 185) quotes Michael Yeomans, in his presidential address to the Society,

> It was the love of exploring visual ideas, handling materials, developing personal themes, tackling design problems, seeing the product of imagination, thought, skill, that led to a desire to share these experiences through the classroom, workshop and studio. Where has been the encouragement to continue the activity, to sustain real practice so that we teach against a background of current involvement? We are not mere distributors of second-hand curriculum theory.[…]. Let us nurture a profession of practicing art and design teachers. I still believe that practice informs teaching and if you do not practice your teaching becomes progressively less well informed.

Although, this belief is shared passionately by some art teachers, it does not explain how to balance the two roles, succeed in both roles and enjoy personal relationships, culture and living outside the artist-teacher identities.

Methodology

The design of this study is qualitative, using the multiple case study method (Merriam, 1998). The case studies were built around four subjects who practice various forms of art and teach in multiple educational environments. Kevin Cole is a painter, sculptor, and high school art teacher in Atlanta, Georgia. His artwork is collected nationally and internationally. He is represented by a highly respected Atlanta gallery and exhibits regularly, accepts commissions

and sells his work at high prices. Julia Speer, is a ceramist, sculptor, and elementary school art teacher, in a suburb of Atlanta. She has also owned a community art studio, where she taught classes and held special arts events. Her work is currently being shown in collections and galleries around the nation. Katherine Thomas, is an Irish Musician, a certified Irish music instructor, and high school orchestra teacher, in a suburb of Atlanta. She released her first Irish Music CD, in 2004, and has been recognized, nationally and internationally, for her talents.

Tim Rollins, a performance artist, visual artist, and educator, is known for the collaborative works of art, produced in his Art and Knowledge Workshops, which are found in international museums and collections. He collaborates with his students in the process of making art. The "artist" that appears on the artwork's identification tag is Tim Rollins and K.O.S. (Kids of Survival). Although he has left the high school educational environment, he continues to educate kids on the primary and secondary levels through art workshops conducted in various international cities.

The subjects were interviewed twice, over a two-month period. The first interview was structured with a degree of flexibility. The interview questions were predetermined, based on the research problem, and asked in a particular order; however, the subjects were allowed to explore other topics. The second interview was also structured; however, the questions were created based on the responses collected in the first interview. The data collected from the interviews, as well as the interpretations of the data were given to the subjects for their review and approval.

The data collected was processed using the constant comparative method. In each case the data is analyzed and interpreted individually as well as comparatively. Through the analysis and interpretation of data, categories and patterns were revealed. Revealing patterns that exist among the practices of the artist-teachers in this study, provides other artist-teachers with examples of how to unify and fulfill their dual roles and practices.

Delimitations

This study is a series of case studies that examine the nature of the dual roles of artist and teacher for the subjects. The results specific to the subjects and cannot be generalized though I hope that much can be learned from them. Although this research will investigate the impact of the artist-teacher's dual roles on one another, it will not evaluate or make conclusions about the professional achievements of the artist-teachers. The study will not evaluate the performance of the artists-teachers in the educational setting, nor in the art world.

The research will be limited to artist-teachers who educate students, at primary and secondary educational levels. There is a substantial amount of research on artist-teachers who teach at the post-secondary level; however, there is a void in the research about those who teach students at primary and secondary levels. In addition to the lack of research, there is a completely different environment and set of challenges for educators who work with students between the ages of six and eighteen.

As mentioned before, there are artist-educators who channel their artistic practices through their role and practice as an educator. This study will not focus on artist-teachers whose artistic practices only manifest in their practice as a teacher. It will focus on artist-teachers who are participating and contributing to the art world as well as the educational world. While these artist-teachers selected for this study are representative of diverse genders, ethnicities, artistic modes, and socio-economic levels, the results of the study are limited due to the small number of subjects. This sample population may not be generalized to all populations of artist-teachers.

Data

The data collected through interviews is presented under each of the research sub-problems. The sub-problems are arranged as subheadings throughout this chapter.

Is there a relationship between the roles of artist and teacher? Are the roles fused together or separate?

In order to understand the nature of the professional practice of artist-teachers, it is important to know if there is a relationship between the practice of the artist and the practice of the teacher and, if so, to what extent does the relationship exist. All subjects recognize that there is a relationship between the practices. Responses form a continuum with one end representing the two practices entirely fused and the other side representing the practices completely separate. Tim Rollins' perceives the relationship between his role as an artist and his role as a teacher, as integrally interwoven. The roles, he explains metaphorically, "are like two sides of a single piece of paper … they are indivisible" (T. Rollins, personal communication, Sept. 23, 2005)

Julia Speer and Kevin Cole acknowledge a strong relationship between their dual practices, yet the practices maintain a degree of division. Cole's practices would place him very close to the middle of the continuum. Cole and Speer believe there is a relationship because they share their experiences of working through the creative process with their students. Often the practices ideas and dialog happening in the classroom manifest in their artwork and vice-versa. Speer nailed it when she said: "they [the practice of being an artist and the practice of being a teacher] definitely influence and feed one another, yet [they are] not dependent on each other" (J. Speer, personal communication, Oct. 25, 2005).

On the other hand, Katherine Thomas views her practice as a music teacher separate from her practice as a musician. She explains that her perspective is based on the fact that teaching music is very analytical and mathematical, while playing and performing music is purely emotional, communicative and even subconscious (K. Thomas, personal communication, Sept. 16, 2005).

How does the practice of being an artist affect the practice of teaching?

In each case, whether there is a perceived relationship between the practices or not, all artist-teachers acknowledged that their practice as an artist affects their practice as a teacher. Tim Rollins and K.O.S. produce visual works of art; however, Rollins perceives himself as a performance artist. He feels a kin to, "acting ensembles with young people, choirs, young people's orchestras, and dance troops" (T. Rollins, personal communication, Oct. 15, 2005). As a performance artist with training and talents in the visual arts, he orchestrates a collaborative effort in the creation of art and knowledge. Therefore, his practice as an artist goes beyond being interwoven with his practice as an educator, and it becomes more about interdependence between the roles.

Rollins and Cole are talented and trained artists and they model, as well as, demonstrate their practices as artists for the students. They both remarked about the standard of quality that is necessary in making art. Their practices as artists facilitate the creation of quality works of art.

