

SPACE IN BETWEEN

FINDING A “THIRD SPACE” FOR ART EDUCATION & CREATIVE COMMUNITY

Denise Marie Gunter

SPACE IN BETWEEN
FINDING A THIRD SPACE FOR ART EDUCATION & CREATIVE COMMUNITY

A Thesis

Presented in Partial Fulfillment of the Requirements for
the Degree Master of Arts (MA) Art + Design Education
in the
Department of Teaching + Learning in Art + Design
of the
Rhode Island School of Design

by
Denise Gunter

Rhode Island School of Design
2018

Approved by Advisor & Reader
Dr. Paul A. Sproll, Professor, Head
Department of Teaching + Learning in Art + Design

Reader, Sarah Ganz Blythe,
Deputy Director, Exhibitions, Education & Programs
Rhode Island School of Design (RISD) Museum

TABLE OF

CONTENTS

DEDICATION	iii
LIST OF FIGURES	v
ACKNOWLEDGEMENTS	vi
ABSTRACT	vii
PREFACE	xi
CHAPTER 1	15
I AM WHAT	
CHAPTER 2	38
WHAT I AM	
CHAPTER 3	50
THIRD SPACE, I THINK. THIRD SPACE, I SEE.	
CHAPTER 4	82
THIRD SPACES IN THE WILD	
CONCLUSION	95

APPENDIX

A: "OUT OF LINE" CASE STUDY..... 97
B: PROJECT OPEN DOOR 100

BIBLIOGRAPHY 102

DEDICATION

To my mother, Robin.

You are my favorite artist.

You are also an artist who doesn't think she's one at all.

I wrote this with you in mind.

Artist isn't determined by proper rendering and theory.

An artist provides a space to make

To be receptive to how they feel.

Truth be told,

An artist doesn't have to be an artist at all,

This is what the artist taught me,

to pay attention.

Art is in the everyday.

It's this spirit which makes art accessible.

This space you shared with me.

It's what you've lent to me.

I hope this can help give one back to you.



So you can see, not only are you an artist, you're a teacher;

the teaching artist I strive to be.

LIST OF FIGURES

Figure 1.1	21
Figure 1.2	22
Figure 1.3	23
Figure 1.4	23
Figure 2.2	46
Figure 2.3	46

ACKNOWLEDGMENTS

This thesis would not be possible if it weren't for the kind words and never-ending support of my thesis advisor and reader, Dr. Paul Sproll. As well as, Sarah Ganz Blythe, who gave me confidence I was on the right path and encouraged me to remember my voice. As it takes a team, I extend the greatest appreciation to the other individuals who lent me not only their time, but their wisdom:

Nancy Friese

Thomas Ockerse

My mother, grandmothers, and aunts. I come from a line of female artist.

My fellow MAs

Deborah Clemmons

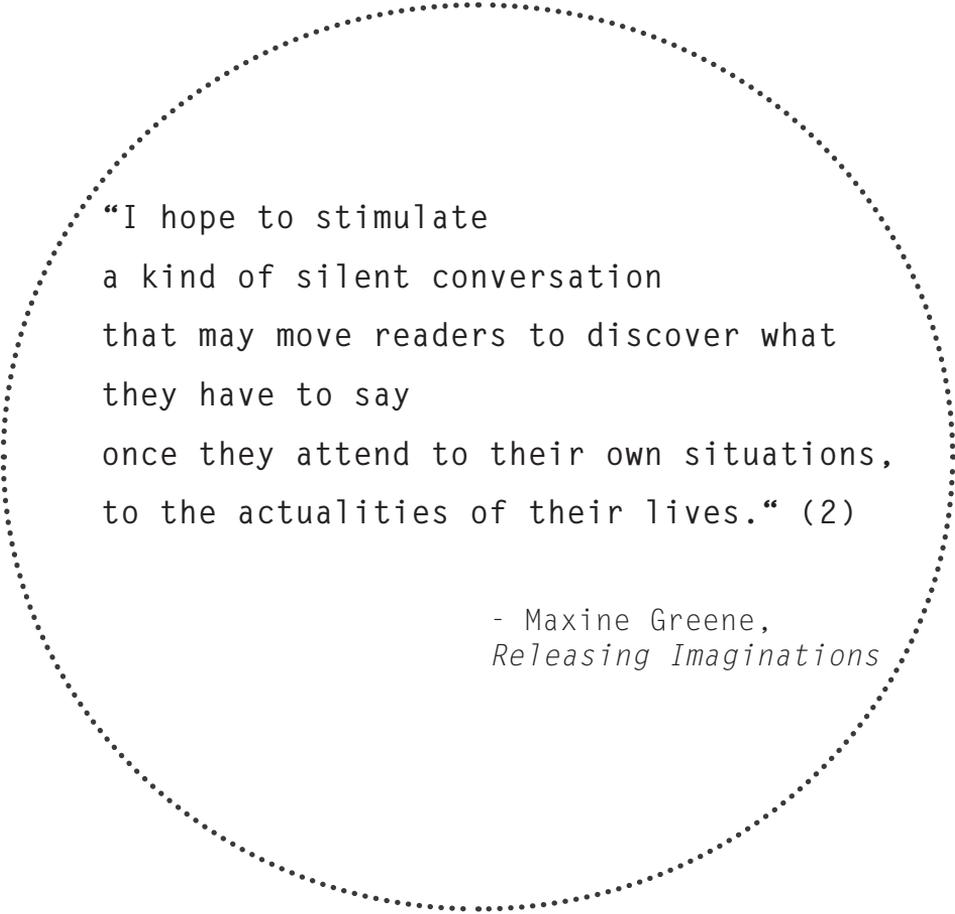
And, of course, the words of Maxine Greene

I'd be remiss to acknowledge the foundation of this team, which nothing I ever do would be possible without the support of my father and mother nor the persistent presence of my dearest friends; whether that be unexpected postcards, late night phone calls or the getting me through midday panic calls after too many hours in the library, shorts visits, and much needed coffee/donut breaks; all is necessary to the process.

To be mentioned last does not state importance, George.
You're the best sidekick. Thank you.

ABSTRACT

The arts remain in the shadow of Education's assumptions: the arts are a subject of skill, a place for the finished product. While counter efforts, both current and past, have been pursued by the field of Art Education to promote art as an everyday tool, the static presence of this regulated pedagogical space makes it difficult to shift art accessibility from the artist to society as a whole. In response, it is certain the field demands a new environment. A space that validates its convictions and passions into something translatable to the masses, so art education may stand alone. In this thesis, I suggest the accessible setting to be a third space. Derived from postcolonial text and spatiality theory, it references a space between what is real and imagined. I propose to find a third space for Art Education and the creative community by turning to the [learning] environments; questioning what the role of a third space might be. Since I arrived in Providence my preliminary studies, from teaching experiences with Project Open Door and CityArts to the fieldwork analysis of the case-study I conducted of a temporary drawing studio within the RISD Museum, have provided visible prototypes of a third space. A term whose multi-modal standing is mostly referenced in the theories of Edward Soja, Maxine Greene, and other scholars expanded upon in the thesis. As the results suggest, a third space creates access to the learning body while refocusing the importance of the arts from "finished product" to the possibilities of creative interaction. Moreover, third space provides a substantiated term through which Art Education can develop a qualitative language of its own; rather than continuing to borrow terms from other fields. In conclusion, art education does not need to stand alone. It needs a gathering space, a third space that enables art to grow. This is the role of a space in between.



“I hope to stimulate
a kind of silent conversation
that may move readers to discover what
they have to say
once they attend to their own situations,
to the actualities of their lives.” (2)

- Maxine Greene,
Releasing Imaginations

PREFACE

It is not what I am unsure of, it is what I am certain of that pushes me to explore. Art must be accessible. Fostering confidences in our natural creative curiosities has the possibility of relieving the visual arts from a focus on ability and creating a shift. A change in core from acknowledging ability and skill to taking an interest in nurturing what art sincerely creates: relationships to our interactions, to our “lived worlds” (Maxine Green). As an artist and an educator, I feel I could play a small role to facilitate this change; to find a way to make art accessible to not just the perceived artist, but the whole.

Mulling over what elements first informed me of this everyday wonder and self-possession art asks us to consider, I thought of a space. I thought of home. It was here, in the space where I grew up, that I first encountered art. Art as an experience; not art as just a subject. However, what was it within this environment that allowed me to access the imagination beyond the instruction? This sentiment appears to be a tad rhetorical, but an agitation that has been creeping up in my mind.

Let's consider this environment.

In a welcoming space, in an accessible space where my experience was the art; facilitated by women in my family. All the women artists in my family. I feel this environment was significant because of the facilitator and the ways in which they encouraged me to participate in it. The fact that they were not only family, but all artists. They were able to communicate this sense of relationship to art beyond just an introduction. A prominent theme I try to promote as i facilitate my own pedagogical spaces: the museum, the classroom, and even within the studio when it is just myself and the paint.

Art can be present in anyone and anything. It is the environment that is able to harness the rest. It is the environment that is able to build the rest. If you consider the old adage, if you build it they will come, this is the notion I have been considering as I focus my research, as well as my studio work, on the question of space; in particular the ones pedagogy does and can create. This is a theme I found frequently dwelled upon and reinterpreted as necessary throughout Art Education and its literature. I have thought often of space in terms of the artist, but it was not till I got into the texts of the likes of Maxine Greene, John Dewey, Elliot Eisner, and a numerous others that will be introduced as this text progresses, till I saw “space” as a fertile theory for the educator, the teaching artist, and even, the studio artist.

The more I read the more I found that others had dwelled on space as well; reinterpreted it. Then came about a term. A particular moment that comes along with that feeling one has when a thousand fluttering, disoriented ideas click. Homi Bhabha gave me third space (Bhabha, 1994). With a sensitivity to an elevated intention and direction, this thesis moved forward in a more focused manner, the research question became what I wanted, what I needed: something that played upon my utmost and growing curiosities:

What is the role

of a “third space”?

Now, third space, you say? What is that?

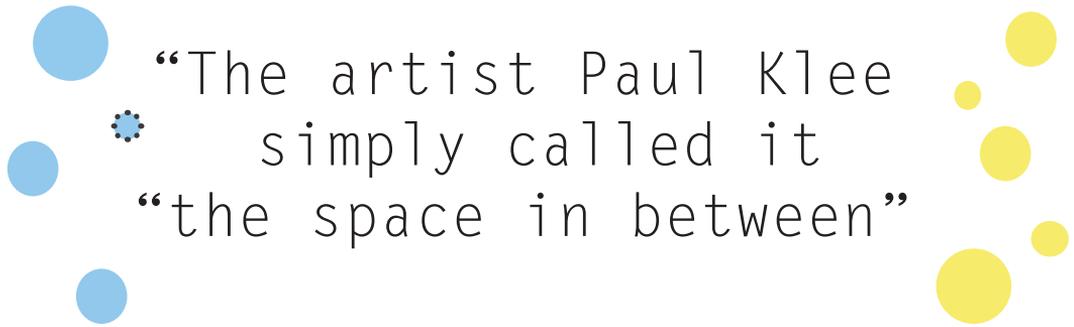
You may inquire as to what that is.

I did.

It's what I spend this thesis attempting to figure out.

Before I lend you a little clarity as to what third space is, I want to show you how i got here and what I explored. In particular, the experiences and investigations that led me to this space, a third space.

Just keep this in mind as we move forward. A thirdspace is a space in between the real and imagined places we lend it. Think of it as I am, a third space is a gathering space, a place where we are allowed to be ourselves.



“The artist Paul Klee
simply called it
“the space in between”

(Wang, Self-formation in a
creative third
space, p.13)

CHAPTER 1

I AM WHAT

For a moment and throughout this venture, let us think upon spaces, those that remain “in between” (Soja, 1996). The ones that abide not only in their physical manifestations within the pedagogical margins, such as the community art program or the drawing studio inside the art museum, but those created in the regions of our developing imaginations; for between rendering and inventing there is expressive play. This juxtaposition of practical application (Eisner, 1995) and philosophical pondering (Greene, 1973) should be familiar for it is a dynamic that I have found throughout Art Education research and literature; at least this is what I have come to discern. As I have reviewed these concepts for the duration of each investigation, whether it be by the agency of experiential moments or utterly burying my head in the books, there is another familiar theme that comes up time and time again: space. This word, “Space,” suggests that there is something being created. I consider it more of a notion than a flat term. Regardless, I would argue it is indeed a place that is a composite of the practical and the theoretical. A place just yet to be defined.

This disposition lends itself to Art Education as the field seeks to reposition arts education by its inherent value; beyond passively framing the arts as an empowering sidekick to the higher-valued subjects of logic and rationale (Eisner, 1995). It is this call for a more central place, a more accessible space for the arts within education that became increasingly compelling as I moved forward with my research. While I discovered that Maxine Greene denoted a first space (1995) and that Stevenson and Deasy (2005) identified a second, there surfaced, the possibility of a new environment: the accessible setting could be a third space.

More importantly,

WHAT IS A THIRD SPACE?

“Third places are also Gemütlich...What Gemutlichkeit may lack in exuberance, it makes up for in the strong neighborly imperative that it captures. It suggests an expansive and inclusive attitude of the mind and inclination of the spirit that welcomes all ages, sexes, and nationalities. It carries an obligation of helping others feel at home as well as doing so in oneself. A Gemutlich setting is inviting to human beings -- all of them.”

(Oldenberg, 1989, p.56)

Third space is a term that acts an abbreviation for Third Space Theory: a sociocultural notion developed by critical theorist, Homi K. Bhabha (Bhabha, 1994). It might be argued that Bhabha's loose definition of a third space suggests to answer my research question: what is the role of a third space? For he remarked, “These “in-between” spaces provide the terrain for elaborating strategies of selfhood - singular or communal - that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself” (Bhabha, 1994, p.14). I agree with him, but in the context of the space in between I'm in the process of finding: a third space for Art Education and creative community. This seems acceptable to note these sentiments as Principle #1. Since Bhabha's Location of Culture illuminations, “third space” has turned into an umbrella term (Ikas and Wagner, 2008); not solely belonging to the postcolonial field of study for which it was produced.

Despite that third space is a term derived from postcolonial text and spatial knowledge, that is all in theory. In reality, I feel a third space is something we are all familiar with: a collaborative environment, a place that allows us to be ourselves. According to Third Space theorists such as Homi Bhabha, Edward Soja, and Henri Lefebvre, third space refers to these “in-between” spaces; space in between what is real and imagined (Soja, 1996). This is the space I am asking Art Education and its learning environments to define. In this thesis, I propose to find a third space for Art Education and the creative community by turning to the [learning] environments; questioning



What is the
role of this
“third space”?

Embarking on my thesis journey, this is the question that has been the guide post. For if it were not appearing in my research investigations, this curiosity, in regards to the possibilities of these “spaces in between” (Soja, 1996), certainly surfaced in the studio while becoming a visible theme within my artistic practice.

