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CYBERNETIC CULTURAL ART EDUCATION:
A FRAMEWORK FOR UNDERSTANDING ACTIVITY IN AN
ART-BASED NETWORKED PUBLIC

A Dissertation in
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by
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Abstract

This study is an original exploration of an art-based online social network, or networked public, conducted to understand what is happening in the techno-cultural spaces beyond the contexts of formal schooling. Specifically, this study considers how members of the network negotiated their experiences in community through social media, and what this means for art education in the twenty-first century.

As Internet technologies are being used more frequently, in more ways, by more people every day, teaching professionals need a more comprehensive understanding of how and why social media are being used and what this means for teaching and learning. This understanding is especially important for art education as a field that encompasses the study of material and visual cultures, particularly since these cultures have become increasingly digital and virtual.

This study was informed by activity theory, cyber-ethnography, and information visualization, as well as by research on social media and pedagogy. For the purpose of excavating characteristics of the social network as both a previously unexplored landscape and cultural group, I collected data for the study on a daily basis over the course of five months through questionnaire responses from members of the social network, observations of the publicly visible activity happening in the social network, and analytics reports of the publicly invisible activity happening in the social network.

I then processed these data into visual and conceptual models of community activity over time using iterative, layered, descriptive, inferential, qualitative analyses. The findings from this study characterize the members of the network and their
interactions in the network. They include information about changes in the size and demographic properties of the social network over time, as well as trends on when, how, and why members utilized the social network.

My discussion of these findings culminates in the definition of cybernetic cultural experience, cybernetic cultural systems, and pedagogies of convenience, relevance, engagement, and possibility, which together outline the novel idea of cybernetic cultural art education. This idea reflects the relationships perceived within the framework of contemporary techno-cultural spaces beyond the contexts of formal schooling, and provides a new model for understanding them.

The importance of this study is that it maps a previously unmapped space for networking around art to represent the socially mediated activity through which members of an affinity group participated in opportunities for learning about art. By doing that, this study helps us understand current and potential educational experiences mediated by social technologies beyond school, and opens up opportunities for further exploration of cybernetic cultural art education.

Keywords: Activity Theory, Art Education, Cyber-Ethnography, Information Visualization, Social Media
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INTRODUCTION

Use of the Internet by people of all ages around the world (Lenhart, 2009; Sutter, 2009) to create, remix, and share media content (Lenhart & Madden, 2005) through engagement in “participatory cultures” (Jenkins, 2006) is rapidly increasing (Zuckerberg, 2009). Yet, there is a widening gap between technology use in the contexts of school and in contexts beyond school (Partnership, 2004).

At this time, teaching professionals are faced with new types of pedagogical problems in understanding this techno-cultural change and what it might mean for education in the twenty-first century. According to Brown (2010):

First and foremost, the twenty-first century is characterized by constant change. We need to examine some of the new modes of learning that have emerged in the twenty-first century. In particular, we need to consider the social, distributed, and networked dimensions of learning. More than this, we need to consider the broader economic and technological landscape in which these new modes of learning are forming. (pp. xi-xii)

For teaching professionals in the field of art education, a field that considers “visual culture” (Duncum, 2002) and “material culture” (Bolin & Blandy, 2003) within its purview, understanding cultural shifts in technology use is necessary when these cultures are becoming increasingly digital and virtual. However, research in the field of art education about this “unavoidable and necessary challenge for art educators” (Lu, 2008, p. 48) is just beginning.
The majority of literature written on twenty-first century technologies in art education has focused on such topics as web-based and hybrid learning environments and communities (Akins, Check, & Riley, 2004; Erickson, 2005; Keifer-Boyd, 2006; Lai, 2002; Lai & Ball, 2004; Lin, 2011; Marschalek, 2002; Quinn, 2011), hypertext (Carpenter & Taylor, 2003; Taylor & Carpenter, 2002; Taylor, 2004, 2006), public art and pedagogy (Coutts, 2004; Motter, 2011), activism (Keifer-Boyd, 2007; Ulbricht, 2011), technology-infused action research (McKay, 2006), art technology integration (Mayo, 2007), visual culture and literacy (Carpenter & Cifuentes, 2011; Chung, 2007b; Stankiewicz, 2004; Sweeny, 2004; Taylor, 2007, Ward, 2010), digital visual culture (Sweeny, 2004), digital storytelling (Chung, 2007a), digital portfolios (Delacruz & Bales, 2010; Fitzsimmons, 2008), digital video (Lopez, Daneau, & Rosoff, 2008; Nadaner, 2008), digital animation (Davenport & Gunn, 2009), web quests (Kundu & Bain, 2006), podcasts (Buffington, 2008, 2010; Yan, Peck, Mozdzierz, & Waugh-Fleischmann, 2010), videogames (Sweeny, 2010), wikis (Yan, Suchan, & Kundu, 2011), web-based student art galleries (Burton, 2010), and digital creativity (Bryant, 2010; Shin, 2010; Black & Browning, 2011).

Additionally, Lu (2008, 2010), Liao (2008), and Han (2011) looked at the use of three-dimensional multi-user virtual environments, such as SecondLife©, for teaching and learning about art. Overby (2009) addressed the affordances of Web 2.0 technologies by discussing the power of blogs for connective, collaborative learning, and concluded that the use of blogs for reflection on studio art practice by her class community greatly enhanced their learning experiences. Gregory (2009) prescribed a number of strategies
for art teachers to become more proficient with computer technologies and integrate them into the classroom. As well, the concerns and practices of art educators in the age of new media have been discussed by Delacruz (2009), Roland (2010), Tillander (2011), Unrath and Mudd (2011), and Wilks, Cutcher, and Wilks (2012).

Though research in art education on emerging technologies appears to be increasing in depth and breadth, the study of virtual participatory networks beyond school is new, and much of what is happening in spaces beyond school is still unaccounted for. The purpose of this study is to understand what participation in an art-based “networked public” (Ito, 2008) beyond school looks like by describing the experiences of participants around art through social media and considering what it means for a contemporary and future art education.

The interest of this research is to extend the notion of the third site (Wilson, 2003a, 2003b), or third space (Gutierrez 1999, 2008; Gutierrez & Rogoff, 2003), into cyberspace so that, as both place and experience, it may be recognized as a legitimate, yet differentiated, layer of possibility for engaging in educational opportunities, beyond formal or institutionalized schooling.

Over the course of five months, I collected data for the study from the Facebook website and social network of Art21, a Peabody Award-winning multi-media producer of public educational programming on contemporary visual art, via open-ended computer-based questionnaire responses from members of the social network, observations and screen captures of the website, and analytics reports on network activity. I chose the Art21 Facebook website and social network as the site and subject of this study because it
is an exemplary place of community creation and negotiation activated by social media and contemporary art. While Art21 has established itself as a trusted resource for art educators, Facebook has established itself as the most popular social networking site in the world (Murphy, 2012).

As new ways of experiencing and learning about art are opening up through the affordances of the social web, networks of people are creating and negotiating content and connecting to one another in ways not possible in physical reality alone. In the para-sites (Wilson, 2003a) of cyberspace, or interstitial “spaces of flows” (Castells, 1996), educational experiences are transforming as hypermediated architectures of social media support the reconstruction of “pedagogical hinges” (Ellsworth, 2005) from which communities and curricula fold and unfold as para-experiences. The contribution of this research is that it provides novel and exploratory conceptual and visual models of technocultural experience for understanding art education in the twenty-first century.

This study is divided into six chapters. It begins with an analysis and synthesis of literature on technology in Chapter 1. Here, I specifically discuss recent historical and current issues and trends with technology in art, education, and contemporary popular culture, followed by an idea of openness for network-based art education. Similarly, I review literature concerned with pedagogy in Chapter 2, where I focus on concepts of emergence, negotiation, boundary, and relationship in light of contemporary technocultural trends, theories of learning, community, and curriculum.

In Chapter 3, I present the theoretical framework of this study in several parts, beginning with an historical overview of activity theory. I then outline the elements and
principles of activity theory and describe how learning has been positioned within this framework. I later describe the model of activity I developed for this study and briefly introduce its compatibility with ethnography, the subject of the next chapter.