Kevin Cole creates an environment in the classroom that echoes his studio environment. This practice also facilitates a high standard of quality art being produced in his classroom. Cole believes that as a practicing artist, he is able to "push students to a higher level, … model what the kids are expected to do and … share their struggle" (K. Cole, personal communication, Sept. 27, 2005).

Julia Speer's practice as a ceramist and sculptor has a direct impact on her students as well as students in other art programs. Through her practice as an artist, she developed a "cold finish" technique that she uses on her own sculptures (J. Speer, personal communication, Oct. 25, 2005). She also trains other art teachers in professional development courses on her cold finish technique that enriches their own artistic and teaching practices. The finish provides more satisfying results and it is much more economical for elementary school art and electricity budgets (J. Speer, personal communication, Oct. 25, 2005). Her experiences of working in her

studio and solving problems through the creative process filter directly into the classroom and provide unique techniques and processes for students and other artists. Speer also believes that by practicing as an artist "there is an opportunity to educate them [students], because their minds don't quite grasp what an artist is" (J. Speer, personal communication, Sept. 12, 2005). Her summer art camp provides her students the opportunity to spend time at her home, in her studio, working as student-artists, in an artist's environment. The students are given the opportunity to witness the evidence of an artist's practice. Speer remarks, "it has bridged the gap between their understanding … you know … an artist is someone who is dead or someone who is in a museum" (personal communication, Oct. 25, 2005).

Katherine Thomas does not acknowledge a relationship between the dual practices, but she does recognize how her practice as a musician affects her practice as a teacher. Thomas models for the students the analytical and mathematical components of playing as well as the emotional and creative elements of playing music. In addition, her practice as an artist not only affects her practice in the classroom but it changed the school environment in which she teaches. She left a middle school orchestra program that she had grown so large and so demanding of her time that she did not have the necessary time to dedicate to her practice as a musician (K. Thomas, personal communication, Oct. 13, 2005). She made a conscious decision to leave the program she had built for a smaller, less demanding program that is more conducive to her practice as an artist.

How does the practice of teaching affect the practice of being an artist?

All four subjects recognize that their practice as a teacher does impact their practice as an artist. Sometimes the affect is positive and sometimes the affect is negative. On a positive note, Thomas believes,

> If we didn't have school music programs then we, as artists, would not have an educated audience … All musicians want a listening audience … We need people who will appreciate [the music] …Every musician should give back and that is the only way the arts will live on and it is the only way the [musical] conversation will continue (K. Thomas, personal communication, Oct. 13, 2005).

Many of Thomas' Irish Music colleagues are disappointed by audiences who are not familiar with the music. She said, "it drives me nuts about Irish or Celtic music in Atlanta … they all want to go out and perform, but none of them want to teach" (K. Thomas, personal communication, Oct. 13, 2005). Thomas feels that as a musician, you have a great responsibility to not only perform music but also educate people about the music.

On the other hand, educating people about music takes time and energy away from performing and practicing music. Katherine perceives her weaknesses as a musician are a result from her practice as a teacher. She explains, "sometimes, as a musician I do not dig deep enough into a piece … I can do it in the summer …play around more with a piece and variations and really expand my musicianship" (K. Thomas, personal communication, Oct. 13, 2005).

Speer shares similar experiences with Thomas, but on a much deeper and emotional level. Her practice as a teacher "feeds her on a heart level and on a youthful level" (J. Speer personal communication, Sept. 12, 2005). Students are so eager to make the teacher proud. She remembers hearing a fellow undergraduate student report an experience of working in an elementary school and his conclusion was that they give you "lots of kudos" (J. Speer, personal communication, Oct. 25, 2005). She validates the receiving of those kudos and goes on to share that her students have provided her with emotional healing, inspiration, great ideas, and many concepts and techniques that manifest in her sculptures.

Even with all of the positive affects that Speer's practice, as a teacher, has on her practice as an artist, she still believes that, "it affects her practice in a negative way." She goes on to say, "it takes so much, not so much the time, but it is the energy" (J. Speer, personal communication, Sept. 12, 2005).

Cole's practice as a teacher affects his practice as an artist and it also provides him with the artistic practice that he desires. He chooses to teach a full time job in order to paint what he wants to paint (K. Cole, personal communication, Oct. 14, 2005). Teaching frees him from the galleries' and art world's pressures and expectations. Teaching allows him to be in control of his practices as an artist and in control of his art.

Teaching also provides him with "more resources to deal with" in his artwork (K. Cole, personal communication, Sept. 27, 2005). Cole's artwork is a manifestation of issues and relationships in society as well as the issues and relationships among the interactions that occur in his daily life. The experiences Cole has in the classroom channel into his practice in the studio. Cole explains, "now days in education you don't get the perfect student." Their social and economical backgrounds, as well as their complex and unfamiliar situations force Cole to reflect on the situation. He puts himself into their reality and asks himself, "What would he do if he was in their shoes?" (K. Cole, personal communication, Oct. 14, 2005). This processes of reflection and inquiry channels into his practice, as an artist.

There are other influences in Cole's practice as an artist that stem from his practice as a teacher. As a teacher, Cole is consistently questioning his students, "why?" He asks his students "why they are doing what they are doing … what are you wanting to say with the paint … I ask myself why I am doing what I am doing, what do I want to say?" (K. Cole, personal communication, Sept. 27, 2005)? The students ask him questions which he would not normally

ask himself and they “do things that I never had the guts to do” (K. Cole, personal communication, Oct. 14).

Cole, just like Thomas and Speer, acknowledges the push-pull between the dual practices. They all desire to commit more time and energy to their practice as artists but due to their responsibilities and commitments as teachers, they must make sacrifices. They all make these sacrifices consciously and all three subjects have goals for their futures. Their goals all involve making changes. Whether it is retirement from public education or teaching in a more private and self-controlled environment, Thomas, Speer, and Cole look forward to opportunities that will create a shift in where they dedicate their time and energies. They all insist that they will all teach in one form or another; however, they will eventually make a shift, in order to focus more on their practice as artists.