Yet, the question did not seem so clear as I present it now.

At the beginning, my initial research seemed to be nothing more than serendipitous moments and experiences that left me energized as I was processing how to attend and narrow the focus of my original curiosity: **making art accessible.**

Reflecting back upon this venture now, I am able examine those serendipities for the charged opportunities they became; there are two in particular that now allow me to see that an inquiry into “spaces” was always a frame for my inclinations. The first turned out to be my case-study for this thesis while the second took place during one of the many moments I spent searching for reference books:

the RISD Museum’s “Out of Line” Drawing Studio

and

Ray Oldenberg’s *The Great Good Place*.

I remember both moments quite vividly.

A few weeks before I solidified the final thesis proposal, the first opportunity presented itself: a chance encounter with a temporary drawing studio situated in the RISD Museum, Out of Line. A collaborative space that actively set out to engage the learner through the experience of art rather than the skill or the importance of a “finished product.” In turn, it was and is the foundational case-study for my thesis. While the second hinges on a place, or rather a book: *The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons and Other Hangouts at the Heart of the Community*. It was written by Ray Oldenberg; a man who presented a case for a third space under the guise of a third place (Oldenberg, 1989). A term that was much more familiar at first glance. It was the combination of these two encounters that led me to the term “a third space.”

Examining the details of these fundamental moments is beneficial in order to understand how the rest of this thesis and its chapters will proceed. So make certain to pay attention; for as this research process has taught me, there are informative observations when you least expect. Now looking back upon the initial formative instance, it took place in late Fall of 2018. I was mid-way through a work-study with the RISD Museum and getting close to the Thanksgiving break when I discovered, “Out of Line.” A drawing studio being installed just adjacent to the latest exhibit at the time, *Lines of Thought: Drawing from Michelangelo to Now From the British Museum Prints, Drawings, and Photographs*. It resembled a makerspace, but I had never seen one with a gallery label (see Fig. 1.1) or, for that matter, an open studio space inside an art museum. In the past, I’ve been a teaching artist in art museums in which we actively made work, but those pedagogical spaces were presented as sanctioned off spaces in the institute, located near the Education department; never immediately next the galleries, the curated art. This was different. The museum had made certain the studio was accessible because it was intentionally designed to be open and informal; two descriptors not commonly found in a museum. “Out of Line” was my first encounter with an unexpected space in between; in this case, a space in between the institute and the open collaboration of the community.

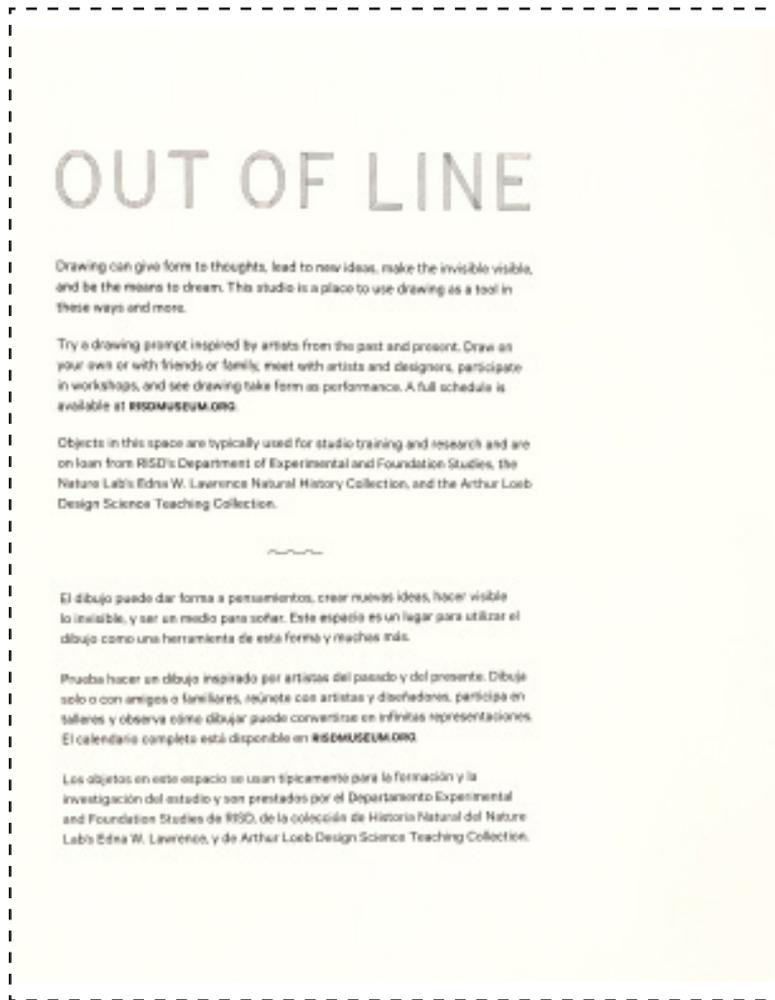


Figure 1.1

"Out of Line" Gallery Label

When I came across Out of Line it is important to note its state. It was in the process of being installed just adjacent to the latest exhibit at the time, *Lines of Thought: Drawing from Michelangelo to Now From the British Museum Prints, Drawings, and Photographs*.

This exhibit looked similar to many others with framed works hung in a curated fashion on clean gallery walls with a title label in the front to lend the visitor context:

Lines of Thought: Drawing from Michelangelo to Now From the British Museum
Lines of Thought: Drawing from Michelangelo to Now explores the vital role of drawing as a continual and active process of discovery. Seventy works from the British Museum's world-renowned collection examine the many ways thinking on paper has taken form across continents and centuries, from an ancient Egyptian papyrus to works by such well-known artists as Leonardo da Vinci and Pablo Picasso to artists working today, including William Kentridge and RISD alumna Julie Mehretu. Some works capture a fleeting thought or externalize the germ of an idea; others synthesize an elaborate plan or brainstorm multiple solutions to a problem. The exhibition as a whole investigates the ability of drawing to show the direct and immediate relationship between the artist and their material, and the continuing importance of drawing today.

Figure 1.2

"Out of Line" Drawing Studio

Yet, upon closer inspection, it wasn't a typical museum exhibit at all. It was a show compiled, purposefully, of Old Masters and Contemporary artists' doodles and sketches; an art museum presenting unfinished work in a unique claim for the institute that these, too, are art (Cuno, 2001).

The Out of Line drawing studio was to act out what the exhibit adjacent had displayed: sketches of the Old Masters and Contemporary artists. It did so as it provided an open space for visitors and educators to visually respond to the experience the museum's curated show might elicit. The hope was that the exhibit presented an opportunity to show the public that artists have process to; ones that are unrefined and look more like scribbles and doodles. I think that the unintentional experience of the exhibit was to show others that they could be artists too because doodles are less intimidating than the finished product. It also removes us from this sense of finished product and allows us

to consider are own capabilities in comparison with other artists. The Out of Line drawing studio represents a physical manifestation of this notion; except it removes the finished product and lets you take in the the experience of drawing; experience as art. This is what I valued most about the space; whether it



Figure 1.3

"Out of Line" Drawing Studio



Figure 1.4
"Out of Line"
Drawing Studio

was always successful we will come to find out, but on sensitivities and mission alone this is what a space in between should be.

The drawing studio
was my first hint to a space,
before
I even realized it was a term.

As I mentioned, this was my first opportunity that intrigued me to space. When placing it in the context of my guiding question, “what is the role of a third space?”, *Out of Line*, provided inspiration for a physical space (Soja, 1996). Yet, I was uncertain as to where it fit in the rest of the preliminary research. Momentarily, I became lost in the numerous theories of what third space might be, for it has many interpretations as I came to find out and will tend to later on in this thesis. The most frustrating thing about third space is that while it seems like the very term and/or the philosophical solution I’d been looking for, it seems a consistent fact that no one can quite define exactly what it is (Ikas and Wagner, 2008). A multitude of theories with little to no practical application; a confusing place to be in when your research is set out to find a space. Yet this is the theme of a similar complaint or grievance I have in regards to certain scholars works in the field of Art Education; in particular, Maxine Greene. While Greene’s inquiries are encouraging (Greene, 1973) and her philosophical intentions everything I could imagine (Greene, 2001), at the end of the day that’s what these mentions appear to remain: inspired words while a pleasure to recite, they lack a defined presence in reality.

This lack of established physical assertion, or rather the want for practical application I find with both Third Space and certain prominent voices of the field create a difficult path forward as I seek to lend utility to their content. Although, this also allows one to interact with third space [theory] and prose removed of any preconceived notions; leaving this space in between to be if not receptive, but responsive to whatever intentions someone asks of it; in this case, what role the field of Art Education might define it to be. For these reasons, I suggest it as the central place through which Art Education can establish a defined voice; removed from the quantitative suggestions of other fields. While this conviction of mine remains in place, I found or rather find myself wanting a set of instructions, a blue-print as to how to enact these sentiments

in the physical world. If someone could find a way to do so that might build the best foundation for a qualitative language that the field of Art Education so desperately needs. This is why I was so encouraged when I came across the RISD Museum's Out of Line drawing studio; my first case study of a third space or, more importantly, what I think a third space has the possibility to be.

In this **first chapter**, my goal was to make apparent that there is a juxtaposition between what I am certain of and what I am not that will become familiar as I navigate we through this thesis. I am referring to the proximity my uncertainties surrounding a third space share with my trust that this "space in between" (Soja, #) has the tools to promote a stronger foundation for not only the learner, but the pedagogical spaces we create. In this first chapter, my curiosities around an accessible space for Art Education are made apparent, so while you become aware of third space as a term, you are still able to ask questions of it beyond a definition; of what it is as a space? A place? Or, simply what its role might it play as an establish learning environment? I feel that it is beneficial to be uncertain of third space in this chapter. From my experience this confused portion of the process is what leaves you open to learn and frame the third space through your own understanding. It reminds me of the artist process that requires a provided space, like the studio, that allows themselves to be receptive to how they feel. This is what the artists in my life have taught me: to pay attention. Art is not just a skill. Art is in the everyday. Hopefully the next few bits will hope to illuminate more. This is what this thesis has become. Pay attention.

Part of the role a third space might play, as I mention briefly, is that of a stronger foundation for the learning environments we lend to our communities and the learning body at large. This is important to note when you move into **Chapter 2** as I reflect on the stable foundation a learning space provided to me. I look at my home,

my childhood as a third space. For if I posit the question of third space through things which I already understand to be concrete, then it was my hope that they might lend me more confidence to explore that of which I do not know. The intellectual and physical third spaces alluded to by scholars, the spaces I will expand on in Chapter 3, are what I am uncertain of. Yet, I come from a line of female artists; that I very aware of.

If a third space is found in between these conceived (imagined) and perceived (real) spaces (Soja, 1996), then my home seems to fit a loose definition of a third space. What I mean to say is the chance, a privilege of growing up with artists is so unique that at times it feels to be imagined; although it was very much real. When I question how to make art accessible, I am speaking to the individuals, the communities where the art was not a part of their everyday; in fact quite the opposite, where art was defined by its intimidations and promoted as a subject of skill, for the privileged few. When, truth be told, an artist doesn't have to be an artist at all. It can simply be someone who has embraced how to make. This is the sentiments the artists in my family promoted. It's why home feels to be an ample third space; my own, if not the first iteration of what its role could be. However, there is a problem with this home as a third space because my version is only unique to few.

I am searching for a third space that is accessible to not just the artists,

but the society as a whole.

In my examinations, I found a relatable example of just this kind of space: Ray Oldenberg's "Great Good Place" (Oldenberg, 1989). This brings us to the second formative encounter; the serendipitous moments, realized upon reflection, that led me to understand what my research question would eventually come to be. It took place during one of the numbered occasions I'd been sifting through varied books in the library looking for inspiration under overarching themes (art accessibility, studio, learning environment, makerspace, accessible space*, imagination, experience, community art, collaboration, experience, artist studio, pedagogy*, pedagogical space, environment). Then, if out of mere happenstance, I found a book in the shelves of RISD's Fleet Library that provided another physical manifestation of this Third Space [theory] I mentioned earlier having stumbled upon. Not so much a third space, but a third place: Ray Oldenberg's great good place. This text has become significant for my research because it has provided the most relatable, at least in my case, way in which to think of a third space and what it could be. I will expand as to how and what Oldenberg's content has informed me of as a attempt to find a third space for Art Education and creative community later on in Chapter 3. However, I think it best to bring him up now as I hope to lend a little more clarity as to what kind of environment I think this third space might be. It could be a space, if not a place that is familiar to our everyday. A third space is a space in between. Consider a third space as something that we are all familiar with, as Oldenberg does, a space in between work and home. Where do you go? For me, it has always been a coffee shop or cafe. When I thought on it, the elements of that space which I appreciated were that it didn't expect anything of me other than my presence. I was free to converse, or rather interact and experience the space as I chose. It is a place were I could and can be myself removed of restriction or limitation. Or in Oldenberg's words a third place "combines the right degree of familiarity and impersonality" (Oldenberg, 1989, p. 149). He even has a similar sentiment for the coffeeshop as I do; for him the French café is the ideal example of a third place. It is the physical example of these spaces in between.

THE FRENCH CAFE

It would be hard to imagine a more recognizable third place than a French bistro. Traditional third places tend to have physical features that unmistakably indicate what they are -- these are sometimes called signal fittings. Thus, the American saloon had its swinging doors and brass spittoons, the English pub its beer pump handles and dart boards, so on. The equipment that makes le bistro unmistakable consists of its outdoor wicker chairs, its small, marble-topped tables (about eighteen inches in diameter and pedestal based), and an overhead awning rolled up or down according to the angle and intensity of the sun's rays. As these key visual elements protrude into the street, they as clearly bid the passerby welcome as they proclaim the place's identity. Most of its customers do not really enter a bistro. By taking the preferred seating on the sidewalk, one remains as much out as in.

(Oldenberg, 1989, p. 148)

What I am certain of is that a third space is a space somewhere between the real and the imagined or as Henri Lefebvre, the scholar of the *Production of Space*, thought of it as a conceived and perceived space (Lefebvre, 1974). In Chapter 3, separately, I try to map out and expand on what the conceived (real) space and perceived (imagined) space are in hopes that a space between the real and imagined is where lies the lived space: the practical, physical manifestation of where the third space sets to be. Chapter 4 is dedicated to this space. I will work through what connections I've encountered between the theories and the real life examples. For there, in Chapter 4, a lived space will be presented; the third space made possible by the interactions of its theoretical and physical counterparts; truly a space in between. In the conclusion, we will end with an understanding of why the third space is "simply called the spaces in between"; denoting the role of a third space for Art Education and creative community, finding what a third space could be. Through these chapters and explorations I am determined to provide a sense of structure for what I find. In, hopes that lending some clarity to the intentions of a third space may show the reader's how it can ground itself as a place for the arts. In order to do so I have decided to mark my own set of principles for the lived space, the third space throughout this thesis. I will note principles of the third space throughout the text as they come; by principle, I simply mean a set of qualifiers, of characters, of responsibilities taken from both the conceived space and the perceived space, perhaps, the space found in between. In total, there are six principles that will all be connected in Chapter 4. Let's begin with the first one:



PRINCIPLE #1:

**The space is an environment for self-formation,
identity, inquiry, and collaboration.**

As Homi k. Bhabha suggests,

“...the terrain for elaborating strategies of selfhood
- singular or communal - that initiate new signs of identity,
and innovative sites of collaboration, and contestation,
in the act of defining the idea of society itself”

(Bhabha, 1994, p.14)

HOW DOES SPACE RELATE TO MY RESEARCH INVESTIGATIONS?