In Chapter 4, I describe the data collection and analysis procedures I used for this study with specific attention to cyber ethnographic research methods. I subsequently illustrate the findings of this study in Chapter 5 through visualizations I created from the analytics, observations, and questionnaire data.

In Chapter 6, I discuss the findings of this study and present a new model for understanding art education in terms of cybernetic cultural experience. I then conclude the chapter with implications of this study for art education and directions for future research.
CHAPTER 1
LITERATURE REVIEW (TECHNOLOGY)

Issues and Trends with Technology in Art, Education, and
Contemporary Popular Culture: 1990-2010

Traditional education fails millions of students: It is a problem of both the quality and scale of a system which is complex, hierarchical, and slow to change in relation to the rapidness of innovation occurring in the market economy (Laurillard, 2008). It is also a system marked by unequal access to knowledge and resources among students perpetuated by inequitable funding for public education (Darling-Hammond, 1995).

According to Laurillard (2008), interactive communications technologies can help address these problems and are needed to achieve educational reform. While educational reform should happen through the teaching community (Laurillard, 2008), it can be achieved through the ideas and practices of “open teaching”. As an essential part of the open education movement, open teaching advocates for the availability and use of learning design tools and environments among teaching communities to enable the development of new pedagogies afforded by digital technologies, access to open educational resources becoming available, and achievement of high quality teaching on the large scale (Laurillard, 2008, p. 320).

Learning Management Systems (LMS) and Virtual Learning Environments (VLE) have been such tools and environments used in mainstream education, particularly in higher education, to open up learning opportunities to (more) students and in ways not
bound to the time and space requirements of face-to-face courses. Yet, problems with these tools, systems, and roles of their interpreters have manifested and in many ways challenged their qualification as “open”.

Users of learning management systems and virtual learning environments have often been defined by one of three roles—administrator, instructor, or student—with limitations placed on what one can do in the system defined by this role (Lee, 2008). The assignment and restriction of participants in educational experiences to single roles is ultimately an issue of control fueled by financial concerns. Interdisciplinary approaches and resources are often restricted in educational institutions using learning management systems because users are recognized, and thus permitted or denied access to, information pertaining only to the courses or departments to which they identified as belonging. In other words, Lee (2008) argued that:

When the student logs on they may well find their way barred, the gates closed, because the system only recognizes them as a student of one discipline.

Educational resources then, even within the institution, are not “open.” They are controlled, managed, restricted, and channeled. (p. 50)

Opening up education beyond institution walls to members of the public has been just as problematic, in terms of granting access to (potential) learners, as the licensing agreements institutions hold with the software developers of the VLEs have restricted them to limiting access to only paying customers (i.e. registered students). As “gatekeepers”, administrators, developers, designers, instructors, and other authority figures have controlled who has access to what information and who is denied. This
control has directly determined what has been be “produced, promoted, or performed” (Hanappe, 2005, p. 213) by users. As Geser (2007) noted:

At present, there exists little experience in how to effectively support communities of practice through educational repositories. Educational initiatives, particularly larger national ones, still follow a top-down strategy that tries to deliver a “critical mass” of learning objects to teacher-centered education. What is often not understood is that this delivery mode reinforces the still dominant teacher-centered paradigm of education and runs counter to the goal of innovating teaching and learning practices. In order to see innovative educational practices emerge and flourish teachers and students must be enabled to become creative and share resources that they find useful in certain learning contexts. (p. 4)

According to Hanappe (2005), “the promise of the digital networks as an open distribution medium is that anyone can now publish their work, bypassing gatekeepers and reaching the audience directly” (p. 213). As new forms of content creation and distribution emerge and allow free access to content on the Web, the generation of social capital and knowledge capital, more than financial capital, among users is becoming the focus of participation (Hanappe, 2005).

For example, artists have been using the Web in search of social capital by mass distributing and making freely accessible their creative content on-line (e.g. Rhizome.org). As well, educators have begun to publish free and accessible course materials for public use online (e.g. Khanacademy.org).
Yet, alternative publications of materials for learning, such those that appear openly online, have been assessed as generally less rigorous than traditional academic publication, such as those found in closed, peer-reviewed journals. This is so because the processes of vetting the scholarly materials that get published in closed, peer-reviewed journals have served to ensure readers that the materials are of a certain quality: The more prestigious journal, the higher the assured quality of the scholarship presented.

The issue here is one of both quality and access, specifically the right of authors to openly distribute and citizens to openly access scholarly work, including that of the highest quality. With the advent of open online publishing capabilities, academic publishing (i.e. of closed, peer-reviewed journals) is under attack for what can be described as its high costs of low accessibility (Lockly & Carrigan, 2011; Weller, 2011).

To address the issue of access to information, Lee (2006) suggested that institutions should not only look to the adoption of open source software as a way to avoid licensing restrictions on use or development of educational material, but that they must also be aligned both pedagogically and politically with the principles of openness in education to make an open platform successful. Such principles of openness in education can be summarized by Willinsky’s (2006) “access principle,” which holds that “a commitment to the value and quality of research carries with it a responsibility to extend the circulation of such work as far as possible and ideally to all who are interested in it and all who might profit by it” (p. xii).
In response to this issue, some publishers are seeking alternatives to their traditional publishing models. The American Anthropological Association’s journal, *Cultural Anthropology*, will become fully open-access in 2014 (Howard, 2013).

Thus, the greatest affordance of the Web for educational use is “the profound and multifaceted increase in communication and interaction capability” (Anderson, 2004, p. 42). This increase in capability is “even more evident in Web 2.0 when compared to the set of linked information sources that characterized ‘Web 1.0’” (McLoughlin & Lee, 2007, p. 666).

For McLoughlin and Lee (2007), the terms “co-creation” and “users add value,” used to describe Web 2.0, “encapsulate the practices of those who participate in and use social software, showing that that is not just an assembly of tools, software and digital strategies, but a set of concepts, practices and attitudes that define its scope” (p. 666). The popular encyclopedia, Wikipedia, is one such example of open community publishing characteristic of Web 2.0 where users “mix, amend and recombine microcontent, collaboratively and open to the world, inviting revision and commentary” (McLoughlin & Lee, 2007, p. 666).

The essence of Web 2.0 can be understood through five main ideas about its character. Anderson (2007), following O’Reilly (2005), calls these ideas individual production and user generated content, harnessing the power of the crowd, data on an epic scale, architecture of participation, and network effect. The presence of lower barriers to individual production and the creation of user-generated content are characteristic of Web 2.0, and are evidenced by the rise of citizen journalism and other
forms of peer production found in blogs, wikis, and video and photo sharing sites, for example.

Enabled by lower barriers to entry, peer production creates (and is motivated by the increase of) social capital among users and challenges common perceptions of who has the authority to “say” and “know” (Anderson, 2007; Ranciere, 1991). This is an issue for philosophy both pre- and post-digital technology. With lower barriers to entry on a Web 2.0 platform, “news” shifts from being a one-way transmission of daily events (compiled by a few “authorities” to a large, faceless audience), to a public conversation happening in real time about personally meaningful issues.

Another affordance of Web 2.0 is its ability to “harness the power of the crowd.” Surowiecki (2005) calls this the “wisdom of crowds,” which implies that the solutions devised by a group of people working together to solve a problem will be greater than that of the smartest member working on it alone. For Howe (2006), “crowdsourcing,” or the outsourcing of a job usually performed by a designated agent to a large group of people in the form of an open call, is one use of Web 2.0 for harnessing the power of the crowd.

Here, it is important to note that crowds are not necessarily or sufficiently intelligent or powerful in and of themselves. Rather, it is that crowds, and particularly networked crowds, as large groups of people working toward shared goals, have the potential to solve problems better and faster than individuals or small groups working in isolation.
Users also harness the power of the crowd through the creation of “folksonomy,” the “result of personal free tagging of information and objects (anything with a URL) for one's own retrieval” (Vander Wal, 2005, para. 2). By creating their own personally meaningful tags and having access to the tags of others, users can navigate and find connections among the people tagging, the objects tagged, and the labels given to the objects by those tagging them. Thus, out of enormous amounts of data or content, users can find or develop niches (affinity groups) based on their particular folksonomies, or ways of naming the things in the world that interest them.