As mentioned before, Rollins’ practice as an educator goes beyond affecting his practice as an artist. His practices depend on one another. Fifteen years ago, Rollins, made his shift. The public school environment where he formerly taught “did not allow the kids to be excellent” (T. Rollins, personal communication, Oct. 15, 2005). Nor, did it allow Rollins’ practices to reach to their potential. He made a shift from teaching in an oppressive school environment to educating kids in his alternative after-school program called Art and Knowledge Workshop. Rollins perceives himself, as art critics and curators have claimed, as “a performance artist.” He collaborates with his kids, engaging in communicative actions, which manifests in objects or relics (T. Rollins, personal communication, Oct. 15, 2005). These relics or artworks are the “profound process of the education and learning that goes on in the studio” (T. Rollins, personal communication, Oct. 15, 2005). Through these communicative actions, Tim Rollins and K.O.S. (Kids of Survival) have produced works of art, which are housed in eighty-five international museums and collections.

Who and what influences artist-teachers?

All of the subjects clearly define their role models and mentors. Kevin Cole's role models are Henri Linton, Terrance Corbin, Earnest Davidson, and John Howard, his undergraduate professors, from the University of Arkansas at Pine Bluff. All of which are artist-teachers. Terrance Corbin has had a particular influence on Cole, because he always knew exactly how to push him. Terrance Corbin, rattled the ego of a freshman, holding a scholarship earning portfolio, who thought he was a superstar, by telling him that he had "typical high school work" (K. Cole, personal communication, Sept. 27, 2005). This comment got under Cole's skin, but he turned his fury into fuel and motivation, which challenged him to prove his talents.

Corbin, also challenged Cole to manage a group of high school kids who had gotten out of control while on a field trip at the University. He had never worked with kids but after he was able to get the young people to respond successfully. Corbin suggested that he should consider working with kids and charged him with the statement "you have an obligation to share your ideas" (T. Cole, personal communication, Sept. 27, 2005).

Tim Rollins has a more eclectic repertoire of role models and mentors. The influential people in his life consisted of three artists, one educational theorist, an orchestra conductor/music teacher, and a Reverend and Civil Rights leader. Conrad Atkinson, the British artist, is someone Rollins considers a mentor or "someone like his dad". He provided a "huge breakthrough" for Rollins, with his ability and artwork he pulled communities together that were under political stress and turmoil. (T. Rollins, personal communication, Oct. 15, 2005). He went into Northern Ireland during the troubles and areas where minor strikes in England were occurring to show his work. The power of these political works of art created unity and manifested hope for the people.

Another artist, who had a big impact on Rollins was Andy Warhol. Warhol provided Rollins with the perfect model "with his factory . . . he worked in collaboration with all of these nuts and strange outsiders . . . in a family style workshop atmosphere" (personal communication, Oct. 15, 2005). Joseph Beuys, the artist, also had an enormous influence on him. Rollins identifies with Beuys' belief "that everyone is an artist and that society is a form of sculpture … the artist has an enormous responsibility and role to help shape that" (T. Rollins, personal communication, Oct. 15, 2005).

From an educational perspective, the role model, in Rollins' life is Paulo Freire. He wrote *Pedagogy of the Oppressed* and *Cultural Action for Freedom*. Rollins has been influenced by "his work in Brazil and going into communities and teaching what folk know, developing vocabulary and [educating] from where people are and what they know" (T. Rollins, personal communication, Oct. 15, 2005). Leonard Bernstein is another role model, who also made learning about music accessible for young people. Rollins used to listen to his "lectures to young people about music and, just by the way he talked, he brought the classics to kids in a way that was understandable and accessible" (T.Rollins, personal communication, Oct. 15, 2005).

Reverend Dr. Martin Luther King is the "stellar, number one influence" in Tim's life. Rollins credited him with providing him the idea that,

> Art is a vehicle to bring people together, that would not normally be together or as a vehicle to create what he called the beloved community. That without a doubt is the most powerful and most inspirational and restorative theological concept, that which is the engine that drives our work (T. Rollins, personal communication, Oct. 15, 2005).

Julia Speer's role models include her mother, a couple of artists and an undergraduate art education professor. Speer comes from generations of creative women; her mother and grandmother were both very creative. Her mother nurtured her "wacky, kooky-crazy ideas and it

was like nothing was wrong, no matter what you came up with" (J. Speer, personal communication, Oct. 25, 2005). Her mother allowed her to think outside of the box without preconceived notions or the idea of the "norm" restricting her ideas.

Georgia O'Keeffe, is another influence in Speer's life. She is inspired by her lifestyle more than her artwork. She admires O'Keeffe's decision to live her life, her own way, rather than getting married and having babies. Speer passionately says, "it amazes me … to give oneself permission to do it their way, when society says that way is not okay, that speaks to my soul" (J. Speer, personal communication, Oct. 25, 2005). Julia also shares a connection with O'Keeffe, in that they share the same soul place, in New Mexico.

Marie Gibbons is another artist, who inspires Speer; however, it is her artwork and her nature that has made the impact of Speer. Gibbons creates extremely expressive and powerful ceramic sculptures, just as Speer does. Her warmth and generosity has made a big impression on Speer. She states, "[Marie Gibbons] has the belief in abundance, where the more you give the more you receive and others have the belief in scarcity, where if you share others will steal and there will be less" (J. Speer, personal communication, Oct. 25, 2005). Marie Gibbons has created literature and visuals for Speer to study and shared techniques for Julia to try in her own studio. They both share the same preference for "cold-finishes" on their ceramic work and have enjoyed exchanging their ideas and practices, as artists.

Another role model, who has influenced Speer, is Dr. Carol Edwards, an undergraduate Art Education professor. The reason why she is such an inspiration to Julia is "because she is so real …there were no right or wrong answers, if she could stir one's passion and interest, then she was doing what she was supposed to be doing" (J. Speer, personal communication, Oct. 25, 2005)

Katherine Thomas; role models include musicians and musician-teachers. John Dotson was her orchestra conductor from college and he was "all about passion, emotion, and fire . . . the musical experience . . . and embracing your passion for music and the communication" (K. Thomas, personal communication, Oct. 13, 2005).

On the other hand, Frank, a viola player, was a doctoral student in Double E and he was an analytical person. He inspired Thomas on the analytical side of playing. Playing with Frank was emotional for Thomas, but it was calm and the experience possessed a different kind of emotion then the emotion associated with John Dotson. Thomas' high school orchestra teacher and her private lessons instructor, also had an influence on her. Their methods of teaching emphasized kindness, encouragement, and teaching the music in such a way that it was understandable and accessible for young learners (K. Thomas, personal communication, September 16, 2005).