With respect to art and its meaning, I share Dewey's view that art is a mode of human experience that in principle can be secured whenever an individual interacts with any aspect of the world.[...] Aside from promoting our awareness of aspects of the world we had not experienced consciously before, the arts provide permission to engage the imagination as a means for exploring new possibilities. The arts liberate us from the literal; they enable us to step into the shoes of others and to experience vicariously what we have not experienced directly. Cultural development depends upon such capacities, and the arts play an extraordinary important role in their contribution to such an aim.

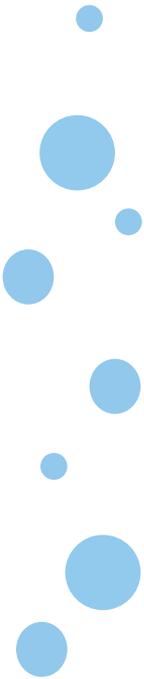
(Eisner, 1995, p. 20)

According to Eisner, the field of Art Education may be just as dependent on such capacities as our cultural development. The atmosphere he describes foreshadows the necessity for a question such as this, such as mine:

what is the role of a “third space”?

It takes into account our duties as artists and as educators to define the qualities of our learning environments, these substantiated pedagogical spaces we have come to learn and know. This question, “what is the role of a third space?” is not only to be entreated to visual arts, but to the core of Art Education; a discipline that could profit from defining its cause through the practice of what it studies, rather than reframing the research methodologies of another. In general, as Eisner states, “[the] arts are regarded as nice, not necessary” (Eisner, 2002, p. xii). It could be suggested that art educators are exhausted when it comes to arguing against this point. As Eisner suggests, teaching is not restricted to the direct interactions between teacher and student (Eisner, 1995). It depends on the environment just as much (Dewey, 1934). Perhaps, it is time to let the environment articulate a new voice for educational connoisseurship; that ministers to the responsive, but consequential rebuttals art education needs (Eisner, 1995). An environment such as this, such as a “third space”.

As a collective, the field has found itself at a critical point in Art Education where artists and practitioners alike are contemplating what the role art and creating have in this new present where the image has arguably taken over the text. At the same time, I share these concerns, as I consider what the role of the third space to be and importantly what it could be. In light of the current academic and philosophical climate, it is, was and continues to be my hope that the findings of this investigation will shed light on a possible solution to these concerns. This is where the groundwork for the thesis began: finding a third space not just for Art Education, but the creative community as a whole.



And, indeed one of the objectives of this book is to enable the reader to let his consciousness take over, to enable him -- in the face of mechanization and controls -- to create himself as a human being, as a teacher capable of freeing other human beings to choose themselves.

(Maxine Greene,
1973, p.21)

METHODOLOGY

Helping students understand that artists have something to say - and that they themselves have as well - is a fundamental aspect of learning in the arts. A narrow focus on the technical mastery of the material or a preoccupation with the quality of the form leads to a neglect of matters of intention.

(Eisner, 1995, *Art and the Creation of the Mind*, p. 38)

In terms of methodology, this composition has been approached with a qualitative lens through which I have been manoeuvring through curiosities by means of the narrative and case study methods. The tone of my work is monitored by the two key texts: Robert E. Stake's 1995 *The Art of Case Study Research* and Hoffman Davis, Sarah Lawrence-Lightfoot's 1997 *The Art and Science of Portraiture*. At the center of my investigation of space lies the aforementioned case study I originated and facilitated at the Rhode Island School of Design (RISD) Museum over the late Fall of 2017 into the onset of 2018. As previously noted, the case was a temporary studio/making space, titled *Out of Line*, that complemented the exhibit, *Lines of Thought: Drawing from Michelangelo to Now from the British Museum Prints, Drawings, and Photograph*. It was designed as an experimental space to foster fresh interaction between the visitors and the curated exhibit. I approached the temporal space in the role of the participant observer (Stakes, 1995). I collected data by way of survey, interviews, and personal reflections from myself. I would be remiss not to acknowledge how optimal of a space the Drawing Studio was to this research. It was a unique space; both flexible and adaptive to my observations and initial surveys. This was only made possible thanks to the RISD Museum guidance and openness as I approached the case-study.

Spurred on to seek out and find similar studio spaces or interpretations of Out of Line's format, I also explored other museum's interpretations of a format similar to Out of Line's space in between, such as the Museum of Modern Art's [MoMA's] People Studio in New York. I also considered the role of the facilitator and educator that are vital to the interactions of the third space. In order to understand more, beyond the interviews I made with the Out of Line facilitators, I reached out to and meet with educators from the Isabella Stewart Gardner museum to those that worked at the Cooper Hewitt Design Museum via email, in-person, and/or casual conversations over the phone. Also, I made certain to use the resource that RISD provides right at my back door: distinguished art educators and artists of varied disciplines and mediums who are more than receptive to a sit down over coffee and conversations about art accessibility.

As the research has been woven between the intellectual and practical application of a third space, I took the same note as I approached the methods of investigation; especially the fieldwork. As mentioned, I had extensively covered the intellectual through conversation and observation, the physical manifestation of the work was through experience. In the Fall semester of 2017, I taught at Providence City Arts as part of the course work for the Community Art Project class in which I was enrolled. In the Spring of 2018, I taught at Project Open Door. These are both nationally recognized art non-profit programs who strive to integrate arts if not into the local school curriculums then as a responsive learning environment open to the community, in particular the youth. Although my experiences were different with both, they allowed me to see the importance of the interaction between the three characters my thesis notes: the learner, the environment, and the instructor.

SCOPE & LIMITATION

At this point, it is time to make a confession. If the research methods have been exposed, so should I. Here it goes, if you must know, I am short on time. It is imperative that the reader be aware that I have constantly been working against time - an unavoidable, and inherent limitation of this one year graduate program. Yet, I must admit it to be an opportunity as well; at least for an artist and educator such as myself. For when it comes to art and its proliferation, I've got quite the obsessive, or let's call it passionate touch. A thing that does me a great benefit, but at times leads my curiosities traveling down rabbit holes. Because of this, one year was best for me albeit challenging and constantly left me proclaiming, "*I wish there was more time*".

If this limitation did not afford me nor my thesis, the luxury of saturation, it lent quite a lovely chance to spend time narrowing my focus to what sincerely mattered. When I could very easily wander which is lovely, but doesn't lead to consequential results. I have felt to be so connected to my question all while researching the varied experiences these past months that I am certain this thesis is not where we part. It is, I believe in reality, but the beginning chapter to a long-awaited adventure. There is, I know, so much more to explore. It is paramount that the reader as well as the author understands that this investigation is a minute part to the vast material that still remains on the subject: the role of a third space. It's been my first chance to meet with such prose as wonderful as Maxine Greene and others. I can't wait to introduce myself to more.

CHAPTER 2

WHAT I AM

“I am not what I am.
I am what
I do with my hands.”

-Louise Bourgeois (1998)

At the moment, the parameters of this research have been informed in regards to limitations in method and research. But what’s the context for the original curiosity? With all this talk of spaces, environments that allow our aesthetic tendencies to grow, it would be helpful to consider where I first found my own. For me, an accessibility to art was a place found in childhood; a tentative third space made concrete in the home.

As Greene comments,
I must understand my
own experiences:



My concern today is to suggest that our very asking is likely to sound empty if we ourselves do not think back on what experiences like this have meant--and mean--in our own lives. Also, I doubt we will be able to invent the kinds of pedagogies needed for aesthetic education if we did not take the time to ponder what the arts have signified for us, not only as teachers, but as distinctive human beings trying to make sense of our lives.

(Greene, 1995, p. 98)

Taking into account that all the women in my family happen to be artists, this isn't entirely surprising. While there are many to name, only a few prominent characters need introduction in order to sincerely look at the relationship between these facilitators and this learning environment (home). First of all, there is Eileen Long. A grandmother and woman with a penchant for her Windsor oils and french blues. She is on my mother's side. Then there is the other grandmother, from my father's side. This would be Jewell. Much as Jewell Gunter fancied her mountain landscapes with watercolor, she was also fond of her awkward mustard hues; an affection passed down to my Aunt. As for the artist, the teacher that stands above the rest, that would be Robin Gunter, my mother; my most favorite artist of all. Robin is subtle and brilliant with an innate ability to lend her softness to any and every medium she touches at the same time remaining modest in them all.

In short, it was my mother who taught me, these women who made sure I was consistently engaged with art. Sometimes I consider as to what, if anything at all, does it mean to come from a line of female artists such as this. When I say “sometime,” I’m referring to the heavy presence it’s held in my mind this past year; coming up at the beginning of this program and continuing an internal discourse till this very point. Truthfully, I hadn’t reflected on the matter too frequently. I am an artist. They are and were artists. That’s just how it’s been. It has been becoming an educator in an art-minded field that has made me see the sincere impact and frequent relevancy with which the lessons I learned and continue to learn from them, pop up in my life; or rather have led me to where I am.

They made art accessible to me. A circumstance that I have not always found to ring true for the students I encounter; not so much the youth who I’ve taught, but the adults in their old age or established mid-20’s and 30’s. Making is not as prominent in their daily lives. Yet I feel I am only able to maintain the empowered notion that making is as much a valued form of thought as any other due to the environment I found in my youth: surrounded by women that carried this message not alone in their voice and practice, but in the very way they moved. As well, as artists, the space they facilitated allowed the creative intentions of my infancy to cultivate an individualized process in lieu of the logical structure of what aesthetic was right and which was wrong. The same one most art classrooms if not aware of, are fighting against today. It is this space my grandmothers, my mothers established that I found my passion. It is a place where the arts, the visual can be properly promoted. In essence, I thought of home as a third space before I even was aware of the term.

They seek to determine the human value of the sorts of space that may be grasped, that may be defended against adverse forces, the space we love... Attached to its protective value, which can be a positive one, are also imagined values, which soon become dominant. Space that has been seized upon by the imagination cannot remain indifferent space subject to the measures and estimates of the surveyor. It has been lived in, not in its positivity, but with all the partiality of the imagination. Particularly, it nearly always exercises an attraction.

(Bachelard, 2001, p.19).

Yet, the space I have considered now has been one by artists for artists, that being me. How could this apply to those who don't feel naturally artistically inclined? I often look to a particular quote from an artist I admire, Louise Bourgeois, to work through my thoughts on this matter of accessibility within art: "I am not what I am, I am what I do with my hands" (Bourgeois, 1998, *Destruction of the Father / Reconstruction of the Father Writings and Interviews*, 1923–1997). I even left it sitting at the heading of this chapter, so it would, hopefully, already be lingering in your mind. I make with my hands. This is the artist way, so perhaps, it is not for everyone else. My hands are the tools that sew the work of my mind, that voice sentiments when I have no words. Hands led the conversations in my childhood. The conversations at the table always involved what we did with our hands whether it be in action or discussing the process. But regardless, "I am not what I am. I am what I do with my hands" (Bourgeois, 1998, *Destruction of the Father / Reconstruction of the Father Writings and Interviews*, 1923–1997), is not a statement belonging singularly to the traditional artist or maker. It can be of use to any individual in search of an access to a form of expression beyond the quantitative means. It wouldn't refer to the physical act of "making" in the sense that Louise or myself interpret it to be; rather it could relate to this notion of defining an identity, an individual by way of intuit through our imagination and physical interactions that art brings into place. A note to keep in consideration when creating environments and spaces that make art accessible.

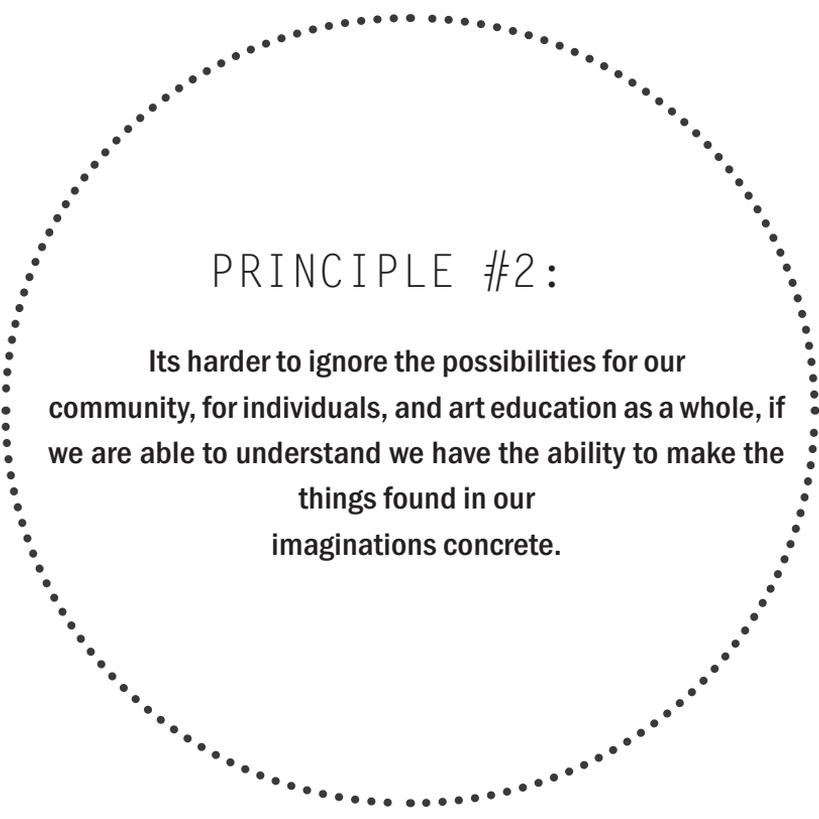
Art shouldn't be about what the individual is or may feel they are/aren't categorized to be. Just as making shouldn't be about whether or not you're an artist. Both art and making should be what you are in the process, in the experience (Dewey, 1934). This lends more of an accessibility to art than trying to define it or rather introduce base on what you are or what you aren't. If you are an artist or if you aren't. This is a mission, a message that can only be translated through the voices and actions, through the hands of not the artist but the teaching artist. As I consider this, I think back to this remark, this proclamation I've been reiterating in these past few pages: I come from a line of female artists. While it may be much more appropriate to state: I come from a line of teaching artists even if they did not know it.