The idea of big data is also characteristic of Web 2.0. This idea is used to explain how data, as a resource, can be repurposed, reformatted, and reused, and is described in terms of datification, or the generation and use of increasingly large amounts of data, aggregation, which refers to the collection and sorting of data, and remix, or methods of recombining data to create new products or resources.

The term “architecture of participation” as another idea of Web 2.0 suggests “the way a service is actually designed can improve and facilitate mass user participation” (Anderson, 2007, p. 19). According to Anderson (2007), an architecture of participation “occurs when, through normal use of an application or service, the service itself gets better” (p. 19).

The idea of architecture of participation holds that Web 2.0 services and applications get better the more they are used. Moreover, not only does it hold that Web 2.0 services and applications get better the more they are used over time, they get better as a greater number of people use them. This directly proportional relationship between a
service or system’s usefulness and the number of people using it is what is known as the “network effect.”

What Web 2.0 is predominantly about, then, is community, content, and code. Code, or the level of access users have to content (and ultimately to each other, the community) and what they can do with it, is represented by the idea of “openness.” The idea of “opening up” is about more than just opening up code to software developers (as in open source); it is about “opening up content production to all users and exposing data for re-use and combination” (Anderson, 2007, p. 20).

Issues of openness include intellectual property rights, emerging technologies, and developments in education. For instance, some services/systems/applications may be open in terms of user participation, yet may require users to relinquish rights to their content as an agreement in the terms of service. When users post images on the photo-sharing site Flickr, for instance, the images may be used by the service for promotion of the service without the user’s consent. Ideally, openness in terms of user’s rights should be understood as the user’s right to fully take back any data given to a service so that the service has no further trace or claim to the data.

Regarding emerging technologies and developments in education, the idea of “openness” places a “greater emphasis on lifelong learning and supporting the development of young people’s skills in creativity and innovation” (Anderson, 2007, p. 32). When open, says Anderson (2007), “education is more like a conversation and learning content is something you perform some kind of operation on rather than ‘just’ reading it” (p. 32).
Opening up the field of art education with Web 2.0 philosophies and technologies may allow for its relational positions to become what McFee (1991) calls “continua” as part of a greater “network of possibilities that can be considered for teaching in this changing and diversifying cultural environment” (p. 71). With the future success of art education in mind, McFee (1991) suggests that what we need is both “a study of the interface between art and human experience to identify where expansion is needed, and a study of cross-cultural design to identify what is common and what is particular among cultures” (p. 79): Our decisions about the field depend on the “breadth of our study and concern for the whole spectrum of society and its degrees of change” (p. 79).

For McFee (1991), the health of art education depends on the “cross-fertilization” of its ideas. Ideas stagnating in isolation from other ideas weaken art education, while the negotiation of ideas among its networked communities strengthens it. If this is true, what matters to the successful evolution of art education is that ideas and connections among people are opened up, supported, and continually negotiated. In hindsight, McFee’s (1991) stance was prophetic. The concerns she identified in a pre-Web 2.0 world remain critical today, perhaps to an even greater extent.

Art education as a culture of openness should be a participatory culture. As such, it should embody the characteristics of participatory culture, in general, defined by Jenkins (2006) as:

Relatively low barriers to artistic expression and civic engagement, strong support for creating and sharing one’s creations, and some type of informal mentorship whereby what is known by the most experienced is
passed along to novices. In a culture of openness members believe their contributions matter, and feel some degree of social connection with one another. (p. 3)

Art education as an open, participatory culture can be defined as an ecology of relationships between communities, content, and code where “it matters what tools are available to a culture, but it matters more what that culture chooses to do with those tools” (Jenkins, 2006, p. 8). In other words, networked ecologies of art education communities become participatory as they “absorb and respond to the explosion of new media technologies that make it possible for average consumers to archive, annotate, appropriate, and recirculate media content in powerful new ways” (Jenkins, 2006, p. 8).

According to Jenkins (2006), forms of participatory culture include “affiliations,” “expressions,” “collaborative problem-solving,” and “circulations.” As “formal and informal memberships in online communities centered around various forms of media” (Jenkins, 2006), affiliations include social networking and photo sharing sites, virtual worlds, and gaming. Expressions come from the “production of new creative forms” (Jenkins, 2006) and include digitally sampled music, hacks, zines, and mash-ups. Collaborative problem solving involves “formal and informal team work to complete tasks and develop new knowledge” (Jenkins, 2006) and can be seen in the creation of wiki entries and open source software development. As well, circulations, which “shape the flow of media” (Jenkins, 2006), are commonly found in the form of podcasts and blogs.
Learning in community through network-based art education sites also affords opportunities for learning the “new skills of participatory culture,” which are those of “play,” “performance,” “simulation,” “appropriation,” “multitasking,” “distributed cognition,” “collective intelligence,” “judgment,” “transmedia navigation,” and “networking” (Jenkins, 2006). These skills are described by Jenkins (2006) as the capacity and ability to

- experiment with one’s surroundings as a form of problem-solving;
- adopt alternative identities for the purpose of improvisation and discovery;
- interpret and construct dynamic models of real-world processes;
- meaningfully sample and remix media content;
- scan one’s environment and shift focus as needed to salient details;
- interact meaningfully with tools that expand mental capacities;
- pool knowledge and compare notes with others toward a common goal;
- evaluate the reliability and credibility of different information sources;
- follow the flow of stories and information across multiple modalities;
- search for, synthesize, and disseminate information;
- travel across diverse communities;
- discern and respect multiple perspectives;
- grasp and follow alternative norms.

Network-based art education environments need not be bound to “school,” nor must they be positioned as “not-school.” These “para-sites” (Wilson, 2003a) can supplement, enhance, extend, mimic, perpetuate, challenge, disrupt, and potentially
transform formalized or institutionalized ways and means of learning about art. Art education para-sites can emerge from the contexts and objects of everyday life to support the activities of participatory learning communities. As “affinity spaces,” these sites can support learning that is experimental, innovative, provisional, responsive, ad hoc and localized, choice-driven, and generative (Jenkins, 2006).

**An Idea of Openness for Network-Based Art Education**

An idea of openness for network-based art education is both promising and problematic. Its problems are mainly an issue of boundaries and definition. Articulating where, if at all, the lines are drawn, what they are called, who defines them, how they are negotiated, and what, or whom, they include or exclude is a dynamic, global, and consequential task.

According to O’Reilly (2004), any system designed around communications protocols is intrinsically designed for participation. As a system designed around communications protocols, the Internet has an “architecture of participation” which makes possible user contribution. With the advent of the Web, the idea of participation has been taken to a new level as its architecture opens up participation to any ordinary system user.

HTML, the language of Web pages commonly found by viewing the source of a Webpage, is an open source technology with low barriers for user entry which has been fundamental to the accessibility and diffusion of the Web (O’Reilly, 2004). As well, “the fundamental architecture of hyperlinking ensures that the value of the web is created by its users” (O’Reilly, 2004, para. 8).
In other words, the architecture of the Internet and the Web (as well as open source software, like Linux) produce a network effect emerging from their design where users build “collective value as an automatic byproduct” (O’Reilly, 2004, para. 11) by pursuing their own interests. Some examples of Web services with participatory architectures include Wikipedia, an all-volunteer built encyclopedia, Flickr, a photo-sharing site where users build the value of the shared image (and video) database, and Amazon.com, a corporate super store that presents goods to customers based on their interests and the interests of other customers with similar shopping preferences.

Understanding the premises of architecture of participation in terms of education requires us to understand knowledge as “a product of the activity, context and culture in which it is used” (Attwell & Elferink, 2007, p. 2). Positioning learning as the socially mediated experience of daily life, Attwell and Elferink (2007) suggest that knowledge is communicated and constructed through narrative processes, and that “producing effective educational tools requires understanding the nature of the activities and relationships which exist in the proposed context of deployment” (p. 2).