There are several other sources of influence and inspiration in the artist-teacher's lives. Cole, Rollins, and Speer's practices are influenced and inspired by their students. From channeling daily conversations and interactions with students, to having a student make a direct contribution of a reoccurring motif in the artist's artwork students have an enormous influence in the lives and practices of artist-teachers. Human relationships, particularly family, friends and other artists, also influence the artist-teachers in similar ways to the students. Reading and travel also mentioned as influences in the artist-teachers lives.

One key influence in each of the artist-teacher's lives is their spirituality. Cole believes that faith is a source of energy. Speer believes that spirituality is the "ultimate source of creative energy and everything" (personal communication, October 25, 2005). Cole said, "religion and faith will lead you to happiness," which allows his creativity to flow (personal communication, October, 14, 2005). He also develops discipline through his spirituality. "Spirituality makes you

want to do the right thing," which fosters discipline, and for Kevin, being in the studio is the right thing (personal communication, October 14, 2005). Thomas believes that doing the right thing entails giving back and giving back manifests spirituality.

Tim Rollins echoes Kevin Cole saying, "Spirituality gives you security but not a security blanket" (personal communication, October 15, 2005). In other words, it is the necessary foundation to do great things and make great things happen, but the great things are not just going to happen. Rollins goes on to make a profound statement saying, "spirituality unites the collaboration and the process of making art" (personal communication, October 15, 2005).

How does the professional practice of an artist-teacher change over time?

As a musician, Katherine Thomas' practice started out in the classical genre with a lot of pressure from her parents to play Scottish music. As she grew older she rebelled against her parents and started playing twentieth century Jewish viola music. She wanted her music to be her own and not something her parents influenced (K. Thomas, personal communication, October 13, 2005). She was able to continue her journey through the classical genre, but since then she has developed a passion for Irish music. Evolving from classical, which is "just a complete reproduction of what had been done before" to Irish music, Thomas explains, "I don't sit in front of music in an orchestral setting anymore … and in Irish music, because it is a tradition, I am not staring at a piece of paper. I am actively involved and I can be creative within the genre" (personal communication, October 13, 2005).

As a teacher, Thomas has grown much more comfortable in the school setting. After spending four years, in a quiet college practice room and then suddenly being thrown into an environment where she are forced to be around a lot of people all day long it was quite stressful. Thomas explains, "I just didn't like being bombarded …I am much better at it now" (personal communication, October 13, 2005).

Speer's practice as an artis, changed when she had a pivotal moment in New Mexico. After visiting gallery after gallery it occurred to her "I can do this' (J. Speer, personal communication, September 12, 2005). As soon as she was ready she empowered herself, realized her potential and the creative floodgates opened and the flow has not stopped yet.

Speer's practice as a teacher has also changed. She says, "One would think that I would be more patient and I am not more patient. I allow myself to get really angry with the students and I tell them honestly how angry I feel about whatever"… She believes that there is too little humanism in society and that society expects "everything to fit into a nice and neat tiny container and humanism is just not like that" (J. Speer, personal communication, Sept. 12, 2005). Speer goes on to explain that, "hiding emotions, lying to students, and acting like what they see is not what they see, injures their instinct and as an adult, an injured instinct is dangerous" (J. Speer, personal communication, Sept. 12, 2005). She wants her students to understand that just because she is angry it does not change how she feels about them on a deep core level. This is something that Speer never got as a child and through sharing this lesson with her students, a healing takes place inside of her (personal communication, Sept. 12, 2005). Her practice as a teacher has grown to model more humanism and less of the idealism that is projected on the practices of teachers.

Kevin Cole's practice as an artist-teacher has changed drastically over time. Cole is reminded of a quote by Jasper Johns, "When I see something, I want to do something else to it and do something else to it and do something else to it and do something else to it. I want to add something else to it, subtract from it … add to it … what is it that I want to say?" (personal communication, Sept. 27, 2005). Through reflection and process, his practice evolves.

Tim Rollins has learned from his mistakes. "I have made a lot of mistakes and I just learned from them," says Rollins. He goes on to quote Dr. Martin Luther King's idea of

"paralysis of analysis" (T. Rollins, personal communication, Sept. 23, 2005). Rollins believes that, "everyone is so afraid of doing the wrong thing, they do no-thing" (T. Rollins, personal communication, Sept. 23, 2005). He said, "I have a why-not mentality, without being irresponsible and reckless and crazy … I maintain some common sense and practicality" (T. Rollins, personal communication, Sept. 23, 2005).

What is the nature of the artist role in artist-teachers?

"I am not your average bear," says Tim Rollins (personal communication, Sept. 23, 2005). He followed the typical pathway of a white male artist, graduating from art school and going into the studio to paint whatever he wanted. He quickly learned that the "other artists' idea of heaven is my idea of hell" (T. Rollins, personal communication, Sept. 23, 2005). Therefore, as mention before, he adopted the paradigm "more kin to performing arts, acting ensembles, choirs, and orchestras"… (T. Rollins, personal communication, Oct. 15, 2005).

Rollins pointed out that one of his strengths is that he maintains a sense of mystery. This idea supports the role of a performance artist. He dresses all in black and wears a peculiar hat, which either speaks about his ability to make fashion decisions or it serves as a part of his performance, adding to his mystery.

Although he claims to be a performance artist, his training as a visual artist plays a significant role in his practice as well. His training and talents play a key role in the quality of work that comes out of his workshops. His knowledge and experience of working through the creative process facilitates deeper and richer experiences in the artistic processes that occur in his workshops. Rollins' goal is to manifest hope and to give young people a voice in which they will be heard and make a difference. He does not make a distinction between himself as an artist and himself as a teacher because "it is just a matter of putting labels on things" (personal communications, Oct. 15, 2005).

Kevin Cole's role as an artist is about making a difference. It is about manifesting his experiences, social issues, and human interactions in an art form. It is about reflection and "taking it to the next level" (K. Cole, personal communications, Sept. 27, 2005). Cole believes that he is still learning; therefore, he does not make a distinction between himself as an artist and himself as a teacher. He believes that as an artist, he is on a journey and still working towards mastering his practice.