For with them, at home, the experience was the art; not a centered purpose on acquiring, enhancing a set of skills. Instead of perfect renderings and regulated standards, they asked questions. This is the nature of the space that permitted the imagination to develop and flourish. What the inquires of my mothers have in common with the informed instructions of a profession were that they don't insinuate there to be a right nor a wrong in the not only the art being created, but the forms themselves.

I felt safe in my expressions. They weren't hindered, but rather it was encouraged to embrace my curiosities even if I weren't sure as to exactly the why. A method that has found its way into my own practice as not only an artist, but as an educator as well. I find myself frequently insisting to my students. Both young and old, experienced and naive, that if they are unsure of what they are doing then it is certainly art. If they carry on through the uncertainty of the process then they are implementing the very tools that push an artist, in terms of what they would envision as a fine artist, someone with the skill that they are certain they do not have. The uncertainty is the experience of the artist, of art and this is what I try to stress just as my mother, my grandmothers, and my aunt did to me in my youth. The uncertainty would be useless if not given a strong space to explore them such as an environment, a third space. The uncertainties only maintain their importance in the arts when they are given space to grow, to develop. When fostered in the right space, the third space, they inevitably turn into an individual identifiable process, a place to build a strong foundation upon for whatever may come their way. I have found through my own pedagogical methods to be the most successful, produce the best reaction when interacting in community art program settings or the art-related experiences that take place in art museums. For these spaces typically attract the individual that is tentative to make, most likely because their everyday settings discourage them to create or they have aesthetic insecurities still harbored from their youth.

With this in mind, the correction, the new assertion sits well with me. I do, indeed come from a line of teaching artists [even if they didn't know it]. For I think Bourgeois' message "I am not what I am. I am what I do with my hands" (Bourgeois, 1998) speaks to the foundational confidence the process and practice visual thinking can provide. It also brings us to the second principle, the ones I am constructing as I examine this research in order to develop a structure for the imagined third space defined within Chapter 4. While, at same time informing my first inquiry: the relationship between space (the learning environment) and the facilitator (instructor); in this case the relationship between home and my mother, home and my grandmothers.

The teaching artists in a third space.



PRINCIPLE #2 :

**Its harder to ignore the possibilities for our
community, for individuals, and art education as a whole, if
we are able to understand we have the ability to make the
things found in our
imaginations concrete.**

This 2nd principle is present in the *Out of Line* case study as well. At last mention, we were at the initial encounter and installation of the space. Although I am uncertain if my mother or my grandmothers designed the spaces in their homes with an intentional or responsive design in mind, I know the design, the aesthetic of the space is just as important as the facilitation of it. As I came to find out through interviews from my case-study, *Out of Line* was developed in a collaborative effort between the design department and the Education staff of the RISD Museum. There were a few conflicts between the aesthetic needs and the pedagogical wants, but in the end they settled on the following prominent factors that created the drawing studio.

First, there was how the space was staged: *Out of Line* introduced its own cabinet of curiosities that acted as an informal entryway into this drawing studio filled with rectangular tables

and light-pine constructed stools. The curiosities mentioned were a menagerie of objects lent to the space from

RISD's Edna Lawrence Nature Lab; there were

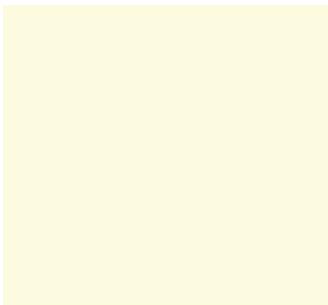
whale skulls,

rock impressions,



Figure 2.1

large honeycombs,



and even an assortment of taxidermied birds.



Figure 2.2

AUTOMATIC DRAWING

Rather than a closed cabinet, these items were assorted and made visible on stacks of cubes whose frames were made of pine while the semi-translucent sides of plexiglass, tinted bright yellow, made the objects hard to miss. They were present for the studio to act as inspiration for a subject to draw. This brings us to the second essential component, the motivation of this pedagogical space: the provided prompts. There were drawing prompts at each table:

DETAIL DRAWING

DREAM DRAWING

NEGATIVE DRAWING

GIFT DRAWING

360° DRAWING

MAP DRAWING

MINIMALIST DRAWING

These were printed on brightly colored cardstock and displayed on each fold-out style white tables pinched between a metal placeload stand. There was also a set of visual instructions to compliment the drawing prompts in a video depicted on the very back wall; in which each prompt was acted out. The aesthetic design of the video was both educational and pleasing to just watch it run through. As well as 2 facilitators to guide the space: E and Hernan. All in all, this looked very much to be what Bhabha's Third Space Theory described and Edward Soja clarified:

Everything comes together in Thirdspace:
subjectivity and objectivity,
the abstract and the concrete, the real
and the imagined, the
knowable and the unimaginable, the repet-
itive and the differential,
structure and agency, mind and body, con-
sciousness and the unconscious,
the disciplined and the transdisciplinary,
everyday life and unending history...

(Soja, 1999, *Trialectics of Spatiality*, p. 57)

It helped me to see the conversations and vital interactions that are needed to run a space like *Out of Line*: the Learner, the Facilitator, and the Environment must all interact. In this space in-between the formality of the art museum and the active learning elements found in a community art place do not require a standard educator, in my opinion, they need a facilitator that acts as a promoter, a guide. As I moved forward in my investigations, this role that E and Hernan took on led me to examine the role of the facilitator in this space. What did that look like? Was it needed? Before then I thought it could be the artist or rather the teaching artist.

WHAT IS THE RELATIONSHIP OF THE FACILITATOR?

Also as I've spent the last few months sitting with and interpreting this third space, attempting to understanding it, I know one thing for certain it will be an effort in partnership. Or rather, a joint study of interactions, controls, and relationships intuited by provided environment and romanticized artistic theories, facilitated by the educator and education. Yet in place of education, insert experience (Dewey 2005). These focused notion of the pragmatist in the arts lends itself into a smooth segway from theory to the slow start build up of how to begin implementing the application to the actual instance of the third space.

As educators and as artists, we too must allow ourselves time to notice, to be present and aware. Greene (2001) understands that it is only through practical application of these aesthetic notions are the philosophical assumptions and theories able to be activated within the students we teach and the environments we create (p.46). The situation never happens naturally it must be created.

In both Greene and Bourriaud's conclusions around 'Aesthetics,' this task is the duty of the educator, but the capability lies with the artist. It is here we should consider the impact, the precision of the Teaching-artist (Sunday, 2015). Also given the fact that these two scholars began writing at very different times, it is intriguing they both wound up with this Post-Modernist glance of the catalyst's role in the specified pedagogical space. Yet, it is important to differentiate between the types of educators for all may overlap, but as I touched on before they are not one in the same. Just as there is a distinction between Art Education and Aesthetic Education, there is certain instructor for both: the Art Educator and the Aesthetic Educator. Greene describes the Art Educator as the one that reaches out to the presence of the art. Whereas, the Aesthetic Educator is the person who enables the space, the materiality of the experience with the works of art (Greene, 2001). One is better for the theory while the other is more interactive of the abstract and the present, the need for application. As 'Aesthetics' go, though, it is the Aesthetic Educator that I feel captures the learner's attention the most. They enable the learner to notice. This leaves impressions. It's what you take with you after the art is experienced. The theories involved may have seeped in, but it isn't typically something that the learner takes away.. Yet, I think there is a teacher that has the capability of encompassing both. The third type of educator is the one that seems neglected or thought to be relegated to merely instructional tasks. This third implementation is close to that of a teacher, not as stranger, but one found in between the overlapping process of this Art and Aesthetic overlap. The third educator for a third space should be, could be, the Teaching Artist. If not apparent here, there is a strong case argued for it in the third space of my home, my childhood to the agency of E and Hernan in the case study of the drawing space. It is a notion I am fine to remain uncertain on for the moment simply given this research's limitation of time. Yet, what I am certain of is a third space for Art Education and creative community requires a facilitator to help build upon the accessible relationship this learning environment so naturally emits.

CHAPTER 3

THIRD SPACE, I THINK. THIRD SPACE, I SEE.

The first great consideration is
that life goes on in an environment;
not merely in it but because of it,
through interaction with it.

(John Dewey, 1934, p.12)

Before musing what this third space was, what it could be, I first charged myself with the task to dissect and navigate its foundation in order to understand what it is presently. Start with the base word: space. Place it on the center of the page and circle it. If you feel so inclined, as I do, add a question: What is a space? From here I branch out, literally drawing a line from the circle with this to follow: Spaces are environments for something to grow. Now delve in.

Think. It is inevitable when one reflects on spaces that it is not in some ambiguous way. There is a sense of abstractness about what is happening within this suggested place, or rather a suggestion of place. No matter the conclusions, the assumption that the space contains an action or response is always present. If there weren't there would be no need for the word "void". A space can't be nothing. It has a structure, a skeleton. So try to consider it as an environment first, before you consider anything.

A space produces things within it: conversations, moments, actions. As you can see, I too, follow suit with those previously mentioned presumptions. It allows all participants a time to reflect and a corner to access the quiet, the moments needed for the reflection; something we don't often find in our busy everyday lives. There are conversations like these that take place inside and outside our pedagogical spaces everyday without fail. There are discussions of similar reflection found inspersated in locations just near and around the field of art education, but not always directly within. There is never ample enough time for imagination in the standard classroom setting; even when and if a specific time is allocated for it in the curriculum plan. Rather it is in the field's less-restricted places, unintentional learning environments that this discourse can be illustrated: the artist studio and the makerspace. The typical art classroom in a school setting may have trouble accessing these inherent qualities of imagination and collaboration found in the studios of the artists and the makers; not by fault of their own. This is more or less a side effect

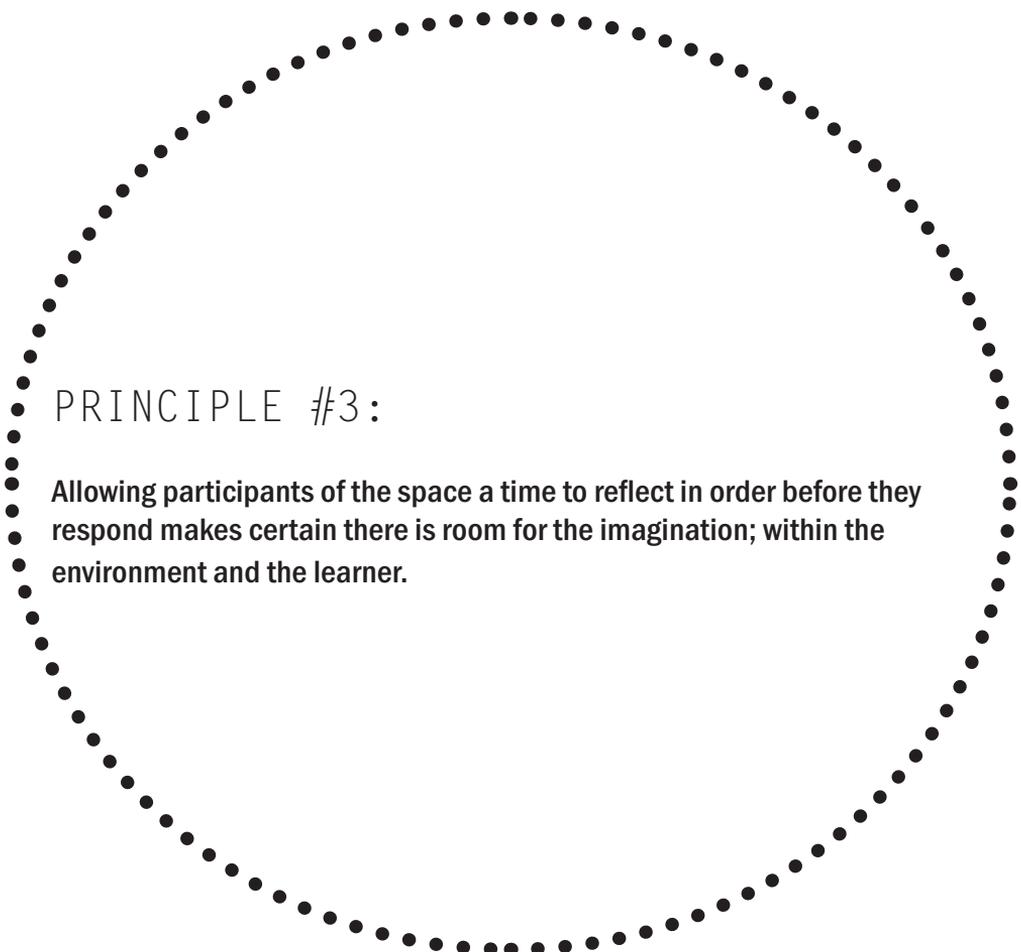
of the institutional restrictions and limitations Education where, “achievement triumphs over inquiry” (Eisner, 2004, p.3). These limitations are detrimental to both the educator as well as the learner, perhaps even the environment. It could be why spaces that mimic parts of the artist studio and the maker-focused centers are beginning to find their way into art education; in practice and in theory. This is what my questions pertains to:

What is that space?

What does it look like?

Why should it be thought of as a ‘third space’?

Principle 3 is part of the response.



PRINCIPLE #3:

Allowing participants of the space a time to reflect in order before they respond makes certain there is room for the imagination; within the environment and the learner.

The benefits of a third space have been explored and interpreted in a number of fields. It found its first home in Homi K. Bhabha's post-colonialist contexts, but from there its path took on multi-modal interpretations. I've categorized them in two distinctions (Lebfevrue, 1994, p. 361):

1. Conceived space

2. Perceived space

Conceived space embodies the intellectual character of thirdspace; implicating the imagined forms and notions of space. While perceived space encapsulates the physical side of thirdspace. It describes those parts of our experiences and spatial knowledge (Soja, 1996) that is real. These notations, methods of organization borrowed from the brilliant Henri Lebfevrue who wrote *The Production of Space* (Lebfevrue, 1994). His is also a name to who most credit, along with Homi K. Bhabha's, is given when other researchers embark on their own specific inquiries and clarifications of a third space. This is the case with Edward Soja, an indirect student of Lebfevrue and urban theorist, who wrote, *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. While Soja and I are drawn to a third space for different purposes, I took solace in the fact that he, too, found understanding what a third space was or what Bhabha meant to be a confusing notion or anatomy of

thirdspace in this method of distinction as well:

“

Thirdspace and to initiate its evolving definition by describing it as a product of a "thirthing" of the spatial imagination, the creation of another mode of thinking about space that draws upon the material and mental spaces of the traditional dualism but extends well beyond them in scope, substance, and meaning.

Simultaneously real and imagined and more (both and also ...) ,

the exploration of Thirdspace can be described and inscribed

in journeys to

"real-and-imagined"

(or perhaps "real and imagined"?) places.