Participatory architectures of social media support the creation and sharing of knowledge through individual and collaborative experiences in networked communities. Architectures of participation for education involve developing and implementing “tools and processes for working and learning together within an emergent social network” (Attwell & Elferink, 2007, p. 10). These architectures can be characterized by identity production, work-in-progress ways of being, user-generated content production, participation at different levels, freely modifiable code, on-line and face to face
interaction, community self-construction, uses of new media to extend and enhance communication, innovation at the boundaries of community/pedagogy, and active moderation for quality and purposeful learning (Attwell & Elferink, 2007).

According to Renner (2006), blogs, wikis, podcasts, and social bookmarking are four categories of Web 2.0 sites and services with particular relevance to higher education. These sites and services are both technology driven and socially mediated. As a principally social rather than technological phenomenon, where people connect, share, contribute, and discover, Web 2.0 is a participatory digital culture. As a participatory digital culture, the technologies of Web 2.0 are beneficial for use in educational settings employing social constructivist pedagogies to support learner-centered meaning making in classrooms positioned as socially networked communities of inquiry (Renner, 2006).

Learning communities with social constructivist practices view the world as complex, allow multiple representations of reality to coexist, emphasize knowledge construction ahead of knowledge reproduction, value authentic tasks in real-world settings over highly abstracted instruction, engage in thoughtful reflection on experience, and recognize knowledge as a collaborative and socially-negotiated construction with peers rather than competition (Jonassen, 1994). As such, these learning communities have a participatory architecture whose openness and emergent nature are enhanced by the technologies and affordances of Web 2.0.

Information technology can support socially mediated educational experiences by providing opportunities for dialogic interactions that can lead to social learning. Within
"networked publics" (boyd, 2008) learners can access, challenge, contribute to, reflect upon, and share information beyond school and at their own direction and convenience.

These publics are places that “reflect and grow with a society increasingly organized around digital tools” (Simon, 2007, p. 2). Here, individuals create, negotiate, and share content, and the community becomes the curriculum, which it improves through participation. Identity is continually negotiated over time as the community changes. Learning is generative, emergent, accessible, extendable, participatory, negotiable, and reflexive, and its artifacts are modifiable, adaptable, expandable, and distributable. Networked, technological infrastructure supports and enhances learning as it extends educational experiences into everyday life and incorporates the negotiation of everyday life into these experiences. It is an interface between “school” and “not-school”, a para-site.

Constructing an idea of openness as participatory architecture informs the future of network-based art education and addresses problems with current trends in openness when it “identifies and makes explicit notions of time and space and where and with whom teaching ought to occur, as well as reconciles traditional beliefs with technology’s potential” (Solomon & Schrum, 2007). Open, networked, and participatory architectures support student-centered constructive teaching and learning experiences when they allow individuals to develop as the authors of content, and when that content is negotiable and modifiable by the community.

These experiences are also supported when opportunities for building, extending, and connecting with socially networked learning communities beyond the traditional
classroom are made possible. Such opportunities include, collaboratively constructing content, negotiating identities (i.e. challenging traditional roles the individual assumes in relation to others and the environment), and communicating publicly, privately, physically, virtually, locally, and globally through multiple forms of information.
Emergence and negotiation. Or, Framing an Understanding.

Much of recent scholarly discussion about teaching and learning in the Age of Information in which we now live has focused on the changing qualities of networked communications technologies, namely those of the Web, and their impact on education (Downes, 2005; Ito, 2008; Ullrich et al., 2008). As the Web is now seen as having morphed from a medium for the transmission and consumption of information to a platform for remixing and sharing content (Downes, 2005), the shift from medium to platform and now ecology signifies the Web’s progressive evolution (Ito, 2008).

According to Ito (2008):

The era of digital media and networking is no longer in its infancy. Networking and communication metaphors for information technology now dominate the Internet ecology where dynamic visual media, ubiquitous technology, and Web 2.0 support our everyday communications, commerce, and content delivery. (p. 1)

In terms of developing pedagogy responsive to and in productive dialogue with this changing landscape, educators must inquire about the support of learners in this new ecology. Characterized by social learning and active participation, Downes (2005) sees the tenets of constructivism as particularly apt at supporting “pedagogy of technology” in the networked media ecologies of the emergent, Web 2.0, world.
In networked media ecologies, technologies are seen as “embodiments of social and cultural structures that in turn get taken up in new ways by existing social groups and cultural categories” (Ito, 2008). In other words, the concept of networked media ecologies is not bound to a “technical determinist” frame positioning technologies as the “site of interest and most decisive driver of change” (Ito, 2008, p. 3).

Instead, the focus of networked media ecologies is on the social, cultural, and material nature of information technology (Ito, 2008). In networked media ecologies, networked digital media are a medium used by networked publics in everyday life (Ito, 2008).

So what does this mean for education? Coming to education with an understanding that a vast and growing number of Americans regard digital technologies as intimate, indispensable, and pervasive social, cultural, and material aspects of everyday life prepares educators for teaching and learning in a world with multiple, and often simultaneously enacted, ways of doing and making meaning. There is now “language of new media” (Manovich, 2002) that educators should familiarize themselves with if they wish to uphold their responsibilities as guides of educational experiences (Dewey, 1938) because educational experiences are readily happening in networked media ecologies.

Along with the recognition of information technologies as “intimate, indispensable, and pervasive” social, cultural, and material aspects of everyday life, critical attention should also be paid to the role design plays in networked media ecologies. It is easy to become so enmeshed in an ecology, a lifeworld, that it becomes
difficult to see it from without, to realize that just as we are users, consumers, and participants of the world we live in, we are also its producers, creators, and designers. As such, educators should point out that networked media ecologies are both designed and designable by people, and there are both causes and effects of design, which inform their “significance” (Dewey, 1938).

For instance, networked ecologies differ from natural/biological ecologies in their positioning of humans relative to other constituents. In natural ecologies, humans tend to exist at the top of a robust hierarchy of other living organisms. Yet in networked ecologies composed only of people and the technologies with, and through which, they interact, there is no such hierarchy. Considered in this way, the removal of humans from the pinnacle of the hierarchy of earthly life would do little to disrupt the earth’s remaining life relative to their absence from networked media ecologies. There simply is no networked media ecology without people.

In the “convergence culture” (Jenkins, 2006, p. 2) of networked publics, where people are “reactors and (re)makers in relation to media, engaging in shared culture and knowledge through discourse and social exchange as well as through acts of media ‘reception,’” (Ito, 2008, p. 2) we now have abilities to “author rich digital media as part of everyday life” with “ready-at-hand digital production devices” that enable our “always-on relation to information and personal networks” (Ito, 2008). If educators choose to ignore this culture beyond traditional education, while those we hope to guide are actively negotiating contemporary networked cultural practices, valuable opportunities for facilitating meaningful learning experiences through school-beyond
school connections will be intentionally forgone. Educators who fail to recognize
networked media ecologies as sites for legitimate inquiry and reflection fail to achieve
the “mutual accommodation and adaptation” with students necessary to prevent “failure
in education” (Dewey, 1938, p. 60).

As the relatively flat terrain of networked media ecologies reduces barriers to
distribution and sharing of content among networked publics, the reach of information is
increasing along with the ways of experiencing it (Ito, 2008). Like water flowing over flat
land, networked information pools and streams according to volume, saturation,
resistance, and intervention. Accordingly, if we think of this terrain and its information
flows as the “things” of educational environments in which people are situated, we can
begin to realize our roles in these places; we can position ourselves as designers of form
and content who study the flow in order to make sense of it for deeper understanding.

In networked media ecologies, educators are charged with an awareness of the
effects of an environment on experience. For Dewey (1938) they must be able to
recognize “what surroundings are conducive to having experiences that lead to growth”
and “know how to utilize the surroundings… that exist so as to extract from them all that
they have to contribute to building up experiences that are worthwhile” (p.40). If we
imagine networked media ecologies as terrain and information flows, we must, in a sense,
be able to distinguish the sinkhole from the aquifer.