Katherine Thomas' role as a musician is all about communication. Thomas explains, "playing traditional music is about communicating the past in the present … it is like you are having this conversation without words and it is a very deep at-your-psyche kind of expression …it is on a different plane … a very spiritual kind of thing" (personal communication, Sept. 16, 2005).

Julia Speer's role as an artist is to "stir something emotionally inside someone" (personal communication, Sept. 12, 2005). However, she also believes that when she is creating a sculpture she must only be focused on what is inside of her, "with total disregard for what other people will think of it" (personal communication, Sept. 12, 2005).

What is the nature of the teacher role in an artist-teacher?

Katherine Thomas perceives her role as a teacher as very analytical. It is her role to instill discipline, teach skill, and "awaken their [students'] minds to their personal experience with music" (personal communication, Sept. 16, 2005). She equips students with what they need to flourish as musicians, as well as exposes them to what music has to offer. However, while she equips the students with skills and shares musical experiences with them, it is up to the students to "bond with the music" (personal communication, Oct. 13, 2005).

Julia Speer's role as a teacher feeds her. She explains, "my art feeds my teaching and my teaching feeds my art" (personal communication, Sept. 12, 2005). Teaching provides her with

perspective, humor, and great ideas. A focus in Speer's role as a teacher is to share with her kids that they are okay right where they are at any given moment without changing a thing and without improving on anything.

Kevin Cole's role as a teacher is to facilitate learning and encourage young people. "Learning by doing" is essential in process of learning and Cole insists on teaching his students to explore and reflect on "how they can take it [artwork] to the next level?" (personal communication, Sept. 27, 2005). Tim Rollins' role, as an "educator", because he stopped being a "teacher" fifteen years ago, is eloquently explained as his practice "is to discern, develop, discipline and promote the gift you already have" (personal communication, Oct. 15, 2005). The practices of a teacher are shared by the practices of the artist. These practices also apply to life. A common belief among the artist-teachers is that art is life. The processes, beliefs and modes of learning of artist-teachers channel into all areas of their lives.

Interpretation of the Data

The data reveals five major categories: Philosophy and Theory, Sources of Energy and Inspiration, The Artist's Role and Practice, The Teacher/Educator's Role and Practice, and The Relationship Between the Artist and Teacher Roles.

Philosophy and Theory

Julia Speer shared the philosophies of abundance versus scarcity. She explained, "people either believe in abundance, which means, the more you give, the more you receive or they believe in scarcity, which means they believe that sharing ideas leads to stealing ideas and then there will be less in the end" (J. Speer, personal communication, Oct. 25, 2005). The artist-teachers, in this study, all believe in abundance. Kevin Cole referred to Robert Woodruff's similar philosophy, which is "there is no limit to what a man can do and where he can go, if he doesn't mind who gets the credit" (personal communication, Oct. 14, 2005). These artist-

teachers are believers in abundance, selfless and generous in their practices, and their lives bear the fruits of an “abundant” philosophy.

The cyclical process involved in the philosophy of abundance supports the relationship between the dual roles of an artist-teacher and it explains how the practice of being an artist feeds the practice of being a teacher and vice-versa. The artist, teacher, student, and society are all placed on the same circle. They are involved in a continuous process with one influencing another. Each participant is learning, sharing, growing, and developing, as a result of the process and interaction among one another. The relationships and encounters that happen in this process are the reasons why artist-teachers do what they do. Rollins says of these relationships and encounters that “ it manifests hope.”

Sources of Inspiration and Energy

All the subjects have role models who have inspired them. The practices of artist-teachers are a testament to the significance and potential of role models impact people’s lives. Kevin Cole’s role model, Terrence Corbin, knew how to push Kevin yet he still gave Cole the reinforcement that he needed to succeed. One of Tim Rollin’s role models, Andy Warhol, provided Rollins with an alternative model, philosophy and environment in which art is created (personal communication, Oct. 15, 2005). Julia Speer’s role model Georgia O’Keeffe, models a woman’s strength, independence and will to manifest one’s desires. Katherine Thomas’ role model, John Dotson, shared his raw passion for music and the exhilaration of the musical experience (personal communication, Oct. 13, 2005).

The artist-teacher’s decisions, practices, spirituality, philosophies, art, and perspectives, directly correlate with those of their role model’s. These role models are not just people who have made an impression on the artist-teachers’ lives, they seem to stream through the blood of

their protégé's. Artist-teachers need role models for guidance, wisdom, and a connection with someone who has ventured into similar territory.

Support and reinforcement are instrumental in the artist-teacher's lives. The subjects recognize the importance of support in their dual practices. Kevin Cole speaks for himself and the others, claiming his faith, family and friends are essential sources of support. He also hires assistants, who work with him in the studio and support his practice as an artist. These assistants are not just helping with fundamental aspects of processes in the studio they also engage Cole in dialog and inquiry. They force him to consider ideas that would not otherwise be realized. Relationships, both personal and professional, support and channel through the practices of artist-teachers.

Tim Rollins shared two types of support that are essential to his success as an artist-educator. First, he needs trust. The trust of his superiors, advisors, and supervisors is important. Second, he needs a decent space to work (T. Rollins, personal communication, Oct. 15, 2005). He has witnessed environments' impact on the processes and products manifest in his workshops. The environment does not need to be anything over the top, but "you need a respectable space that has light, a sink, tables, and that might have some paper towels" (T. Rollins, personal communication, Oct. 15, 2005). Trust and environment are the essential forms of support in the professional practices of these artist-teachers.

Speer's forms of support come from the interaction through artist groups, teacher forums, and her relationships. She has been a part of an artist group that she started over three years ago. The group provides a place where artists have dialog, can share their art forms, receive feedback, and encouragement, which is critical to her artist's practice. Thomas also depends on her supportive relationships, as she explains, "that in the genre of folk music, particularly Irish

music, the relationships with fellow musicians are vital to the practice" (personal communication, Oct. 13, 2005)

Before Speer started her artist group, she had formed close relationships with two other practicing artists, who are cornerstones in her own artistic practice. She believes that supportive relationships with other practicing artists, as well as, teachers are essential to both of her roles. She hears "teachers feeling hopeless and burned out," because the school system has taken away these forms of support (personal communication, Oct. 25, 2005). As a professional, one must have opportunities to share ideas and experiences or their practice will start to wither and eventually die.

