Building Things:

(1) http://shellyvansoestartist.blogspot.com/2008/07/new-zealand-art-guild-collaborative.html

Annotation: "Reach Out" is a collaborative artwork created by 88 artists who were asked to paint a small piece inspired by the theme "on your mind." The pieces linked together form a Hand measuring 1.3 meters by 1.5 meters.

Wondering: Many collaborative artworks like this exist (where each artist is assigned a piece and then the pieces are put together). This pieced mural idea is often the only form of collaborative art making in K-12 art classrooms (think classroom quilt). Why? How does the social and educational expectation that students should receive an individual grade potentially discourage art teachers from constructing collaborative art-making experiences?

(2) http://www.stephaniecraig.net/gallery_collaborative.htm

Annotation: Todd Leech and Stephanie Craig collaborate to create Converge Series. The works are a synthesis of their individual concepts, aesthetics, and techniques.

Wondering: How does repetition, a series, or a number of items affect our ability to understand a work as collaborative? Do we miss seeing community and collaboration in the simple and few? For instance, in Craig and Leech's work Secrets, http://www.stephaniecraig.net/images/lg_new_collab/9_secret_lg.jpg, the repeated scrolls in the form on the left gives a sense of community that the form on the right lacks.

(3) http://www.pbs.org/art21/artists/alloracalzadilla/index.html

Annotation: Jennifer Allora and Guillermo Calzadilla were the first-ever collaborative to represent the United States at the 2011 Venice Biennale. Allora and Calzadilla are featured together on the Art21 episode “Paradox.” Their hybridized works of diverse media explore complex relationships between an object and its meaning.

Wondering: Does collaboration necessarily involve a third space created when two (or more) artists decide to collaborate? In the case of Allora and Calzadilla, they have a literal/physical third space. Allora is from Philadelphia and Calzadilla is from Cuba, but they live and work in Puerto Rico. How does finding/defining/creating a third space create collaborative possibilities that otherwise wouldn't exist if one collaborator simply adopted the working space (conceptual, emotional, or physical) of the other(s)?
Annotation: Performance artist, Lynn Book, crosses borders culturally, socially, physically, and emotionally.

Annotation: Installation artist, Derick Melander, uses waste as a concept for public/collaborative sculptures.

Annotation: Installation artist, Do-Ho Suh, brings the concept of home, culture, and audience participation to his artwork.

Wondering: If work of art created by one person involves or entices viewers in an act, becoming part of the work’s space or message, can we call it collaborative art? Is such work incomplete or less valuable without the viewer’s involvement?

Annotation: A collaborative mural project for a sheep farmer next to a major NATO airbase is featured as a creative process that becomes a social intervention bringing about considerations of our existence, exchange of views, and the questioning of perspectives.

**Building Community:**

Annotation: “Arts Plan New Jersey” is a statewide plan for what can be accomplished when individuals, leaders, and organizations of communities work with New Jersey's arts community. This plan harnesses the power of the arts to address civic challenges such as the economy, education, community development, healthcare and cultural understanding.

Annotation: A wiki space for collaboration and inquiry about art education stemming from professional development project for arts educators in Pennsylvania.

(3) Article: Professional Development Through Collaborative Inquiry for an Art Education Archipelago

Annotation: The author uses the geographic metaphor of an archipelago to speak about art educators’ experiences of isolation related to professional development in their schools. The article describes the potential for learner-directed collaborative inquiry and how to overcome professional development obstacles. ArtsEducator 2.0 is offered as a collaborative inquiry model: http://artseducator20.wikispaces.com/

(3) http://www.dosomething.org/project/paint-straight

Annotation: "Do Something" is a site that organizes social justice projects. The example here is a restorative justice collaborative with ‘criminal’ graffiti artists that encourages talents to be used toward a positive end.


Annotation: Le Laboratorie is a professional/social/artistic collaborative community created by Harvard professor David Edwards. Le Laboratorie emerged from a renovated abandoned film studio close to Louvre that Edwards imagined as an intersection, where art and science might merge to address global health problems.

(5) http://www.transartinstitute.org/About.html

Annotation: Transart Institute is a graduate school that brings one student from each country together to study/learn/create.

(6) http://helpx.net/

“HelpX” is a cultural exchange for those who would like to submerge themselves in another culture by staying with host people and gain practical experience in the hosts’ trades.