In other words, networked media ecologies don’t imply the divorce of educators
as guides from experiences of education within their boundaries, they necessitate them.
Networked media ecologies are environments of information that people traverse. In
them, entire systems are dynamic products of human interaction. For the unfamiliar novice, negotiating the terrain may lead to expansive, yet simplistic, expeditions. Compared to educational experiences of “quality” and “effect” (Dewey, 1938, p. 35), the trophies of unguided exploration are often “mis-educative” (Dewey, 1938, p. 25) or “non-educative” (Dewey, 1938, p. 51).

As “every experience both takes up something from those which have gone before and modifies in some way the quality of those which come after” (Dewey, 1938, p. 35), one of the greatest tasks of education is to support learners in the having of beneficially transformative experiences. For art education in a media saturated, networked world, guidance needs to happen in the lifeworld of students as much as in the formal classroom.

**Contemporary-Techno-Material Culture.**

**Or, What is the Domain of Art Education?**

Art educators should bother to pay attention to contemporary art and to its implications for reconceptualizing the content of our field because contemporary artworks, artifacts from visual culture, and the theories, ideas, and ideologies that surround them are of our time and they hold the possibility of informing us, more than art and artifacts of previous eras, about our contemporary lives, they probe and problematize contemporary society, and they raise issues pertaining to our values and our aspirations. (Wilson, 2003a, p. 217)
According to Wilson (2003a), “Contemporary artworks are virtually indistinguishable from journalism, television, cinema, illustration, the popular arts, and the objects and events of everyday life” (p. 218). With access to the social Web, artists can present their work to the public in ways not available prior to the Digital Age, and because of this, “artworld boundaries are increasingly difficult to fix” (Wilson, 2003a, p.218). For art education today, these boundaries are in constant states of disruption and re-negotiation.

In response to the situation of art education in contemporary culture, Duncum (2001), Tavin (2003), and Wilson (2003a) call for an art education of “visual culture”. As “phenomenological, substantial, and pedagogical” (Tavin, 2003, p. 201), visual culture “is a description of the present-day condition in which experience, subjectivities, and consciousness are profoundly affected by images and the practices of seeing, showing, and imagining” (Tavin, 2003, p. 202). Succinctly, visual culture is “a transdisciplinary project that attempts to interpret and analyze the wealth of visual experiences in and through contemporary culture” (Tavin, 2003, p. 202), and has thus ”provided a way of talking about visual phenomena that has proved appealing” (Kaufmann, 1996, p. 46) in art education.

Tavin (2003) adds to the argument for the study of visual culture by suggesting that it “signifies the in-betweens or interstandings of phenomenological, substantial, and pedagogical issues” as it “does not negate or discount all disciplinary areas of inquiry-it merely refuses to remain confined to restricted parameters defined by experts in a given
field” (p. 204). As such, a discipline of visual culture studies seems highly appropriate for informing communities of art educational practice in digitally networked para-sites.

However, Chapman (2003) argues that a definition of “visual culture” is inherently problematic for art education. It excludes multi-sensory experience, the materiality of three-dimensional artifacts, and the environments we inhabit, travel to, or through (Chapman, 2003, p. 230). Not least of all problems, the study of visual culture may result in “territorial claims” made for studies of “spatial culture,” “auditory culture,” “tactile culture,” and so on (Chapman, 2003).

Bolin and Blandy (2006) find solution to the problems of defining the boundaries of art education content as limited to those of visual culture by proposing a notion of “material culture,” which challenges “the desirability of visual dominance” and the embrace of “a position that favors the visual sense over other sensory perceptions” (p. 247). According to Bolin and Blandy (2006), material culture “describes all human-made and modified forms, objects, and expressions manifested in the past and in our contemporary world” (p. 249), is interdisciplinary, is about the stuff of everyday life, and includes the study of non-visual sensory experiences (Bolin & Blandy, 2006).

What a conception of material culture as a field of content for teaching and learning about art does for art education is to destabilize and explode our notions of what counts as content. Disruption of our boundaries allows for conceptual negotiations through which we come to recognize material culture as the enfoldings of our experiences in an increasingly dynamic, interconnected, multimedia world.
Coming to Terms. Or, Negotiation, Boundary, and Relationship.

Diving into unknown situations, at the cost of experiencing a momentary sense of loss, is a crucial part of learning. Only when a learner has actually traveled through a world, by adopting different perspectives, or putting on different “glasses,” can a dialogue begin between local and initially incompatible experiences. (Ackermann, 2001, p. 10)

Thinking of teaching and learning as the development of understanding over time through processes that are personal, social, contextual, emergent, interactive, and reflective imagines people as engaged in negotiation of lived experiences. In this imagination, education isn’t something you go somewhere to get, but a practice of attending to and reflecting upon being in the world where people are always both teachers and learners.

Hence, the focus of this research is to understand educational experience around art beyond school. It is not to determine, evaluate, or suggest whether or how technology is being taken up in school. The issues of technology in and around schooling remain unresolved and urgent as technologies change. This study reflects on the work of McFee, for example, or Ranciere, because their philosophies of schooling address the enduring problems that now face those negotiating opportunities for the social construction of knowledge around art in networked publics beyond school.

Underlying the development of an educational practice is the development of an awareness of relationship, or how we come to recognize who we are and how we relate to, or fit into, the world. Coming to know ourselves as part of a dynamic world helps us
emerge with its evolving landscape prepared to acknowledge our own strengths and weakness so that we can find the threshold where our confidence to guide meets our fear of not knowing and mark this boundary as a place of negotiation. Education then, is the negotiation of boundaries in relationship.

Here, an assemblage is constructed in exploratory attempts to find the boundaries where bodies of work meet and can be negotiated and imagined as a synthesizing of relationships for the formation and adaptation of a personal teaching and learning philosophy. The materials of this assemblage include discussion of: constructivist, constructionist, and connectivist learning theories; philosophy of experience; contemporary material culture; cybernetic space; para-sites; and rhizomatic and emergent pedagogies.

According to Prater (2001), constructivist approaches to education position teachers as facilitators of exploration and providers of experiences that help students form meaning around the concepts and ideas they choose to pursue. Constructivism focuses on the importance of connections between concepts that the learner discovers, develops plans of study reflecting the inquiry processes of learners, and values learner-centered content. Using constructivist methods to support learning (e.g. in a digitally networked para-site) asks teachers to “determine the potential for accessing ideas rather than simply accessing content from a source and using it” (Prater, 2001, p. 45).

Ackermann (2001) points to the many similarities between Piaget’s constructivism, constructionism as developed by Papert, and Dewey’s philosophy of education. All three approaches implore a rethinking of education—a re/imagining of
new learning environments and the harnessing of new tools, media, and technologies in the service of learning as the creation and sharing of content (Ackermann, 2001).

The primary concern of constructionism is with “how ideas get formed and transformed when expressed through different media, when actualized in particular contexts, when worked out by individual minds,” as emphasis is placed on “conversations of individual learners with their own favorite representations, artifacts, or objects-to-think with” (Ackermann, 2001, p. 4). As a highly situated approach to learning, constructionist approaches see grounded, experiential, and subjective re/constructions of knowledge of the world as concrete, local, and personal. Connectedness with the phenomenon under study, rather than separation from it, is the favored means for learning (Ackermann, 2001).

Implied in this approach is the development of reflective practice, where learning happens through processes of becoming emerging from the phenomenon of study. While the principles and premises of constructivism and constructionism are invaluable approaches to art education today, we must recognize that how we communicate in the world (and by implication, how we teach and learn) is vastly different than it was when these approaches were formulated, before the emergence and saturation of networked information technologies into popular culture.

What this means for education is that there are more technologies performing more of the cognitive operations previously performed by learners (e.g. information storage and retrieval), networked information ecologies are evolving rapidly and impact
learning, and performance often happens without understanding (Siemens, 2004; Siemens, 2008).

A connectivist approach to education addresses learning now affected by the ubiquity of information technologies as it embraces diversity of knowledge, emphasizes expansion of knowledge, positions non-human tools as knowledgeable things, intends learning activities to produce accurate and up-to-date knowledge, views decision-making as a learning process, and encourages connection-making between bodies of knowledge which is essential for continual learning (Siemens, 2004).