Random and general human encounters also provide support. Through the interaction with others, Speer recognizes patterns and familiar ideas, which form metaphors for her to use in her sculptures. Her relationships not only feed her on a support level, but also feed her creative process. All of the subjects have spoken about similar experiences and the impact of human interaction in their practices.

Thomas needs, what she calls, "self-time". She has discovered that having a meditative, ritual-like time, completely on her terms, provides her with the energy and support that she needs to fulfill her practice as an artist. She forms boundaries around this time, to protect it from daily distractions and stress. This time of decompression and rejuvenation fills her energy level and allows her practice, as an artist, to function with clarity and focus.

Spirituality is also a key source of energy and inspiration in each of the artist-teacher's practices. For example Speer stated that, "spirituality is the ultimate source of creative energy and everything" (personal communication, Oct. 25, 2005). It is the underlying, unspeakable element that exists in every facet of the artist-teacher's lives. Spirituality unites the dual roles and the dual practices of the artist-teachers.

The last common pattern of support, found among these artist-teachers, is reinforcement. Reinforcement strengthens, supports, and rewards the practice, in order to encourage repetition. Reinforcement has played an important, perhaps subconscious part in the practices of these artist-teachers. Reinforcement is facilitated through encouraging words, effective motivational tactics, accomplishments, and the recognition of an individual's unique gifts or talents. There is evidence of reinforcement taking place on several different levels in the practices of artist-teacher's. The role and practice of the artist, the role and practice of the teacher, and the role and practice of the student are all giving, as well as, receiving reinforcement. Role models, family, and human interactions reinforce the practices of these artist-teachers.

The Artist's Role and Practice

The artist-teacher's perceptions of their role, as an artist, are quite varied and colorful. They used words and phrases to describe themselves such as, confident, mysterious, a little above average, not average, compassionate, hot, musician, rather than artist, obsessed, and manic. The only consistent thread between the subject's perceptions, are their inconsistencies. However, there are consistent threads through the practices and disciplines associated with their role as an artist. As an artist, each subject channels their experiences and human interactions, both past and present, through their modes of art. The artists possess an appreciation and a level of sensitivity for where society has been and where it is now. The artists' awareness makes them more observant and more conscious of what they see, hear, and feel, which channels into their studios, practice rooms, and workshops.

Space that is designated for the practice of the artist is vital to the artist's practice. All of the artist-teachers' have established environments or standards of environments in which creativity flows. The right space, in which the artist has conceptually and physically constructed, wards off outside distractions and fosters their creative practices.

Reflection is a common practice among all subjects. For example, Cole sketches and/or writes in his journal everyday. Thomas engages in reflection daily, while she practices music. Each artist-teacher does not take time out of their day to reflect, but they make time, each day, to reflect. Reflection is a priority, a habit, and a lifeline for the artist-teachers.

Another concept found among the roles of the artist-teachers is professionalism. A common expectation of these artist-teachers is to know your craft. Each of the artist-teachers practice and create, in a continuous learning process, which develops their craft. The role of an artist, in an artist-teacher must contribute knowledge and experience with techniques, methods, and processes. In addition, they should be knowledgeable in art history, as well as, the current practices and contributions of contemporary artists. The artist role must understand and be compassionate in regards to the struggle in the creative process. They should be capable of revealing solutions and providing effective guidance through the students' artistic processes. They must understand how to facilitate quality works of art, music, and performances.

Another common professional practice, in the roles of these artists, is to submit their art forms to the world for viewing, experiencing, participating, and reaction. Each of the artist-teachers, are not only practicing their craft, but they are also contributing their art forms to the art world and to the world.

Finally, each artist-teacher has formed goals for their role as an artist. There are plans and visions in place, which provide direction and purpose. Kevin Cole is focused on "taking it to the next level" (personal communication, Sept. 27, 2005). Katherine Thomas is making adjustments in her practices, in order to go "deeper into the music, creating more variations and expanding her musicianship" (personal communication, Oct. 13, 2005). Julia Speer simply wants to make more art and Tim Rollins' goal is "to make history with a little hysteria … and to prove it can be done" (personal communication, Sept. 23. 2005). Just as in any profession, an

artist's goals are essential. Without goals, one is easily disoriented, distracted, and derailed. Goals provide purpose, as well as, protection for the role and practice of an artist.

The Teacher/Educator's Role and Practice

The artist-teachers' perceptions of their role as a teacher or educator are as varied as their perceptions of their role as an artist. Cole stated, "we are using education as much as education is using us for our knowledge" (personal communication, Oct. 14, 2005). The idea that one entity is using another always projects a negative connotation, but there is a very interesting meaning behind these words. Artist-teachers are using the knowledge generated in education, just as much as education is using their knowledge, as artist-teachers. Julia uses her role, as a teacher to provide, as well as, receive healing, nurturing, and restoration. These qualities channel in a cyclical motion, through her practices of the artist and her practices of the teacher.

Thomas perceives her role as a teacher as distinctly separate from her role as an artist. Although she is much more emotionally invested and focused in her role as a musician, she identifies herself as a music teacher. She perceives her practice as a music teacher as her job, while her practice as a musician is her hobby. Therefore, the income associated with and the amount of time invested in a practice affects the perception of the artist-teacher's roles.

Cole also perceives his role as a teacher as a means to support his practice as an artist, but in a different context. Teaching frees Cole's practice as an artist from the expectations, pressures, recommendations, and limitations of the art world (K. Cole, personal communications, Oct. 14, 2005). His practice of teaching provides him the independence and power to control his practice as an artist.

Rollins makes a distinction between his current role as an educator, versus his past role as a teacher. He eloquently explains the differences between these roles, "a teacher shows you stuff and provides materials and resources and an educator discerns, develops, disciplines, and

promotes gifts in others" (personal communication, Oct. 15, 2005). All of the subjects desire to fulfill the role of the educator, as Rollins has described. Discerning, developing, disciplining, and the promotion of student's gifts, is occurring in each of the subject's role, as a teacher. However, the educational environment, in which the teacher practices, determines the degree to which a teacher discerns, develops, disciplines, and promotes the gifts of others.