(Edward Soja, 1995, p. 11)

CONCEIVED SPACE

Many have found their thoughts and voices a source of narrative, a narrative to navigate through within Thirdspace and “Third spaces”. Over the swaths of time, found impacted in different histories, Thirdspace has been defined and resorted many times. It even includes the texts that discuss space that aren’t aware or are indirectly speaking to third space, these spaces in between. To gather, a better understanding of third space it might be helpful to try to paint a picture of third space by lending you the “ voices of others who had the same question:

Third space theory, Homi K. Bhabha

Homi Bhabha had a great influence on Edward Soja in his own works. Taken from Soja's text, Bhabha once stated,



..all forms of culture are continually in a process of hybridity. But for me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the "third space" which enables other positions to emerge. This third space displaces the histories that constitute it, and sets up new structures of authority, new political initiatives, which are inadequately understood through received wisdom. . . The process of cultural hybridity gives rise to something different, something new and unrecognisable, a new area of negotiation of meaning and representation.

(Soja, 1996, p. 140)

Michel Foucault

Soja speaks to Foucault's understanding of a third space:

- "... what Foucault (1967) defines as "external space." The space in which we live, which draws us out of ourselves, in which the erosion of our lives, our time and our history occurs, the space that claws and gnaws at us, is also, in itself, a heterogeneous space."

(Soja, 1996, p. 157)

- There are also, probably in every culture, in every civilization, real places - places that do exist and that are formed in the very founding of society - which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found in the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality.

(Soja, 1996, p. 158)

Edward Soja

My objective in **Thirdspace**

can be simply stated. It is to encourage you to think differently about the meanings and significance of space and those related concepts that compose and comprise the inherent spatiality of human life: place, location, locality, landscape, environment, home, city, region, territory, and geography. In encouraging you to think differently, I am not suggesting that you discard your old and familiar ways of thinking about space and spatiality, but rather that you question them in new ways that are aimed at opening up and expanding the scope and critical sensibility of your already established spatial or geographical imaginations. [...]

In its broadest sense, Thirdspace is a purposefully tentative and flexible term that attempts to capture what is actually a constantly shifting and changing milieu of ideas, events, appearances, and meanings.

(Soja, 1995, p. 2)

I feel that I disseminate a majority of my inferences and understandings/knowledge of “third space” as a term through the words and reflections of urban theorist, Edward Soja. As I found through my readings, it is Soja who did the most successful job of original interpreting the influential layers of Bhabha’s Third Space Theory into a theme of understanding that was more accessible, for me at least, or rather decontextualized it into a philosophy that would benefit many causes beyond Postcolonialism. Not to say that Third Space Theory isn’t rightfully translated through Post-colonial contexts, but Soja’s incorm my investigations, my research of Bhabha’s Third Space Theory

Edward Soja refers to a thirdspace rather than a third space. I feel this could be a visible nod to the in which Soja thought of a third space. It seems by leaving out the separate margin in between the two words they become their own term; perhaps this is a way Soja sets out to differ from Bhabha’s third space theory from whom he references his interest in thirdspace from. A simple differentiation between Bhabha’s postcolonial influences in his described Third Space Theory to Soja’s expanded interpretation, application of the theory onto the geographical imagination(Soja, 1996) rather than Bhabha’s postcolonial insights.

Bells Hook

- “...a meeting place where new and radical happenings can occur.”

(Hook, Yearning, 1990, p. 31)

Soja took her thoughts on the sense of third space as a meeting place in context with his own views in regards to thirdspace; at points they even seem to agree, despite the fact that they were interpreting third space for their own separate causes.

As Soja comments on this agreeance:

- “In so doing, she opens up in these real-and-imagined other spaces a Thirdspace of possibilities for a new cultural politics of difference and identity that is both radically post-modern and consciously spatialized from the beginning.”

(Soja, 1996, p. 97)

Loris Malaguzzi

“We value space because of its power to organize, promote pleasant relationships among people of different ages, create a handsome environment, provide changes, promote choices and activity, and its potential for sparking all kinds of social affective, and cognitive learning.”

(Gandini and Lella, 1998, p.177)

Marc Auge From Non-place to Place

According to de Certeau's space and Auge's anthropological place definitions, meaningful interactions and encounters are mandatory for both space and place to be realized. With that point of view it is possible to argue that where meaningful public interactions and encounters occur, can be considered as public space (de Certeau 1984; Auge 1995). After its consideration 'as a potent transformational agent able to mould the spirit, minds, morality and emotions of a broader audience,' art comes to the fore as part of those aspects of public life that shaped the production of modern art museums and galleries. As a consequence of production of art spaces, production of public spaces attached to those art spaces – such as square, plaza, park or sidewalk – have increased. This shift caused a perceptual change and due to the interaction potential in public spaces (that harbour an artwork), art become the tool of power structures.

(Yildiz, 2015, p. 41)

With my research question in mind and upon reflection of both my home as a third space and the theories that make up this space in between, it's apparent that I'm becoming informed as to my inquiries and gathering principles. Finding the attributes that I feel a third space should acquire or might possibly already be. Now that I understand what spaces my relationships at home as well as these conceived spaces we just explored have created, it is important to look at what conceived spaces pedagogy currently creates and what other attributes I can take; sifting through all the resources in hopes to define more principles for the lived space, a third space I have set out to find.

PEDAGOGY : Where are we?

Maxine Greene states that, "Education, as I view it, is a process enabling of persons to become different, to enter the multiple provinces of meaning that create perspectives on the works" (Greene, 2001, p. 5). She further argues in her book *Variations on a Blue Guitar* that this idea of enabling persons to become different, to enter the multiple spaces utilizes the function and theory of the pedagogies that created it: Aesthetic Education and Art Education. Rather than juxtaposing the two, this third space intertwines the abstract soliloquies of 'Aesthetics' with the pragmatism and application of Art Education. In turn, creating a space that can be present to notice the imaginative realities and possibilities the Art Education pedagogy has the ability to create; such as the field deserves. This denotes a shift of focus, a shift in how we experience art; rather than

let the work be the encounter alone as 'Aesthetics' singles out (Greene, 1994), the environment conjures a setting where many of these subjective interactions with art, with the surround space can occur. In a sense, this is a blend of traditional pedagogies with contemporary art education and aesthetic theory; seems similar to Nicholas Bourriaud's theory of Relational Art in which the Artist is the catalyst for the content, the art, and the education (Sunday, 2015). Whereas here, in this third space, it may not just be the artist that lends the focus, it is all three parties: the learner, the educator, the environment. Pay attention.

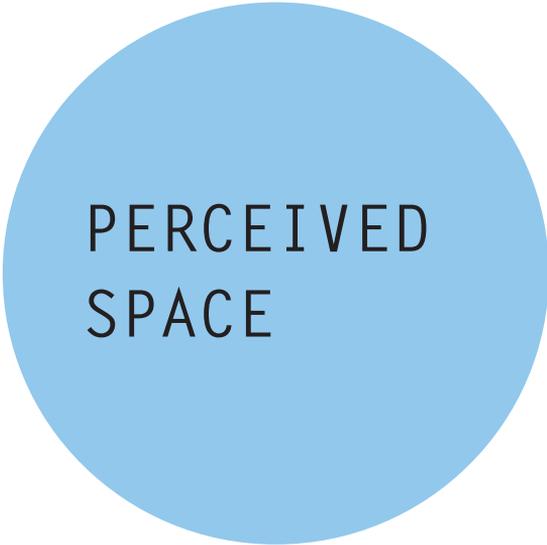
Consider this place between two pedagogies as a "call to action" to those that set themselves amongst art and learning; not just the Art Education practitioners, but the thoughtful philosophers of Aesthetic Education alongside the reflective practice of the Artist; To make them see that they are both speaking to or rather asking for a classroom, a standard that places focus on the interactions that take place in the pedagogy that allow art, creativity to be accessible. They are asking for a definitive space, a new environment; which this third space sets out to be, in its own terms not borrowed from the field of others. As Maxine Greene notes, "The function of art, as Joseph Conrad once said, is to make people see" (Greene, 1973, *Teacher as Stranger*, p.16). While the field, at times, feels like its become lost in philosophical ponderings like Maxine Greene rather than attempting to theory into practical use for these notions, these beautiful words has chosen to dismiss its own unique tool of art's communicative utility, for the familiarities of the more popular forms: Science, Math, and Engineering (Parisier, 1983). This feels to remain true whether due to pressure of the Education institute or society's constraints that confuse the intention and the identity of Art Education's work. For I know the overall mission is not to reduce the art, rather invigorate it and in a sense promote its richness to insights of others. However, when the artist and the educator feels their practice and worth is unheard they attempt to translate, to speak art's praise in a language that is not their own. In turn, as things do, the sentiment is lost in the translation; the beauty in

the dialogue that creating art makes ends up falling short. What Art Education needs, it appears, is what Parrissier alludes to: the field must be confident in its own value and strong in identity. Art Education needs to understand to make their mission known they must, if at all, state it in their own language. If one does not exist, find it, create it. The field must step out into the light and create its own shadow. Employ 'Aesthetics' to force us to notice.

I'm not certain that this notion of unification between the two fields is the benefit Greene (2001) alludes to in the beginning of *Variations on A Blue Guitar* when she sets out to see where Art Education and Aesthetic Education differed. However, it is a very likely connection and line of inquiry Greene might explore, given the personal observations I've made when watching these two pedagogical institutes unite in the practice of art. The experience is their joint art (Dewey 2005). This interpretation feels more practical given the reality of art and learning dynamics. At times, I do think Art Education and Aesthetic Education overlapping is considered unintentional, happenstance. However, what if the pair were deliberate, aware? Rhetorical, in a sense, but something that made me wonder. I sat with this question and found what looked like a response. It is Greene's concept, the Liberating Pedagogy; defined by the act of enabling, the very foundational quality in Greene's earlier translation of the term, "Education", that was noted at the start. A teaching method in which the learner is allowed, is encouraged to come into their own. A quality that could serve Art Education well.

Liberating pedagogies present a narrative that from the start assumes a multiplicity of sensitivities (Dewey, 1934) in the art classroom and the malleability of the learner. Instead of forcing them through other fields' standards, this pedagogical stance of interpretative and imaginative freedom liberates it, acknowledges it as its own thing. It is through this conviction that Greene describes that we catch a glimpse of the aspects that build up an environment for creativity, imagination, and the learner to thrive. As

I mention, and will continue to do so, to understand these spaces pedagogy creates, has created, or will create, we must first discern where the origin of the pedagogy lies. Through this gathering of elements there is a hope to find guidance, to create a unique, but relatable language for the field. In a sense, a space to help Art Education step into the light and create its own shadow. Yet, in order to find the light, construct a language, we must first find the space: the third space. Reminding oneself: pay attention.



PERCEIVED SPACE

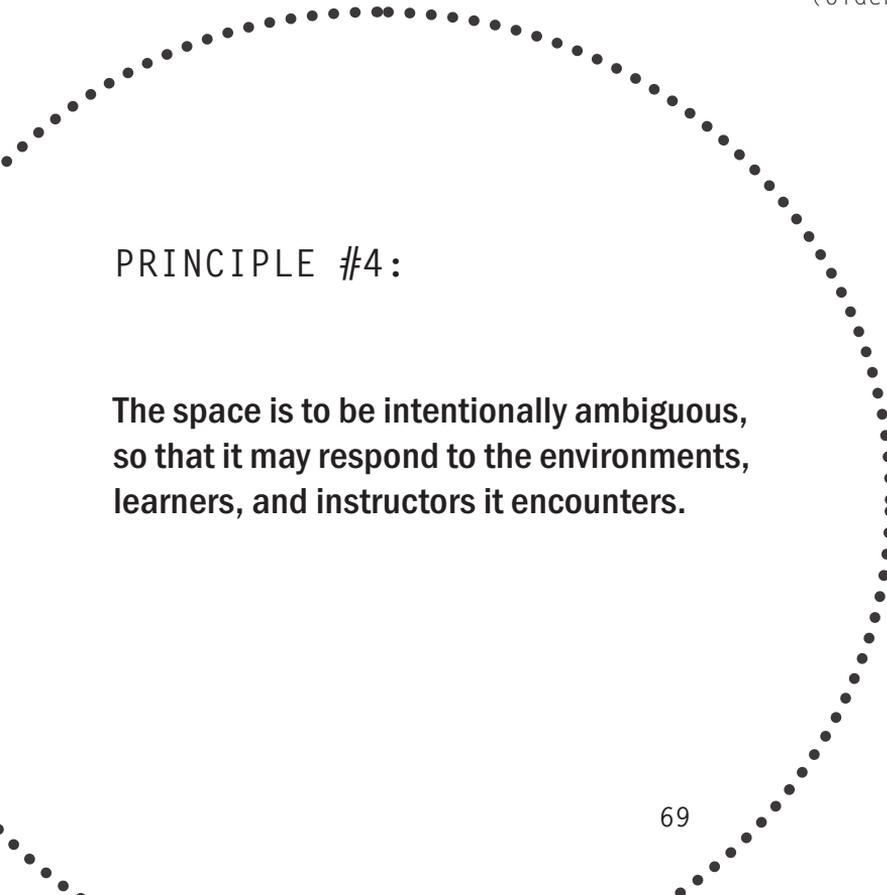
It is a benefit to have an understanding of theoretical third space[s], but without physical representation, or should I say, physical conceptualization of these “spaces in between” it becomes difficult to frame a third space in reality; third space as a part of the everyday. I think this is the reason as to why Henri Lefebvre originally made a distinction of third spaces between the theories [conceived space] and the physical side of a third space [perceived space] that together make up the lived space: the third space situated in the world, in things that are concrete (Henri Lefebvre, 1974). Yet this doesn't mean when attempting to interpret third space you aren't prone to stumble. It feels part of finding a third space is not so much about defining it, but trying to lend some clarification to the subject (Soja, 1996). This sentiment holds true for most other researchers who have struggled even within their own ponderings (Ikas and Wagner, 2008) simply because Bhabha, himself, fails to ever fully commit to a clear definition of his “radical space of openness and hybridity” (Bhabha, 1994). This is why, if you have trouble grasping onto the theoretical third space, I suggest considering it as a sense of place such as something you're familiar; a place in between our day

to day lives. For you it could be a third place much like Ray Oldenberg's *Great Good Place* I referenced in the introduction (Oldenberg, 1989). Third places, like Oldenberg's example of a French Cafe or the drawing studio from my case study, are the physical prototypes for the third space I am on this journey to find. This is what Oldenberg suggests with his novel, *The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons, and Other Hangouts at the Heart of a Community*, where third space is alluded to in a physical sense and defined as a place: cafes, coffee shops, bookstores, bars, and other "distinctive informal gathering places" we frequent in between work and home. Oldenberg speaks to the presence of third place, these spaces in between, as a part of our culture and our everyday; not attached to theory or the arts. He argues that, "for a want of an suitable existing term, we introduce our own: third place will hereafter be used to signify what we have called "the core settings of informal public life" (Oldenberg, 1989, p. 16). Great cities and civilizations, as Oldenberg points out, have utilized third places to create sincere connections and foster the development of individual growth and community interaction from the time of the Roman Forum to the introduction of the German bier gartens and English pubs alike.