**The Digital Age. Or, Opportunities for Teaching and Learning are All the Time.**

As an individual passes from one situation to another, his world, his environment, expands or contracts. He does not find himself living in another world but in a different part or aspect of one and the same world. What he has learned in the way of knowledge and skill in one situation becomes an instrument of understanding and dealing effectively with the situations which follow. (Dewey, 1938, p. 44)

According to Cormier (2008), we are now in need of pedagogy sufficient to represent the nature of learning in the networked world. The impact of the Information Age has caused us to reevaluate our ideas of what knowledge is, where it can be found, and how it is validated (Lackey, 2003). In response, the rhizome metaphor may offer a “more flexible conception of knowledge for the information age” (Cormier, 2008, para. 3).
As a model for art education, the rhizome metaphor substantiates a discipline whose content emerges and evolves in real time and in sync with contemporary culture. In this model, information is seen as the “foundation of knowledge,” which is socially constructed, negotiated, and legitimized in community as curriculum (Cormier, 2008, para. 5). In other words, the community becomes the curriculum, “spontaneously shaping, constructing, and reconstructing itself and the subject of its learning,” as opposed to a curriculum based on formalized texts (Cormier, 2008, para. 12).

For art education, a rhizomatic pedagogy allows for the re/mapping and re/negotiation of learning community boundaries in a way which opens the curriculum up to a sense of being and becoming. By being and becoming curriculum, a community “has the power to create knowledge within a given context and leave that knowledge as a new node connected to the rest of the network” (Cormier, 2008, para. 13). The promises of this pedagogical model are that it is both profoundly local and global: The community is the curriculum and it is whenever and wherever and whatever and however and whoever it is. Whether the community/curriculum be during school, at a para-site, of material culture, as experience, and as teachers and learners, it is free to be “translated into the means by which [it] may be realized” (Dewey, 1938, p. 70).

As Ainsworth, Honey, Johnson, Keodinger, Muramatsu, and Pea (2005) note, “the opportunities for learning are not limited to a classroom, but can occur in any place and at any time. They do not suddenly stop when a school bell rings or the semester ends” (p. 9). Since the end of the twentieth century, a radical and transformative technological
revolution has unfolded (Ainsworth et al., 2005) and been termed the “Digital Age” (Negroponte, 1996; Resnick, 2002), or “Information Age” (Turkle, 1995).

This period of cultural history has resulted in fundamentally new ways of doing business, conducting research, communicating, and seeking and exchanging information (Ainsworth et al., 2005). Twenty-first century technological networks now facilitate the exchange of ideas and data across time, distance, and disciplines through user-generated content and distributed-knowledge environments such as the Web (Ainsworth et al., 2005; Anderson, 2007).

According to Ainsworth (2005), “technology-mediated learning now occurs, and will increasingly occur, outside of the conventional classroom” (p. 9). Sheridan and Gardner (2012) state that, “the technological innovations of digital media and the Internet reorganize our patterns of cultural and artistic participation and expand our thinking with respect to social cognition, collaboration, and the arts” (p. 291).

According to Anderson (2007), learners engaging with networked technologies often “find the process of learning more compelling when they are producers as much as consumers” (p. 33). Social media, such as Facebook, present opportunities for making choices about using technology in creative and useful ways, engaging in digital citizenship, creating and sharing content, and expressing identity (Educause, 2006).

However, some educators respond to the notion of engaged self-production by calling it a techno-centric assumption that refuses to acknowledge “the fact that many young people are so lacking in motivation to engage with education that once these new technologies are integrated into the education environment, they will lose their initial
attraction” (Anderson, 2007, p. 33). Likewise, Lim and Kann (2008) found that while social media afford users considerable opportunity for online talk, that talk tends to be undisciplined, intolerant, and superficial rather than deliberative.

A major flaw and pedagogical problem of Facebook, for instance, is that social voting among fans is limited to “liking” something or someone. According to Young (2012):

The service encouraged users to press the "like" button, but offers no way to signal which ideas, products, or people they disagree with. And "friend" is about the only kind of connection you can declare. Real-world relationships are more complicated than that, so social networks should be too. (para 2-3)

A look at data-driven studies on relationships between Facebook use and student engagement has revealed the following trends. A study by Pasek, more, and Hargittai (2009) on Facebook use and academic performance found no negative relationship between Facebook use and academic performance, while a study by Kirschner and Karpinski (2010) on the same topic found that Facebook users reported having lower grade point averages (GPAs) and spent fewer hours per week studying than nonusers.

A similar study by Junco (2011) on Facebook use and student engagement found that between two factors strongly related to student engagement, academic engagement and co-curricular engagement, Facebook use was negatively related to academic engagement, yet positively related to co-curricular engagement. In addition, a study by Roblyer, McDaniel, Webb, Herman, and Witty (2010) on college student perceptions of faculty use of Facebook found that only 15% of students felt privacy concerns about
educational uses of Facebook. In addition, the interest those students reported for using Facebook for learning was higher than the interest their instructors reported for using Facebook for teaching (Roblyer et al., 2010).

According to the first national study of American social media use by Hampton, Goulet, Rainie, and Purcell (2011) of Pew Research Center’s Internet & American Life Project, 69% of Facebook users had attained some level of education beyond high school (e.g. college) (Hampton, Goulet, Rainie & Purcell, 2011). The study also found that Facebook users are connected with about 50% of their overall network (i.e. all social connections, both in “real life” and online) on Facebook (Hampton, Goulet, Rainie & Purcell, 2011, p. 25). Of this number, the study reports that only a small fraction of Facebook friends are people whom users have never met or met only once, and that the largest single group of Facebook friends consists of people from high school (Hampton, Goulet, Rainie & Purcell, 2011, p. 26).

In addition, Hampton, Goulet, Rainie, and Purcell (2011) found that frequent use of Facebook is associated with having more overall close ties. According to the study, Facebook use tends to reduce social isolation among users by half of what the average American experiences (Hampton, Goulet, Rainie & Purcell, 2011, p. 24). Hampton, Goulet, Rainie, and Purcell (2011) also found that Facebook use supports both intimacy (p. 25) and diversity, since “the more different people someone knows, the more likely he or she is to have access to a range of resources” (p. 30).

As well, the study showed that “Facebook users have more social support, and they are much more politically engaged compared with Americans of a similar age and
education” (Hampton, Goulet, Rainie & Purcell, 2011, p. 42). More specifically, Hampton, Goulet, Rainie, and Purcell (2011) found that:

Compared with other internet users a Facebook user who visits the site multiple times per day is 2.5 times more likely to have attended a political rally or meeting, 57% more likely to have tried to convince someone to vote for a specific candidate, and 43% more likely to have said they voted or intended to vote. Compared with non-internet users a Facebook user who visits the site multiple times per day is 5.89 times more likely to have attended a meeting, 2.79 times more likely to talk to someone about their vote, and 2.19 times more likely to report voting. (p. 41)

The study by Hampton et al. (2011) concludes that:

The likelihood of an American experiencing a deficit in social support, having less exposure to diverse others, not being able to consider opposing points of view, being untrusting, or otherwise being disengaged from their community and American society generally is unlikely to be a result of how they use technology, especially in comparison to common predictors. A deficit of overall social ties, social support, trust, and community engagement is much more likely to result from traditional factors, such as lower educational attainment. (p. 42)

**Para-sites, Cybernetic Space, and Care. Or, Everywhere is a Classroom.**

The virtual world has expanded the communities of learning in which students and teachers can participate and the roles that virtual environments can play in the educational system. Even more, communities
of learning are situated in a context of social networking that has already been and will continue to be transformed by Cyberinfrastructure. (Ainsworth et al., 2005, p. 29)

According to Wenger (1999), learning is not the product of an environment (e.g. classroom) but the contextual negotiation and making of meanings and practices in the everyday pursuit of a common enterprise. For Lackey (1999), “each educational context, and the learning that occurs there, are necessarily unique to some extent” (p. 109). Thus, each learning community, whether grounded in contexts of face to face experiences or virtual, should undertake tasks of re/defining what counts as knowledge, what counts as competence and skill, what is attended to, what is valued, and what can be ignored (Wenger, 1999).