Three of the four subjects have already made a shift or are planning career changes, in the near future. Rollins chose to leave his position in the public school, in order to educate through his Art and Knowledge Workshops, Thomas will be leaving her position in the public school to grow her practice as a private music teacher, and Speer dreams of leaving her public school position and creating a lodge/studio where artists can travel to and rejuvenate their inner creativity. They desire to be released from the "educational" environment that restricts their capacity to educate others. While Cole does not express the desire to leave his public school position, he does look forward to retirement, so that he may "really begin to work" (personal communication, October, 14, 2005). They feel that their educational environments have a direct impact on the potential of their practice as teachers, as well as, their practice as artists.

In regard to discipline, in the role of the teacher, the subjects spoke briefly, but the message was clear. The, "left brained stuff," as Speer labeled it, the paperwork, lesson plans, bureaucratic procedures, and the list goes on, requires discipline (personal communication, October 25, 2005). The subjects admitted their tendencies to procrastinate. This weakness surfaces especially when it comes to these types of tasks because these tasks do not represent the priorities of artist-teachers, therefore, discipline becomes essential.

A common practice among the artist-teachers is tailoring educational experiences to individual needs. Cole makes a point to speak to his individual students and he aspires to choose the right words that will push that particular individual. This idea made a huge impact on him, as

Terrence Corbin knew just the right thing to say in order to push him. Developing individual relationships with students allows teachers to be intuitive and know what individual students needs. Artist-teachers form close and genuine relationships with their students. These relationships inform their intuition. Informed intuition provides artist-teachers with the ability to know what their students need, in order to "take it to the next level."

Artist-teachers create experiences for their students that are legitimate and that model the practices of artists. Tim Rollins believes in making educational experiences real. He "makes sure the kids experiences are not a dress rehearsal" (personal communication, Sept. 23, 2005). He believes that education should involve project-oriented experiences where students start with a concept, work through a process, create a product and then go through an evaluation. However, his idea of evaluation is not by the teacher rather, the product or relic that is created, should "be put out in the real world so that it can be evaluated by the world" (T. Rollins, personal communication, Sept. 23, 2005). Legitimate educational experiences model the practices of artists and the "real world" situations engage and empower students. However, it is important to note that the student's work must reach a professional standard of quality before it is ready to be submitted for the world's evaluation.

Legitimate educational practices will mirror the practice of an artist. Kevin Cole incorporates the element of a sketchbook in his students' experiences, just as he uses it in his daily life. Katherine Thomas models the importance of practicing one's music. She provides students with the real experiences of a musician, as she regularly schedules student performances in large and small venues, as well as formal and casual environments.

Julia Speer extends educational experiences beyond the classroom and into the artist's studio. She holds summer art camps in her personal studio space. She has also acquired a former student, as an apprentice. An artist-teacher's, knowledge of the challenges, processes, and

practices, associated with the art world, filters into their educational practices, and subsequently enriching their practice as teacher.

The artist-teachers have specific expectations and needs associated with professionalism. Cole and Rollins echoed their problem with the level of professionalism in art education. Their experiences have shown that many art educators are not knowledgeable about their craft. They believe that many art teachers are well versed in theory and curriculum, but lack fundamental artistic skills. These teachers are not capable of showing students how to take their artwork to the next level. Their fundamental drawing skills are not developed, so they do not see problematic areas in student's work. The undeveloped ability to assess and think critically, as an artist, does not facilitate the development of their student's artistic skills. Students are not able to take their work to the next level and Rollins believes that part of the problem is "not enough time is spent in the studio making art" (personal communication, Oct. 15, 2005). These comments make the professional practice of the teacher, dependent on the professional practice of the artist.

Another problem or void in the professional practice of being a teacher is support through teacher forums. Speer expresses her desire to have "teacher forums … places that colleagues can engage through dialog and share their experiences … but they must be safe places" (personal communication, Oct. 25, 2005). Which means a place where the dialog and ideas shared will not be judged, thus worn like the scarlet letter. Encouragement and reinforcement is critical to the practice and attitude of the teacher. These forums channel the release of the negative energy, which breeds teacher burnout.

Workshops, conferences, professional memberships and professional literature are also among the professional practices of the subjects. The experiences and knowledge gained through participating in these opportunities are nurturing and challenging to the teacher's practice. The practices of artist-teachers must be informed as well as reinforced.

There is one common goal among the artist-teachers pertaining to their role as teachers. They all want to provide the experiences and processes through making art, whether visual or musical, that will enable young people to develop into creative individuals with abundant minds, avenues for expression, hope and passion.

The Relationship Between the Artist and Teacher Roles

Every relationship has its points of fusion, where the fibers are integrally interwoven and every relationship has its points of friction, where the fibers have all knotted into a tangled mess. The same points of fusion and friction are found in the relationship that exists between the dual roles of an artist-teacher. Research has traditionally portrayed the two roles in conflict with one another. It has even suggested that artist-teachers are "hyphenated-schizophrenics" (Orsini,1973,p.299). The cases studied in this research portray a much more harmonious relationship between the dual roles.

The points of fusion can also be considered as points of unification between the roles. There are points of fusion between the creative practices and the sources of inspiration in the dual roles of the artist-teacher. For example, Speer's role, as an artist, is nurtured by her role as a teacher and vice-versa. Cole also experiences unification between his roles by the reciprocal channeling of creative energies and ideas. The artist-teachers' philosophies also provide an underlying unification of the two roles. For instance, artist-teachers believe in "learning by doing" (K. Cole, personal communication, Sept. 27, 2005). The practices of artist-teachers validate the philosophy of learning through experience. This philosophy directly ties the practice of an artist and the practice of a teacher together. Therefore, one role reinforces the other.
The roles are also united by the artist-teachers' spirituality. The artist-teachers possess a common ground between both roles, on a spiritual level. The merging of their "inner and outer lives provides a sense of completeness and accomplishment"(Campbell,2003, p.12). Whether

faith, religion, or the human's inner spirit, each subject acknowledges their spirituality and its profound affect on their practices.