Part of the problem, then, is that Americans have been able to assume that places for connecting and associating would somehow naturally be there... unlike cultures that took care to space enough beer gardens or bistros to gel their urban localities into a collective life. In contemporary urban America, congenial public gathering places are rare. [...]

Where once there were places, we now find nonplaces. In real places the human being is a person. He or she is an individual, unique and possessing a character. In nonplaces, individuality disappears. In nonplaces, character is irrelevant and one is only the customer or shopper, client or patient, a body to be seated, an address to be billed, a car to be parked. In nonplaces one cannot be an individual or become one, for one's individuality is not only irrelevant, it also gets in the way. Toby's Diner was a place. The Wonder Whopper, which stands there now, is a nonplace.

(Oldenberg, 1989, p. 205)



PRINCIPLE #4:

The space is to be intentionally ambiguous, so that it may respond to the environments, learners, and instructors it encounters.

The term third place has been introduced, but what are the characteristics attribute to the distinctiveness of these “Great good places”? I’ve delineated Oldenberg’s observations into bullet-points so that they are easier to add to my list. The list I have kept the entirety of this journey as a means to collect the attributes; an assortment of theories and physical characteristics (both real and imagined) that would come to inform me as to what the role of a third space could be and what it certainly shouldn’t include.

Ray Oldenberg: The Great Good Place CHARACTERISTICS OF THE THIRD PLACE:

- It is a Leveler.

→ “A place that is a leveler is, by its nature, an inclusive place.”

→ “Third places, however, serve to expand possibilities, whereas formal associations tend to narrow and restrict them.” (Oldenberg, 1989, p. 24)

- Conversation is the main activity.

→ “To comprehend the nature of the third place is to recognize that... it exercises the intelligence and the heart, it calls on memory and the imagination, it has all the interest derived from uncertainty and unexpectedness, it demands self-restraint, self-mastery, effort, quickness” (Oldenberg, 1989, p. 31)

→ This observation Oldenberg makes reminds me so much of the artistic process as well as my own experiences at home with the women who taught me art. When I spoke of home as third space, an accessible creative space that introduced me to “art as an experience; not art as a subject”, this is what I was alluding to. In the classroom, the pedagogy of the art room doesn't have time for conversation or imagination, it only has time for what instructions and parameters the hour lesson plan is set to meet. In third places, in gathering spaces, there is time to talk which, in turn, allows time for the unexpected and imagination. There is no intimidation of precedence or expectation of meaning in the artist's studio or a coffee shop conversation; there is room for spontaneity and the happenstance. The lack of this present in classrooms is not at fault of the facilitator, but rather is a side effect of the formality that learning environment provide. An environment that is informal, in my experience, is more accessible.

- Accessibility and Accomodation.
- The Regulars

→ I've noted potential problems with the examples I have mentioned, such as for the theories and my home as a third space, as I formulate the characteristics for the space I hope to find. Things to mind as I move forward articulating a third space for Art Education and creative community is that what benefits this juxtaposing of perceived space with the conceived space allows the two to keep the space in between, the lived space they create together, in check. As the theoretical third space,

with its sentiment that “ensures that the meaning and symbols of culture have no primordial unity or fixity...” (Bhabha, 1994, p. 37), are able to make certain that a third space doesn't have the deterrent or intimidation factor that the third place presents: the impediment of the “regular”. As Oldenberg notes, “Viewed from the newcomer's vantage point, third place groups often seem more homogeneous and closed to outsiders than they are” (Oldenberg, 1989, p. 35).

- A Low Profile.

→ “...the low visual profile typical of third places parallels the low profile they have in the minds of those who frequent them. To the regular, though he or she may draw full benefit from them, third places are an ordinary part of a daily routine. The best attitude toward the third place is that it merely be an expected part of life. The contributions that third places make in the lives of people depend upon their incorporation in the everyday stream of existence.” (Oldenberg, 1989, p. 37)

- The mood is playful.

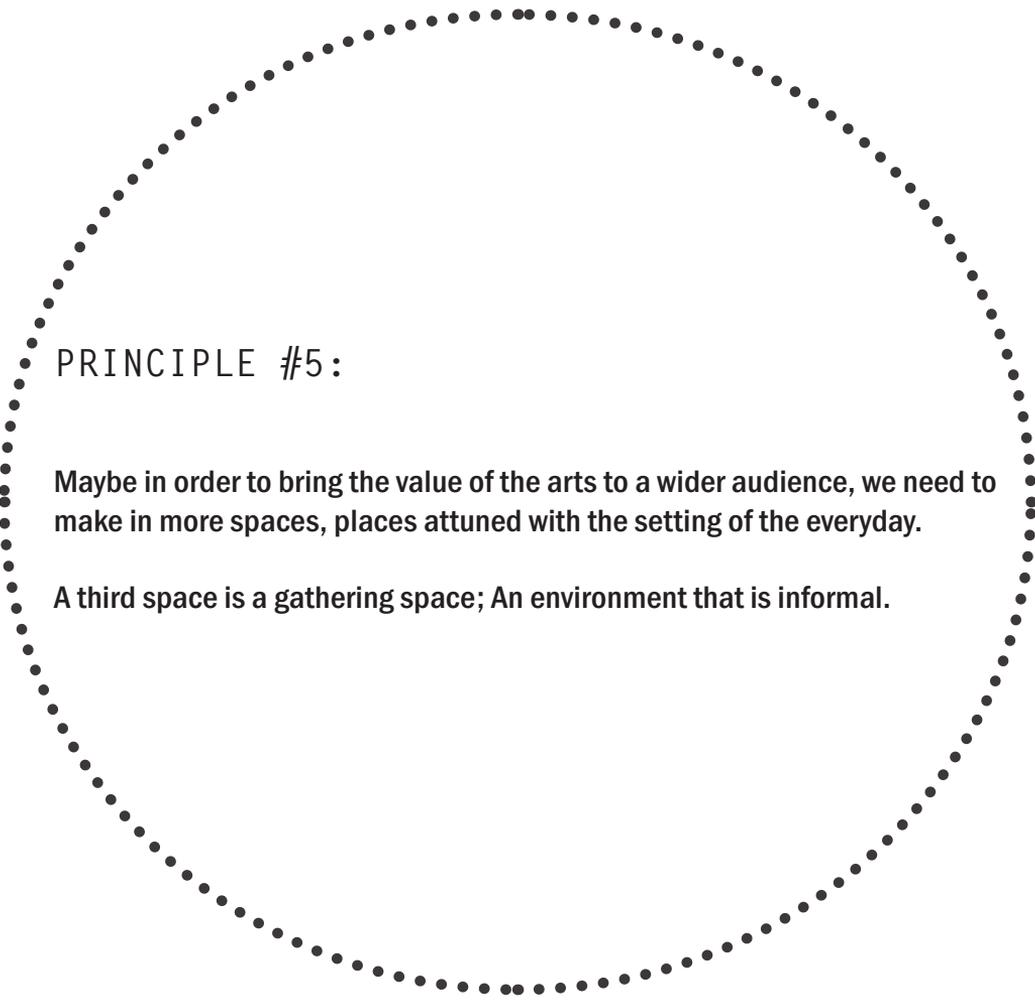
- A home away from home.

→ “It involves the active expression of personality, observes assertion of oneself within an environment.” (Oldenberg, 1989, p. 41)

.....

He insists that his descriptions of a third place are, “not derived from speculation.” They are, “built from observations, [his] own and those of others. Thus it [third place] is not sanitized from life but based on careful observation of it” (Oldenberg, 1989, p. 84). The

principle I take from Oldenberg's insights and the power of the ordinary character of places we frequent in between obligated places, in-between work and home: the coffee shop, bar, german beer garden, English pub, bookstore, or even the French Cafe is this:



PRINCIPLE #5:

Maybe in order to bring the value of the arts to a wider audience, we need to make in more spaces, places attuned with the setting of the everyday.

A third space is a gathering space; An environment that is informal.

Experience & Learning Environments

Framing the perceived space within the context of a place that exists within culture removed from the formalities of pedagogical spaces allows third space, or rather third place, to present a case: if its characteristics and effects are of great benefit to the everyday community, why shouldn't the same notion be applied to our learning environments? In Elliot Eisner's 2004 article, "*What Can Education Learn from the Arts about the Practice of Education?*", he notes from observing the modern pedagogical climate that in our learning environments, in our classrooms:

We seek curriculum uniformity so parents can compare their schools with other schools, as if test scores were good proxies for the quality of education[...] There is of course virtue in having intentions and the ability to realize them. What is troublesome is the push towards uniformity, uniformity in aims, uniformity in content, uniformity in assessment, uniformity in expectation.

(Eisner, 2004, p. 4)

It is this uniformity that hinders the creativity as well as rejects the accessibility to that neglected particular the informal gathering places so readily supply. In response to the uniformity, others in the field of Art Education have recognized the benefit of informal learning environments that are already in place for the arts such as makerspaces and the studio-like spaces popping up in art institutes such as the Museum of Modern Art's *The People's Studio* and art non-profit afterschool programs like Project Open Door and Providence CityArts.

Yet this want for more artful thinking and a “nourishing inquiry into our human complexities” (Harvard Graduate School of Education, n.d), in our educational processes has been apparent for some time. Initiated in 1967, Neil Grossman of the Harvard Graduate School of Education began *Project Zero*, an educational research project instilled with a mission of “understanding learning in and through the arts” (Harvard Graduate School of Education, n.d). They found that when attempting to promote this understanding to others outside the field of Art Education, there was a lack of physical evidence to promote their cause; a similar predicament I have found amongst my own experiences as an artist and educator. This speaks as to the reason why Project Zero has since advocated for a sense of visibility to both teaching and learning through documentation (Harvard Graduate School of Education, n.d). A tool I have used in my teaching experiences; past and current(see Appendix B). While documentation, from taking pictures of the students working to archiving the educator’s process, has become more apparent. It is the introduction of this term, *multiple intelligences*, developed by Howard Gardner in 1983, that I sense could be the example to the field, at-large. A term directly influenced by Project Zero’s research.

“These “intelligences” are: linguistic and logical-mathematical (the styles of thinking measured most often on psychological tests), musical, spatial, bodily-kinesthetic (including large and small motor skills), interpersonal (an area of strength for teachers, social workers, and politicians), and intrapersonal (self-knowledge).”

(Harvard Graduate School of Education, n.d)

It presents a strong case for a notion touched upon in this thesis: Art Education is capable of developing a language of its own. Multiple intelligences means that it is possible to place meaning-making in a concrete form. More importantly, it also communicates the fact that just as there are many teaching styles, there are varied

learning styles (Harvard Graduate School of Education, n.d). The comeback to those that argue uniformity in the learning environment, as Eisner found, is of benefit to the learner as well as the pedagogical spaces we create. Now, with Project Zero and Gardner, there are substantiated resources that beg to differ.

Many of the ways in which we think of visible learning now originate or are influenced by the groundwork Project Zero has set in place. In this small portion of time that I've had to look into the depths of who and what Project Zero's work has influenced, it has been made apparent that I have barely scratched the surface. Although, examining what information I have gathered, it seems as if they, too, are attempting to push Art Education into the light and out of the shadow of the STEM. In other words, finding a way to reach the other intelligences beyond the two intelligences typical pedagogy continues to focus on: logical-mathematical and linguistic (Harvard Graduate School of Education, n.d). They are doing so by providing evidence-based encouragement as to what our creativity can foster not just within the educational standards, but how it benefits the way we develop in the spaces we exist beyond the classroom. This evidence, I speak to, is gathered and considered through their numerous research projects and active learning observations that are constantly catalogued in detail on their site, <http://www.pz.harvard.edu/>; which is as much of an educational tool as their research stands to be. Most importantly, just as Henri Lefebvre juxtaposes the theories of third space with its physical presence, Project Zero looks to blend educational theory with the pedagogical practice (Harvard Graduate School of Education, n.d). In a sense, Project Zero (PZ) appears to assume that between these two, a lived space can be created.

Despite the fact that I am not yet entirely familiar with the extent of Project Zero's impact, in regards to pedagogy or third space, I am aware of the understanding their research has brought me. PZ reaffirmed the personal convictions I've held

close within my own pedagogical practice: that creativity fosters a confidence that uniformity cannot. It supports claims, or rather, characteristics I've projected onto my own interpretations of third space. As PZ is capable of presenting evidence to the notion that developing our visual intellect, our visual sensitivities provides a stronger foundation for our sense of selves as we mature within the classroom and amongst society; a sense that cannot be substituted for by an aptitude in logic and reason. This is for certain because the way we develop these skills is by way of "direct experience" which "comes from nature and man interacting with each other" (Dewey, 1934, p. 15). This is what John Dewey insists in his novel, *Art as Experience*. Where, as Dewey tells us, "while science states meaning, the arts express meaning" (Eisner, 2004, p.7). Project Zero introduced Dewey's insights to me not only as a resource, but a way in which to situate my language as an artist and educator as I look for, or perhaps seek to develop, a third space for the field of Art Education as well as establish a cross-disciplinary community.

This is not the first point in which I've mentioned Dewey before. I use his quotes to signify the overarching theme of this chapter:

"The first great consideration
is that life goes on in an environment;
not merely in it but because of it,
through interaction with it"

(Dewey, 1934, p. 12)

I keep this quote as a reminder, or rather a reassuring note as I continue along this journey amongst the "in-between" spaces. The reassurance being that looking to the pedagogical space, the learning environment, spending such an amount of time between these perceived spaces and conceived spaces is worth it; for it assures me that my conviction is right: the field is asking for a new environment because I am certain we all know, or sub-

consciously know, the environment will not only activate the necessary change, but presents a chance to stabilize it, define a place for creativity and Art Education. It grounds me in something that is concrete and I can relate to: experience.