Developing an art education practice as community practice which attends to the content of material culture in the contexts of everyday life opens up possibilities for both teachers and students to reconsider and renegotiate the form and content of the field: what we know, how we know it, what we want to know, why it is important, how we go about learning it, and what we do with new knowledge. As well, it requires commitment to democratic and participatory practices, which cultivate equitable and accessible relationships between community members.

Imagining learning communities using para-sites in cybernetic space to converge in negotiation of material culture is a promising way to imagine the future of art education, especially considering its historical marginalization in traditional schooling. As a “networked” field, art education emphasizes interconnection, inter-reliance, and
communication among its linked sites (Lackey, 2003). Utilizing the Web to support and extend networks of art education is a congruent progression of its emergent nature. As emergent practices, “art educational practices are… constructed and shaped by the nature—both material and ideological—of the environment in which they take place” (Lackey, 2003, p. 110).

Reconceptualizing the classroom as a networked place changes when and where teaching and learning happens, who can (and wants) to participate, and what can be experienced. Imagined as sites students and teachers use to create, enhance, and extend learning communities, para-sites are not replacements for traditional classrooms or other educational contexts for face to face interaction (as it would be antithetical to the meaning of para-site), but nor should they be dismissed as frivolous. As Lackey (2003) agrees, “context creates both potential and constraints for art learning and experience” (p. 114).

Recognizing the changing nature of the classroom, Wilson (2003a) suggests that, “Teachers should take the initiative to shift the locus of pedagogy from the formal art classroom to a space between the school and the realms of contemporary art and popular visual culture” (p. 225). Doing this, he says, opens up possibilities for new and different educational experiences between teachers and students, as teachers reach beyond traditional boundaries of art education to meet students where they are making meaning outside of school (Wilson, 2003a). As teachers and students meet in spaces between school and not-school, they are forming a “para-site alongside the main site of formal
education,” which encourages “intertextual play between the conventional content of art classes and interesting things from popular visual culture” (Wilson, 2003a, p. 225).

A main goal of art education in a para-site is to foster “beyond-school critical consumption and creation of visual culture” (Wilson, 2003a, p. 226). Looking to popular visual culture (Duncum, 2001) as a site of negotiation between teachers and students calls us to recognize the significance of culture as increasingly digitally-mediated. With the emergence of the social Web, material culture (Bolin & Blandy, 2003; Chapman, 2003) is developing rapidly on-line in the emergent social Web. The potentially limitless expansion of digital material culture makes it a site for art education characterized by emergence and possibility, to say the least, and is one we must pay attention to.

As the “ultimate rhizome” (Wilson, 2003a, p. 228), the Internet is fertile ground for developing art education para-sites where “students are recognized as co-selectors of the content of art education [and can] work on their own time and under the conditions that they themselves choose” (Wilson, 2003a, p. 228). In digitally networked para-sites, teachers can guide their students to “new virtual communities of practice” (Ainsworth et al., 2005), which expand the educational resources available to students. Digitally networked para-sites can afford students better opportunities to access the “distributed expertise” (Ainsworth et al., 2005, p. 26) of their peers and mentors, as well as provide support and guidance for other learners.

Along with the shift from conventional classroom to para-site, and student to co-creator of educational experience, is the shifting role of teacher to negotiator. As negotiators, or guides, in the co-creation of educational experiences with students,
teachers help students navigate the dynamic landscape of digital material culture, which includes references to conventional art, emerging art, and student-initiated content (Wilson, 2003a), and “support [for] student-directed inquiry using services and activities that provide scaffolds” (Ainsworth et al., 2005, p. 26) to learning.

Discussing the impact of space on identity, Mitra and Schwartz (2001) point out that positioning identity as either real or virtual is unproductive; instead they offer a notion of “cybernetic” space as a way of thinking about space as where both the real and virtual are played out. This cybernetic space is “where the Internet is practiced and used” and is different from notions of “real-life” and “cyberspace” in that it “does not privilege the real over the cyber or vice versa, but focuses on the fact that one cannot exist without the other” (Mitra & Schwartz, 2001, Internet and Cybernetic Space section, para. 2).

Cybernetic space is a field where real meets virtual. It is at once a local and a global place. Understanding cybernetic space in this way alleviates concerns that technoculture “diminishes commitment to place” (Robins & Webster, 1999, p. 241) and “dereferentializes knowledge” (Robins & Webster, 1999, p. 242). Ultimately, the Internet is grounded in realities of every-day life. Notions of cybernetic space and notions of the para-site are thus compatible and educationally significant for recognizing the work of both students and teachers as negotiations between spaces, among content, and through identities.

Unlike romantic postmodern notions (Negroponte, 1996; Turkle, 1995) that the Internet will reduce time and space, Coyne (1998) points to Heidegger’s notion of “care” as a way of understanding proximity or closeness not as a notion of measurable distance,
but as an experience of being in the world where “that about which we care the most at any particular moment is the closest to us” (p. 2). In this notion of care, Coyne (1998) posits proximity as an ontological nearness and computer networks as interventions into the fluid “networks of care” that already exist (p. 3). For Coyne (1998), it is not that computer networks give rise to networks of care, or vice versa, but that “each is implicated in the formation of the other” (p. 3). Hence, for Coyne, the Age of Information is characterized by a “reforming of networks of care” (p. 3).

Understanding para-sites, like those emerging in cybernetic space, as spaces where learning communities converge requires us to acknowledge community as “a being-with that is the human condition” (Coyne, 1998, p. 3). Community as something which is already there and “into which we introduce various technologies” (Coyne, 1998, p. 3), is not simply a product of information technologies. At most, notes Coyne (1998), information technologies are “implicated in various modifications in the fabric of our communal practices” (p. 3).

In other words, para-sites in cybernetic space emerge from the “enfolding” (Ellsworth, 2005) of people into community into practice into technology; all of which inform and mediate one another. In practices of community learning at an educational para-site, we engage with each other through information and interface. Here, practice is both situated and contextual (Coyne, 1998).

In emergent, situated, and contextual cybernetic spaces for art education, teaching and learning are actively social processes “influenced not only by the formal curriculum, but also by the pedagogical context of every-day life of which cybernetic space is a part”
(Newson, 1999, p. 54). Considering this statement, we can recognize the pedagogical value of cybernetic space as located in its ability to re-contextualize everyday life. Teaching in the para-sites of cybernetic space then becomes not about lessons on using technologies (whether those lessons occur face to face, or virtually), but about helping students construct and negotiate their own ideas and artifacts with which to evaluate the world.

For educators, it is beneficial to think of and engage with cybernetic space in teaching practice because of the affordances it offers in terms of connecting with students where they are spending time outside of school. It is imperative, however, that teachers establish boundaries between themselves and students concerning when and where school and cybernetic space come to closure and each other’s private lives are respected. In other words, para-sites in cybernetic space are ideally places of meaningful, engaged, choice-driven experiential learning; they are not envisioned as sites for colonization by the authoritarian educational agendas of traditional schooling.
CHAPTER 3
THEORETICAL FRAMEWORK (ACTIVITY THEORY)

Activity theory is a social constructivist theory of human cognitive development that considers the role that culture plays in the processes of thinking and learning. Activity theory is also known as cultural-historical activity theory, cultural-historical psychology, and sociocultural psychology. The term activity theory "can be used in two senses: referring to the original Soviet tradition or referring to the international, multi-voiced community applying the original ideas and developing them further" (Kuutti, 1996, p. 40).

As a predominantly descriptive tool, rather than a predictive theory (Nardi, 1996a), activity theory helps explain how social artifacts and social organization mediate human social action. Activity theory is most often used to describe actions in a socio-technical system through six related conceptual elements. The six elements of the human activity system include subject, community, rules, division of labor, tools, and object.