(7) http://www.ted.com/talks/jessica_jackley_poverty_money_and_love.html

http://www.kiva.org/

In this TED talk, the co-founder of Kiva.org tells the story of how she came to support small entrepreneurs from developing countries. Kiva/org provides solutions beyond outmoded charity as a microfinance site that enables the "haves" to lend to entrepreneurs from developing countries.

(8) http://www.change.org/

"Change.org” is a meta-site that offers links to almost any cause that one would choose to contribute to or participate in.

Annotation: From this text, one can learn about one’s place within a group and much of the wisdom that comes out of the field of Group Dynamics.


Annotation: Howe’s ideas on collaborative creativity build on works like Suroweiki’s *Wisdom of Crowds*—one of the biggest influences on the reshaping of American business in 2010.


Annotation: Tomasello is the co-director of the Max Planck Institute for Evolutionary Anthropology. He argues that cooperation is a defining characteristic of our species.

(12) [http://www.youtube.com/watch?v=-dnL00TdmLY](http://www.youtube.com/watch?v=-dnL00TdmLY)

“Wikis in Plain English” by Leelefever

Annotation: Visually explains how a wiki works and its advantages to a community of people using emails.

(13) [http://www.youtube.com/watch?v=NN2I1pWXjXI](http://www.youtube.com/watch?v=NN2I1pWXjXI)

“Blogs in Plain English” by Leelefever

Annotation: Visually explains how media and the news have changed in the 21st century, where anyone can share news via blogs.

(14) [http://www.youtube.com/watch?v=MpIOClX1jPE](http://www.youtube.com/watch?v=MpIOClX1jPE)

“Social Media in Plain English” by Leelefever

Annotation: Visually explains how social media communications can be used for users to post feedback and comments about various objects, services, etc. and how social media has changed the nature of consumerism.

(15) [http://www.youtube.com/watch?v=HeBmvDpVbWc](http://www.youtube.com/watch?v=HeBmvDpVbWc)

“Social Bookmarking in Plain English” by Leelefever

Annotation: Visually explains how to use the social bookmarking website
www.del.icio.us.com to tag, save, & share websites. Educators could tag and organize their websites to share with students.

**Building Selves:**

(1) [http://creativegrowth.org/](http://creativegrowth.org/)

Annotation: This art venue in Oakland, CA promotes artistic endeavors by and with adults that have mental and physical challenges.

(2) Article: Art Education for a Change: Contemporary Issues and the Visual Arts


Annotation: This article defines meaningful art education through curriculum focused on the visual culture and everyday lives of students and student engagement through the class community of learners who plan, teach, and evaluate themselves. The curriculum is then co-constructed.

(3) Article: Student Ownership: Learning in a Student Centered Classroom


Annotation: This article promotes the teacher as a guide along the students’ journeys so that the students can move from passive learners to active learners.

(4) Article: What's Going on in Room 13?


Annotation: The author presents and utilizes Room 13 [http://www.room13scotland.com/](http://www.room13scotland.com/) in Fort William, Scotland as a means to examine current art education practices. Room 13 has become an international community of artists, educators, and thinkers and network of studios that generated from the act of group of students establishing their own art studio at Caol Promary School where they ran the studio as a business, raising funds to buy art materials and employ an artist in residence to work with them.

(5) Article: Becoming Dialogical: Creating a Place for Dialogue in Art Education

Annotation: This article supports the creation of a dialogic class environment where student meaning making and dialogue about ideas are co-constructed. The teacher gives way to open-ended discovery along with the students to become a learning community. And in doing so, multiple perspectives influence ideas and generative definitions of reality occur.


Annotation: Jenkins is a media scholar who has investigated participatory culture for civic engagement and creative expression. This article describes the needs of learners in the digital generation and how one might need to rethink literacy to enable participation in a new era of participatory culture.

(7) Article: Foot Soldiers of Modernity: The Dialectics of Cultural consumption and the 21st-century School


Annotation: The author has twenty-five years of research about culture, youth, and society. He presents a theoretical argument that positions schools as vehicles through which cultural responses and material conditions are acted upon. He discusses ‘waves of modernization’ where technology and material production have impacted the cultural forms of youth culture and relate to social change.

(8) Article: Zinsters in the Classroom: Using Zines to Teach about Postmodernism and the Communication of Ideas


Annotation: The authors explain how they use zines as a means to teach postmodernism and communication of ideas. Zines are non-commercial, free-form do-it-yourself magazines. Some zines have been utilized as critiques and commentary on consumerism, the appropriation of images, and humankind’s packaging of information. The authors propose that zines are reflective of our times, where postmodern art and culture ask people to become participatory rather than passive.