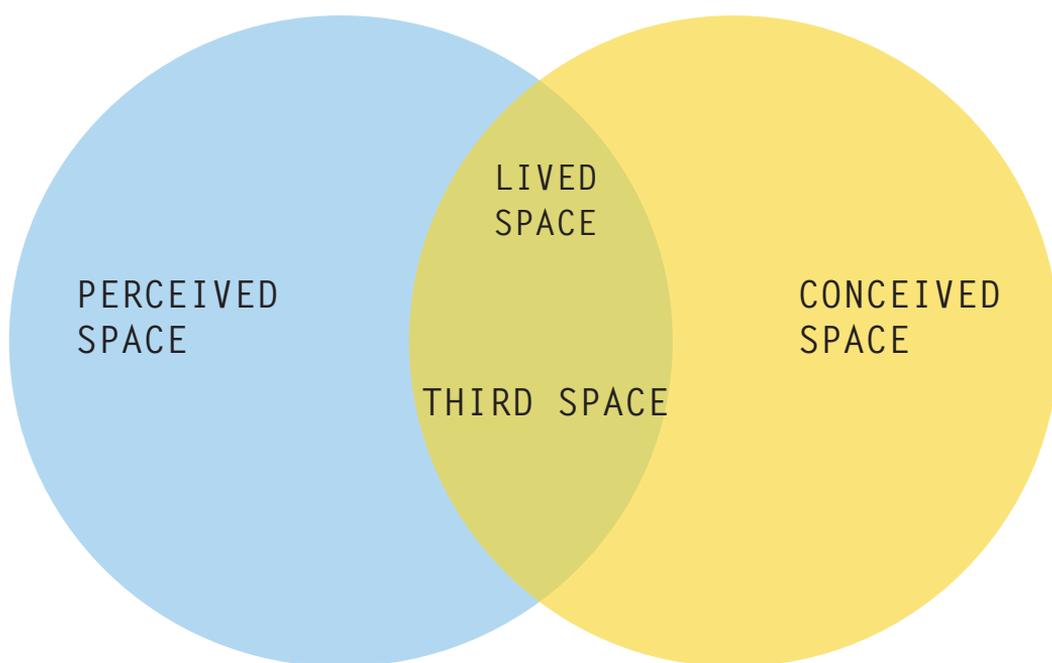
PRINCIPLE #6:

**Passion and prose are fine, but they do not support the logic.
A sense of evidence must be present in order for the space to be
concrete and beneficial beyond it's designated field.**

“It will not suffice to describe them [core settings] in a mystical or romanticized way such as might warm the hearts of those already convinced. Rather, the core settings of the informal public life must be analyzed and discussed in terms comprehensible to these rational and individualistic outlooks dominant in American thought.”

(Oldenberg, 1989, p. 15)

Lived Space, A Third Space



It is here, in the space in between,



It overlays (recouvre) physical space, making symbolic use of its objects" and tends towards "more or less coherent systems of nonverbal symbols and signs." Second: here we can find not just the spatial representations of power but the imposing and operational power of spatial representations.

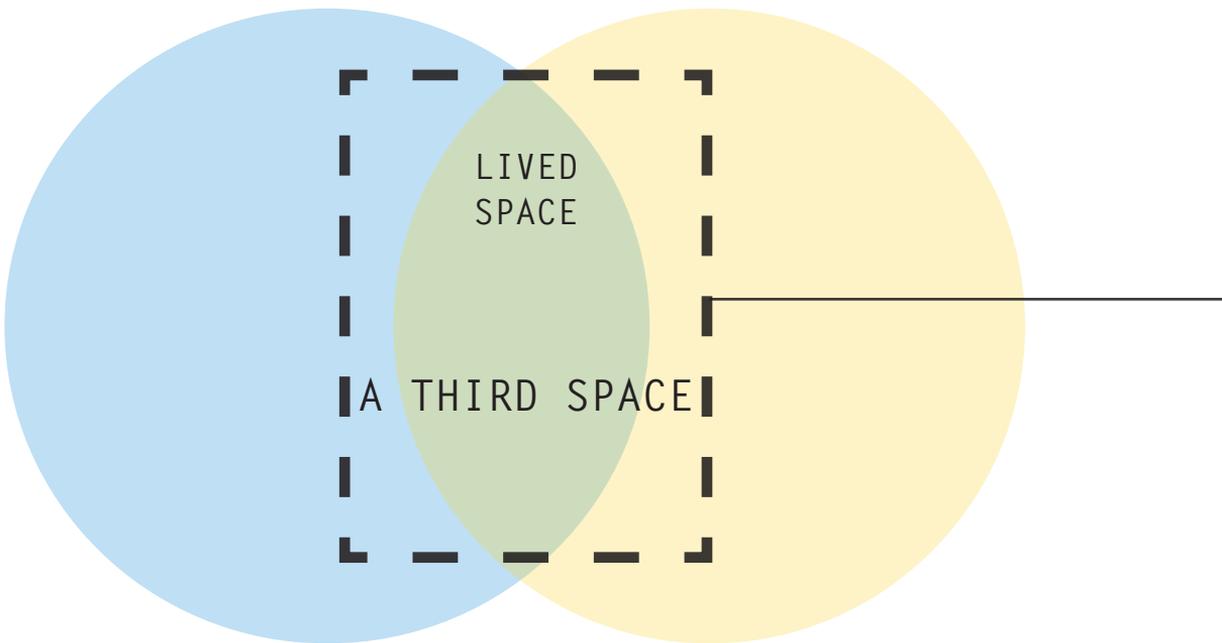
Combining the real and the imagined, things and thought on equal terms, or at least not privileging one over the other a priori, these lived spaces of representation are thus the terrain for the generation of "counterspaces," spaces of resistance to the dominant order arising precisely from their subordinate, peripheral or marginalized positioning. With its foregrounding of relations of dominance, subordination, and resistance; its subliminal mystery and limited knowability; its radical openness and teeming imagery, this third space of Lefebvre.

(Edward Soja, 1996, p. 68)

where the imagined third space could be.

CHAPTER 4

THIRD SPACES IN THE WILD





W

HAT is the IMAGINED THIRD SPACE?

In order to find a third space, Henri Lefebvre suggests looking between the perceived space and the conceived space to understand what is created in the “in-between” space: a lived space (Lefebvre, 1974). While Oldenberg alludes to the presumption that he’s already attuned to what the space in between already happens to be, a great good place: a cafe, coffee shop, bookstore, or bar (Oldenberg, 1989). Although Lefebvre’s philosophy is contextualized separately from Oldenberg’s cultural understanding, these spaces they’ve found both create the same: a lived space, a third space. A third space found in the world that requires both theory and physicality to exist, but without the other its significance is impaired; unable to function alone. The space in between is not static.

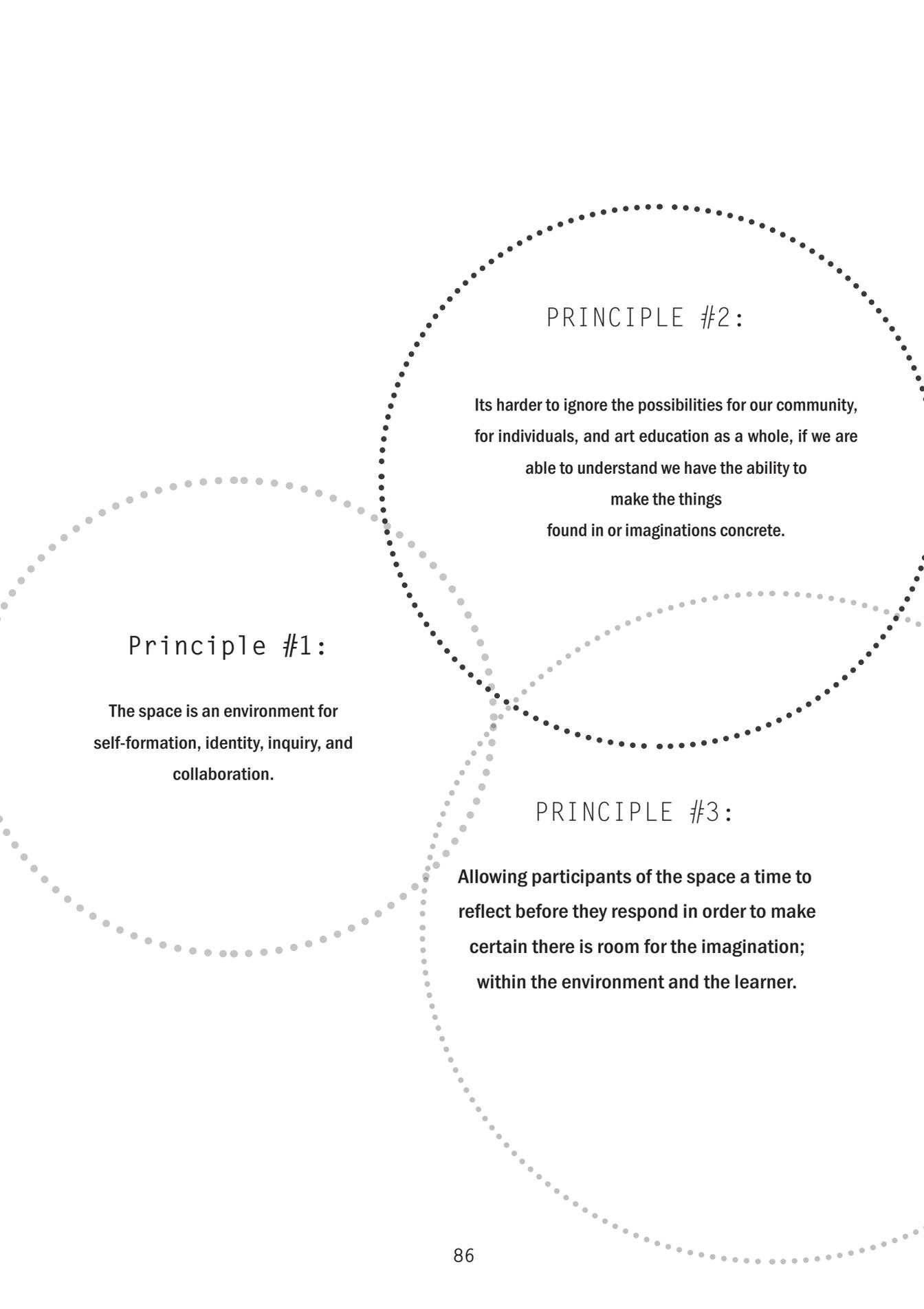
The varied explorations and ideas from the range of scholars and educators that we’ve reflected upon have informed me of this as well as of a third space they have shown me. Yet, I’ve only been able to note them separately into categories: theories of thirdspace and the physical places thirdspace embodies. A lived space, albeit an idea taken from theoretical third space, is the ideal term through which I able to interpret them together in order to find what is in between. Yet, I’m spent from looking into third space through other’s words. I want to speak to the spaces I’ve found existing inherently on their own, to the spaces that I’ve found in between.

I feel that the French philosopher,
Gaston Bachelard, spoke to the
fatigue [of third space]:

After all these chapters devoted to intimate space,
I wanted to see what the dialectics of large and
small offered for a poetics of space, how, in exte-
rior space, the imagination benefited from the rel-
ativity of size, without the help of ideas and, as
it were, quite naturally.

(Bachelard, 1964, p. 22)

I wanted to experience a sense of this space on my own; a third space that comes around naturally, or rather a **third space in the wild**. In order to do so, to find a third space for my own purposes, I needed guidelines for this journey; a set of parameters to the research question: what is the role of a third space? First, I knew I wanted to provide a brief checklist of requirements a space, or rather a place would need to have in order for it be considered a lived space, a third space. I noted in the beginning that as we spent time with these different spaces, I would make certain to pull out characteristics or values from each that seemed necessary for a third space to be: the 6 principles. For a term so pronounced by its postcolonial quality “to remain undefined” (Bhabha, 1994), I’ve constructed this set of principles that do not define a third space rather allow us to notice it; when it is present or has the possibility to be. In this sense, taking a cue from Project Zero, I’ve established an evidence list to make certain this subjective case is comprehensible to not just myself, but to society as a whole.



Principle #1:

The space is an environment for self-formation, identity, inquiry, and collaboration.

PRINCIPLE #2:

Its harder to ignore the possibilities for our community, for individuals, and art education as a whole, if we are able to understand we have the ability to make the things found in or imaginations concrete.

PRINCIPLE #3:

Allowing participants of the space a time to reflect before they respond in order to make certain there is room for the imagination; within the environment and the learner.

PRINCIPLE #4:

The space is to be intentional ambiguous, so that it may respond to environments, learners, and instructors it encounters.

PRINCIPLE #5:

Maybe in order to bring the value of the arts to a wider audience,
we need to make in more spaces,
places attuned with the setting of the everyday.

A third space is a gathering space;

An environment that is informal.

PRINCIPLE #6:

Passion and prose are fine,
but they do not support the logic.
A sense of evidence must be present
in order for the space to be concrete
and beneficial beyond it's designated field.

While I've abstracted these principles mostly from books, it is my experiences that have provided the substance. We create spaces through every action, conversation, and interaction. Everyday. I found a third space, a lived space in my own community; one that combines both the perceived space and the conceived space, the real and imagined places. Yet, I am uncertain that I have yet to find a third space that is solely for Art Education and creative community. There have been examples as I find myself and this research constantly returning to my case study for support.

The case study presents a concrete space, a lived space.

Each one of us, then, should speak of his roads,
his crossroads, his roadside benches; each one
of us should make a surveyor's map of his lost
fields and meadows. Thoreau said that he had the
map of his fields engraved in his soul.
And Jean Wahl once wrote:

Le moutonnement des haies
C'est en moi que je l'ai.

... (The frothing of the hedges
I keep deep inside me.)

Thus we cover the universe with drawings we have
lived. These drawings need not be exact.

(Bachelard, 1964, p. 33)

I can't help, but think of the drawing studio when I read this quote. The words speak so directly to the space. Yet, rather than the covering of the universe, the participants in "Out of Line" covered the museum walls with the drawings [they] had lived. They did not need to be exact.

The part of the space I have yet to speak to is the relationship between the instructors and the space; much like my example of home as a third space, the instructors were facilitators. They were artists in their own respects, the two gallery hosts: E and Hernan. They alternated days in the space, but both shared the responsibility for creating the atmosphere, the personality of the drawing space. Hernan has a traditional fine art background while E is comic book artist who promotes a voice for art accessibility and social justice practice through their work. Through my extended observations and interviews, it became apparent to me that E and Hernan were not just facilitators of the space, they were catalysts to the experience. It was made obvious in their interactions with the participants or passing by museum visitor. For most of the public approached the “Out of Line” program in a manner that was both hesitant and overly cautious, sometimes even reluctant. The gallery hosts, much like teaching artists, were there to guide and encourage the audience, these participants. E and Hernan attended the studio by fostering confidence and encouraging individuals in their creativity when they were almost always uncertain. Let us consider this not just through my observations, but their words. Here is an excerpt from E’s interview:

Interviewer: How would you describe the Audience for “Out of Line”?

E: “A lot of adults, older people who are members.”

“It is a really nice space for families.” - gave them an opportunity for a creative outlet.

This speaks to the drawing prompts that were mentioned earlier in this thesis (See Appendix A). Participants typically used the prompts initially and as they draw their confidence built they moved into drawing free from the prompts, more attuned to their imagination. This is where we saw people start to break out of their comfort zones and the guided space; finding themselves in their very own creative process whether an artist,

frequent doodler, or the individual who “isn’t good at art.” The prompts and an the creative outlet E speaks to in Out of Line allow this self development and an empowerment through art take place within an environment, such as the art museum, that isn’t always so accessible right away; much like the intimidation the pedagogy creates with its focus on skills, not the creative observations.