Tim Rollins provides an extreme example of unification between the roles. His practice as an artist and his role as a teacher are exercised simultaneously. Rollins illustrates how the immersion of his two roles facilitates collective, artistic and performative decision-making processes, an integration of student and teacher experiences, and the capacity to share visions both inside and outside the classroom (Anderson, 1997). Rollins has unified his philosophies, practices, and goals as an artist-educator. Therefore, he has created a total integration of his practices. While his practices are unified, he still contributes to the art world, as well as the educational world. Rollins does not believe everyone should follow in his footsteps, but he does provide artist-teachers with examples of how to unify their practices. The extent to which artist-teachers unify their roles is determined by the individual's desire, as well as the extent of unification that their mode of art and teaching practices will allow.

Unlike Tim Rollins, the other subjects express their frustration in the points of friction between their practices. However, there are only two points of friction shared. The first friction point, deals with time. Cole, Speer and Thomas express a desire to have more time for their practice as artists. They all view acquiring more time for their practice as an artist a personal goal. The second friction point, deals with their energy levels. Speer and Thomas both experience a struggle to maintain the energy level in both roles. The development of creative rituals, enforcing boundaries, time management, and discipline are vital to the fulfillment of their dual roles.

The evidence of fusion points outweighing the friction points proves that the dual roles, of an artist-teacher, do not always propose a dilemma. Szekely, in *Uniting the Roles of Artist and Teacher*, gives four suggestions to fulfill each role:

a. Synthesize personal philosophy of art teaching and art making
b. Continue creative growth in an arts specialty area while engaging in teaching
c. Maintain contact with other artists and events in the art world
d. Perform as an artist in the school and in the community

Most of these suggestions have been implemented by the four cases studied, with the additional unifying element of spirituality. The implementation of Szekely's suggestions facilitates points of fusion in the relationship between the dual roles of artist-teachers. The subjects illustrate how the more points of unification a relationship possesses, the more fulfillment each contributing side will experience.

Conclusion

Tim Rollins quoted John Dewey, saying, "Education is a total work of art" (personal communication, Sept. 23, 2005). A work of art is a total education as well. The essences of education and art share the same properties. They both serve as vehicles for communication and change. The same can be said about the essences of the practices of artist-teachers. There are common and unifying philosophies between the practices of these artist-teachers.

The purpose of this study is to investigate the professional practice of artist-teachers. The study examines the practices of four artist-teachers, in order for others to understand the complex relationship between the dual practices. Many artist-teachers desire fulfillment in their dual roles. Many struggle to nurture their ambitions and practices as an artist as well as a teacher. However, the task becomes overwhelming and one of the practices is compromised and sometimes sacrificed. The artist-teachers, in this study, are fulfilling their ambitions as artists and as teachers. The subjects teach kids between the primary and secondary levels and are recognized as national and international artists. The four case studies provide practices that share how these individuals find fulfillment in their own professional practices, but they cannot be generalized to all artist-teacher's practices.

The study revealed that the subjects have formed various degrees of unification between their practices as artists and as teachers. The subjects synthesize personal philosophy, sources of inspiration, creative process, and spirituality of their practice as an artist and their practice as a teacher. For the most part the unification of roles provides a harmonization between the practices rather than conflict. In addition to unifying the roles of artist and teacher, the subjects have role models, support systems and a strong sense of discipline that nurtures and protects their roles.

There is definitely a relationship between the roles of artist and teacher. The degree to which the relationship is fused depends on the individual and which mode of art is practiced. The relationship may be cyclical where one practice feeds the other in a continuous process. The relationship may be like a two-way street, where the practices share elements from time to time. The relationship may be a one-way street, where one practice feeds the other, but not vice-versa. The relationship may also incorporate any combination of these scenarios.

The practice of an artist affects the practice of teaching. It impacts the facilitation of the creative processes and the capacity to model and share, as well as, develops artistic practices. In the cases studied, the practice of teaching affects the practice of being an artist in positive, as well as, negative ways. Teaching fine arts educates young people to appreciate the arts, which is necessary for the practice of an artist. In addition, the experiences in the classroom often channel concepts and ideas into the artist's decisions and practices. On the other hand, teaching takes time and energy away from the practices of the artists. This is where the artist-teacher's dilemma occurs, unless the time and energy spent teaching is the same time and energy spent practicing as an artist, like the example of Tim Rollins.

Artist-teacher's role models and sources of inspiration and energy make an enormous impact on their roles and practices. These influences are coveted, protected, and in the forefront

of the artist-teachers' minds. They provide the necessary fuel that supplies their soul's purpose for their roles as both artist and teacher. An artist-teacher's professional practice changes and evolves over time. Each subject spends a great deal of their time reflecting on their experiences. They are very mindful of their interactions, struggles, experiences, and victories. Their reflections prompt revision; therefore their practices constantly change, evolve, develop and shift.

The nature of the roles and practices of artist-teachers, while complex and often complicated, can be harmoniously unified. The artist-teachers in this study discredit Constance Anderson's idea that "the conceptual frameworks which inform the artist are not those encountered by the teacher" (1981,p.45). The professional practice of artist-teachers does not have to mean conflict, dilemma, and the compromise of their practices. With role models, support systems, discipline, ambition and unified practices, these artist-teachers have created an integral interweaving of their dual practices. Interweaving the dual practices is vital to their individual success and fulfillment. The artist-teachers in this study provide models for other ambitious artist-teachers who desire fulfillment in their practice as an artist, as well as a teacher.

Recommendations

The research in this study only investigated the practices of four artist-teachers, which cannot be generalized. Conducting a study with a larger sample population will provide more information about the professional practice of artist-teachers. In addition to using a larger sample population, investigating the practices of the artist-teacher in the art world as well as their educational environment would provide more in depth information. It will be important to research the impact of the practice of the artist on the practice of the teacher and vice-versa from the art world and educational world's perspective.

Future investigations should also be conducted, in regard to appropriate and effective professional development for artist-teachers. In the process of learning about the professional practices of artist-teachers, many of their professional needs, whether in the form of support, time management, or artistic skills, has been revealed. This information should be used to do further research into what are the most effective and appropriate forms of professional development for artist-teachers. Many school systems do not tailor their professional development for their artist-teachers needs. Often, artist-teachers feel lost in the shuffle and neglected. Artist-teachers grow resentful, because the development of their professional practices, are not being addressed. Quality and appropriate professional development has the potential to minimize burnout and dissatisfaction, which will subsequently nurture the fulfillment and potential of the artist-teacher's practices.

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