Interviewer: What were you surprise did and did not work in the Out of Line studio space?

E: “It was hard to get people to draw on the wall...maybe we were already

As I mentioned, each of the facilitators, E and Hernan, were responsible for the studio whenever they were in it. Neither were ever in the space at the same time, except for two large weekend events that were taking place at the museum, but other than that they interacted with the studio separately. This is important for how the space was interpreted and interacted; especially when considering the observations. As facilitators of Out of Line, E and Hernan were given the freedom to design and curate the materials in the space how they would see fit; much like an artist in their own studio (at least this is the perspective that Hernan took on). This makes sense seeing as Hernan approached the role of facilitator much more from the position of the fine artist; the artist in the studio. E acted much more like an teaching artist or responsive fellow participant, confident guide. While E came at it from more of an art educational approach. What I mean by this is E decidedly remain rather hands-off as a facilitator and curating the materials or wall space while in the studio. This was their intention so that they could focus on what interactions and reactions the space elicited on its own. E was also doing research of their own, so we held similar concerns a majority of the time. Also because of this distinction between the two facilitators, they both encountered each other’s version of the studio space in different ways.

In one iteration of the studio, we tried out pinning a large swath of drawing paper to the wall. It was placed up to encourage participants, visitors to use it as an additional drawing surface, responsive surface.

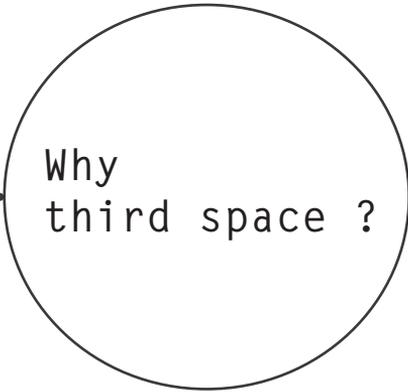
“Out of Line” may be temporary, but I do hope to see education programs like this grow. It is this promotion of the imagination and of the responsive surface and The RISD Museum does as well. It is why they also utilize the Drawing Studio in afterschool programs, Open Studio hours, and Teaching to Artist lesson planning. Another function of the space was that it could work as an open studio to the public; creating with one another and diverse strangers. Without even knowing it, a community was growing together and learning how to see through the lens of another, of your neighbor, or perhaps an artwork hung up in the museum. This is what a third space has the possibility. What does a third space have the possibility to do?

What does a
third space have
The possibility
to do?

It's been mentioned in this text that it is my persuasion that a third space could possibly define a space that belongs to the field of art education alone. It would still lend itself to collaborate with other areas and fields, but it would also demand an environment that validates its own convictions and passions into something translatable to the masses, the one's not yet inspiring by the visual: a place to develop a language of its own. This is what I feel a third space has the possibility to offer art education at the same time inspire communities as we pursue a stronger foundation for the learner, the educator, as well as our pedagogical environments. If the discipline were to define third space as a term of its own, we could claim its parameters and provide [creative] logic to an open, our qualitative field. A characteristic, I have sensed, is why art education is often subject to not be taken as seriously as the more standard subjects of rational and reason. From the perspective of an artist and educator, myself, this is the same notion, a similar practice that aids in designing curriculum maps: you want to make certain there are a few given criterion to any lesson. If there are too many options or free reign nothing gets accomplished, no meaning is made. It is the apparent spatial

space that provide the accelerant for this interaction to take place even when other guidelines may lack. It safeguards the art educators intention and nurtures the learning body's imagination.

Also, to introduce third space in the format of a new and substantiated term, old arguments and research could be filtered through knowledge and qualifications of our own; rather than the continued borrowing of terms from the other fields. This benefits not only the educator, but the learner as well. With the participants free of preconceived notions not present in a third space, it might allow them to consider the systems that make up the creative practice, the benefits of the artist's process that are so inherently engrained in the instruction and curriculum of the art educator to the teaching artist.



Why
third space ?

“ As Dewey once commented, ideas need to be compressed if they are to be exposed.”

(Eisner, 2004, p. 99)

In theory, it has an established a multi-modal standing as a prominent reference in philosophical conversations from postcolonial to the ponderings of spatiality. Yet, its physical application has yet to firmly manifested. It has been related to research on certain pedagogical spaces, but never as the direct subject matter. When I stumbled upon the term and the more I became involved, a third space seem to be the very thing to lend the fresh perspective I thought art education might need; or, perhaps, a way for me to understand the material through a lense I found authentic and relatable. With the onset of studio-like environments, temporary makerspaces being

set-up and facilitated within art-affiliated spaces outside the classroom (art museums, art nonprofits, and community organizations) with an intense frequency the past few years, it did not feel to be a far stretch to suggest the field, the art educators, and even the artists were asking for a new environment. Could it be a third space? This thesis is crafted in a manner that hopefully persuades you as to why I think it sincerely could be.

“Committed though he may be to the nurture of cognitive development, the encouragement of self-realization, or the promotion of citizenship, for example, he cannot help being affected by the doubts and uncertainties below the familiar surfaces of classroom and school.”

(Maxine Greene, 1973, p. 4)

This consideration of a third space does come with its problems. The first could be argued that it has too many interpretations to allocate itself to just one. Yet, it is this theory of third space that has the multi-modal disposition, in my opinion, the physical materialization has yet to be directly voiced. With this sense that the field of art education is attempting to create pedagogical spaces built upon foundations of the principles a third space denotes.

CONCLUSION

In this journey to find what a third space for Art Education and creative community might be, I've found it's been a time to sincerely understand what a third space is.

I discovered a third space is a term derived from postcolonial context and spatial knowledge, but that is all in theory.

In reality, a third space is a place we are familiar with, a space where we are able to access ourselves.

This could be a number of environments, but what do you consider to be the space in between?

I discovered third space creates a space to access the learner,

the learning body beyond the artist while reinforcing the importance of the interaction and collaborative imaginations.

I discovered that I am also certain now that Art Education does not need to stand alone, rather it needs a new environment: a gathering space, a third space that enables art to grow. **This is the role of the space in between.**

Amongst these new found certainties, I am certain defining a thirdspace has been frustrating because every scholar that mentions it always makes a similar note: it is a term that is without a definition. It is a term relying on clarification. Yet, I've found that maybe this is the intention of a thirdspace. As Soja suggests:

“And it is this intentional ambiguity
that keeps
Thirdspace open and inclusive
rather than confined and securely
bounded by authoritative protocols.”

(Soja, 1996, p. 162)

It's alright for a thirdspace to be a mutable space. It reminds of the space found in my home for I come from a line of female artists. This, too, is a mutable space. An accessible space; much like the one I'd hoped to find.

APPENDIX A

“Out of Line” Case Study Documentation

The methods which I used to observe and analyze the RISD Museum’s “*Out of Line*” Drawing Studio relied heavily on casual conversation and formal survey. The survey I handed out to participants of the space is pictured below. The results are in the proper text. There were many variations of this survey that I ran by Cristina Aldernan, the Assistant Director, Family and Teen Program at the Rhode Island School of Design Art Museum.

RISD MUSEUM | "Out of Line"

What do you think is the **connection between** "Out of Line" and the exhibition, "Lines of Thought"?

What would you **change or improve upon?**

Additional Thoughts?

Please share your **contact information** with us, if you don't mind being contacted for a follow-up survey.

Name: _____

EMAIL: _____

<p>WHAT DO YOU THINK IS THE CONNECTION BETWEEN "OUT OF LINE" AND THE EXHIBITION, "LINES OF THOUGHT"?</p>	<p>→ "You take what you see and observe how you apply it."</p> <p>→ "...Exciting way to get viewers to make art and interact a different way with museums."</p> <p>→ "Self-expression through sketching"</p> <p>→ "Appreciated a chance to interact"</p> <p>→ "To feel what the artist felt"</p>
<p>WHAT WOULD YOU CHANGE OR IMPROVE UPON?</p>	<p>→ "More objects that concerned similar lines and work to the ones inside the exhibit → objects in the space need to relate more to the actual exhibit"</p> <p>→ "Museums can be static, but having this is great. I love anything interactive in a museum."</p> <p>→ "A year-round version of the drawing lab would be brilliant."</p> <p>→ "Introduce small towns and explanation guides"</p>
<p>ADDITIONAL THOUGHTS?</p>	<p>→ "Good Pencils!"</p> <p>→ "Loved sketching section/prompts"</p> <p>→ "Additional teaching/skill based workshops please"</p> <p>→ "A good change of pace!"</p>

Above, is the copy of the survey results is provided. As mentioned, I managed and created the survey, but at times there were also stacks of the surveys left with the facilitators for the days I could not spend time in the space. I informed the E and Hernan that they could hand them out or use them as they saw fit. It was not to be an extra burden upon their roles as facilitators; seeing as the role of researcher and the case-study was my full responsibility. It was my first instance with creating a survey to facilitate and navigate the questions and needs of my own. In my past career experience, especially with museums, I had deciphered and organized responses of similar surveys of museum programming; creating one is much different I learned. There are so many nuances I never considered.

The RISD Museum's "*Out of Line*" Drawing Studio was made of many elements, but the instructional elements that were the motivation of this pedagogical space: the provided prompts. There were drawing prompts at each table denoted with a overarching subject title and directions to follow below:

- **AUTOMATIC DRAWING**
Without looking, allow your hand to move randomly across the paper.
Stop.
What forms do you see? Add to these forms.
- **DETAIL DRAWING**
Choose an object.
Draw every possible detail of one portion of the object.
Omit nothing.
- **MAP DRAWING**
Think of your day until this moment.
Draw a map of your day.
- **DREAM DRAWING**
Think of a dream you have had.
Draw a scene from that dream.
- **NEGATIVE DRAWING**
Choose an object.
Begin to draw everything that surrounds the object.
Continue until all that's left is a silhouette of the object.
- **MINIMALIST DRAWING**
Choose an object.
Draw it with the fewest number of lines possible.
- **GIFT DRAWING**
Ask someone to choose an object.
Have them describe it to you without revealing what that object is.
Draw exactly what they describe.
- **360° DRAWING**
Choose an object.
Draw its outline.
Turn the object.
Draw its outline.
Repeat.

APPENDIX B

Project Open Door, Spring 2018

Project Open Door (POD) is a nationally recognized arts non-profit program that is promoted by RISD and was founded by Dr. Paul Sproll. I have had the wonderful opportunity to have Dr. Sproll as not only my thesis adviser, but a professor for the entirety of this MA program. Dr. Sproll is also the Department Head for Teaching and Learning in Art + Design department.

I had the pleasure of working with POD studio in my last semester, Spring 2018, of my MA program as a teaching artist. In collaboration with a fellow MA student in my cohort, Callie Mulcahy, I co-taught an afterschool program in partnership with highschool students from the local Woonsocket Highschool. The program ran 9 weeks with 9 classes. The course of the experience was to be developed and facilitated by myself and Callie. After a few weeks of planning prior to the first class, we both decided the focus of the curriculum to be explored over the 9 week period would be: Interactive Public Art.





The hope was to create a space, a learning environment that would allow them to engage with their own artistic process as well as recognize that creativity is not defined by skill, but rather through promotion of their imagination and collaboration. During the course of the POD afterschool project, Callie and I worked with a group of 6 to 8 students that returned each week. However, given the distractions of winter weather in New England and end of year school commitments, some classes were only made up of 3 to 4 students. This participant flexibility, I feel, benefited the program because it showed the students that the creative process must be adaptive to circumstance and what resources are available. It set a challenge for not only the students, but the teachers as well. I think what was created at the end of the program shows that a small group does not diminish or take away from our capability to make.



BIBLIOGRAPHY

- Bachelard, Gaston. (1964). *Poetics of Space*. France. Presses Universitaires de France.
- Battin, M. P. (1989). *Puzzles about art: An aesthetics casebook*. New York: St. Martins Press.
- Bhabha, Homi. Bhabha, H. K. (1994). *The location of culture*. London: Routledge.
- Bourriaud, Nicholas. (1983). *Relational Aesthetics*.
<http://0-eds.b.ebscohost.com.librarycat.risd.edu/eds/pdfviewer/pdfviewer?vid=6&sid=7361ed2f-9007-4772-9bf7-4326699a941f@sessionmgr101>
- Cuno, James. (2001). *The discursive museum*. Vienna, Austria. Hatje Cantz Publishers.
- Dewey, J. (2005). *Art as experience*. New York: Berkley Publishing Group.
- Dierking, Lynn. Falk, John. *Learning from Museums: Visitor Experiences and the Making of Meaning*. Lanham, MD. Altamira Press..
- Greene, Maxine (1994). *Carpe Diem: The Arts and School Restructuring. Teachers College Record*. v95 n4 p 494-507.
- Greene, M. (2000). *Releasing the imagination essays on education, the arts, and social change*. San Francisco (Cal.): Jossey-Bass.
- Greene, M. (1973). *Teacher as stranger: Educational philosophy for the modern age*. Belmont, CA: Wadsworth.
- Greene, M. (2001). *Variations on a blue guitar: the Lincoln Center Institute lectures on aesthetic education*. New York: Teachers College Press.
- H. (n.d.). Harvard Graduate School of Education, Project Zero. Retrieved February, 2018, from <http://www.pz.harvard.edu/>
- Ikas, K., & Wagner, G. (2008). *Communicating in the Third Space*. Postcolonial Text, 5(1).

- Illeris, Helene (June 2016). Learning bodies engaging with art: Staging aesthetic experiences in museum education. *International Journal of Education through Art*. Vol. 12 Issue 2, p153-165, 13p, 2 Color Photographs; DOI: 10.1386/eta.12.2.153_1, Database: Art & Architecture Source.
- Kupfer, J. H. (1983). *Experience as art: aesthetics in everyday life*. Albany, NY: State University of New York Press.
- Lawrence-Lightfoot, S., & Davis, J. H. (2002). *The art and science of portraiture*. San Francisco, CA: Jossey-Bass.
- Lefebvre, Henri. (1974). *The Production of Space*. Cambridge, MA. Basil Blackwell ltd.
- Oldenburg, Ray. (1989). *The Great Good Place: Cafes, Coffee Shops, Bookstores, Bars, Hair Salons and Other Hangouts At the Heart of a Community*. Cambridge, MA. Da Capo Press.
- Parisier, David. (2009). *Arts-Based Research: Trojan Horse and Shibboleths, The Liabilities of a Hybrid Research Approach. What Hath Eisner Wrought?*. Concordia University.
- Soja, Edward W. (1996). *Thirdspace: Journeys to Los Angeles and Other Real-and-Imagined Places*. Cambridge, MA. Blackwell Publishers LTD.
- Sunday, Kristine. (2015). *Relational Making: Re/imagining Theories of Child Art*. Old Dominion University.
- Yildiz, D. (2015). *From non-place to place: Place-making through relational art*. *Metaverse Creativity*, 5(1), 39-44.