While social theories in general are widely used in art education (e.g., there is the Caucus on Social Theory and Art Education of the National Art Education Association, which publishes the Journal of Social Theory in Art Education), activity theory, specifically, appears in the literature much less frequently. This trend is so despite the increasing reference to activity theory in a variety of other disciplines (Roth & Lee, 2007; see also Engeström, 2009).
**Historical Background: Three Theoretical Generations of Activity Theory**

In 1845, the classical social theorist Karl Marx wrote a critique of social theory that called attention to its domination by idealist and mechanical materialist orientations. Marx (1845) instead offered a new, dialectical materialist, social theory of object-oriented human activity, which forwarded the idea that “social being determines consciousness” (Marx & Engels, 1976). Pending the Bolshevik Revolution of 1917 in Russia, social demand arose to “create a new Marxist psychology that would replace the old ‘bourgeois’ one” (Kaptelinin & Nardi, 2006, p. 36).

In the 1920’s, the Russian sociocultural psychologists Lev Vygotsky, Alexander Luria, and Alexi Leontiev were unsatisfied with the dominating introspective and behaviorist paradigms of psychology and were searching for a new approach to understanding human life. They were inspired by Marx’s (1845) idea of object-oriented human activity and subsequently developed cultural-historical psychology.

Activity theory, itself, was formulated by Alexi Leontiev, Vygotsky’s student, who “directly and organically assimilated many ideas underlying cultural-historical psychology into activity theory” (Kaptelinin & Nardi, 2006, p. 36). In fact, “the line between cultural-historical psychology and activity theory is so fine that in recent years these two approaches are sometimes collectively referred to as CHAT, which stands for ‘cultural-historical activity theory’” (Kaptelinin & Nardi, 2006, p. 36).

Cultural-historical activity theory was a completely new theoretical concept of artifact-mediated and object-oriented action. A basic principle of this theory (as it was initially developed) is that human individuals never react directly to the environment, but
rather that the interactions they have with objects of their environments are mediated by cultural artifacts, or tools and signs. Since the 1920’s, the evolution of activity theory has been characterized by three theoretical generations (Engeström, 2001).

The first generation of activity theory is characterized by Vygotsky’s work on the cultural nature of learning and the idea of “mediation” in cultural-historical psychology (Vygotsky, 1982, p. 166). The second generation of activity theory is characterized by Leontiev’s (1932) expansion of Vygotsky's model to include different levels of analysis, specifically the differentiation of individual and collective activity. The third generation of activity theory is characterized by expansion of the theory to the west and reconceptualization by multiple theorists, who focus on the explication of multiple, interrelated activity systems, as well as the diversification of activity theoretical viewpoints.

**The First Theoretical Generation of Activity Theory**

The first generation of activity theory is characterized by Vygotsky’s work on the cultural nature of learning, which he termed the cultural-historical theory of human development. This theory suggests that learning depends on the ways people interact in their environment through cultural artifacts (Vygotsky, 1981). Specifically, it proposes that human cognitive development is socially situated: when an individual's context of development changes, his or her course of development and learning also changes (Vygotsky, 1984, p. 258).

Vygotsky’s (1981) work focused on the social origins of individual mental functioning and the formulation of what became known as the general genetic law of
cultural development. This law posits that cultural development appears on two planes: the inter-psychological plane (in interaction between people), and the intra-psychological plane (in achievement of development within an individual) (Vygotsky, 1981, p. 163).

The basic principle of the law is that people’s social relations inherently underlie all higher functions of cultural development, as well as their relations to other functions. In other words, higher order thinking develops out of the social interactions the individual has with the external world in which he or she has developed. For instance, when an individual interacts with others, a Zone of Proximal Development is created for that individual that enables him or her to exceed his or her current level of cognitive development through the understanding and construction of new mediating artifacts.

Vygotsky considered the ways humans modified cultural artifacts over the course of human history based on the successes and problems of their previous uses, and conceptualized their use as activity guided by the goals of humans toward the completion of their objectives. Vygotsky also differentiated mediating cultural artifacts by their technical and psychological uses: individuals use technical tools (e.g. computers, writing instruments) to interact with the physical environment, while they use psychological tools (e.g. language, writing systems, counting systems, works of art, diagrams, maps) to interact with other humans (1981, p. 137).

Vygotsky also asserted that human cognitive development is historically situated and should be studied as a process of change. In other words, Vygotsky's model holds that individuals learn from the cultural experiences they have in the world through mediating cultural artifacts over time. As Engeström (2001) summarizes:
The insertion of cultural artifacts into human actions was revolutionary in that the basic unit of analysis now overcame the split between the Cartesian individual and the untouchable societal structure. The individual could no longer be understood without his or her cultural means; and the society could no longer be understood without the agency of individuals who use and produce artifacts. This meant that objects ceased to be just raw material for the formation of the subject as they were for Piaget. Objects became cultural entities and the object-orientedness of action became the key to understanding human psyche. (p. 134)

The first generation of cultural-historical activity theory is graphically represented by Vygotsky’s model of mediated action. The model is shown in its common reformulation below (see Figure 1), where Vygotsky’s original “S”, “X”, and “R” notations are renamed “Subject”, “Mediating artifact”, and “Object”, respectively.

![Vygotsky's model of mediated action](image)

**Figure 1:** Vygotsky's model of mediated action (as commonly reformulated).
As a member of the “Vygotsky Circle” (Yasnitsky, 2001), Luria (1976) also contributed to the first generation of theoretical development with his study of the historical transformation of human psychological functions under the influence of changing psychological tools. In this study, Luria showed that “implementation of tools such as written language, which were typically connected to formal schooling, had significant influence on how people categorized objects of the environment” (Center, n.d.).

**The Second Theoretical Generation of Activity Theory**

The second generation of activity theory is characterized by Leontiev’s (1981) expansion of Vygotsky’s model of mediated action to include different levels of analysis. Leontiev expanded his model of a human activity system beyond the individual represented in Vygotsky’s model by accounting for mediation by other human beings and social relations in order to differentiate between individual and collective activity. In turn, Vygotsky’s model expanded to include the role of other individuals, namely teachers or adults and more capable peers, in learning.

Leontiev viewed activity as a process simultaneously mediated by tools and social interaction. His model shows that human activity is driven by goals and determined by the conditions and mediating artifacts (tools) of the culture in which the activity is occurring. In other words, Leontiev’s model holds that individuals learn from the cultural experiences they have in the world through mediating cultural artifacts and with each other over time.
Leontiev never graphically expanded Vygotsky’s original model of mediated action into a model of a collective human activity. That task was later achieved by third generation activity theorist, Yrjö Engeström (1987, p. 78), who suggested the model replicated in Figure 2.

**Figure 2:** Representation of Leontiev’s structure of a human activity system as formulated by Engeström.
The Third Theoretical Generation of Activity Theory

Activity theory is now in its third generation and has been since the 1970’s when the school expanded westward. During this time the theory has been recontextualized as new and diverse theorists and applications of activity theory have emerged.

Models of activity from this generation extend beyond the single activity systems proposed by Vygotsky and Leontiev and take into account multiple perspectives and voices, networks of interacting activity systems, and conversations. This generation of theory suggests that a model of activity must involve at least two interacting systems in order to articulate the multiplicities of activity. This proposition is illustrated by the third-generation model shown in Figure 3, which represents two interacting second-generation systems.

![Figure 3: Representation of two interacting activity systems as the minimal model for the third generation of activity theory.](image-url)

**Concepts: Elements and Principles of Activity Theory**

As a philosophical framework for studying human practices as development processes, activity theory offers perspectives on human activity and concepts for describing that activity. Activity theory helps explain how artifacts and social organization mediate action (Kuutti, 1996). The main ideas of activity theory are that consciousness and activity are unified, and that the mind is social in nature (Kaptelinin & Nardi, 2006, p. 65).

While activity theory is used to understand the mental capabilities of individuals, individuals are not by themselves viewed as sufficient units of analysis. Instead, “activity theory requires that the scope of analysis be extended from tasks to a meaningful context of a subject’s interaction with the world, including the social context” (Kaptelinin & Nardi, 2006, p. 34). To accomplish this, activity theory describes interactions in a socio-technical system through six related conceptual elements.
The six elements of the human activity system include subject, community, rules, division of labor, tools, and object. Specifically, an activity entails the use of scientifically and culturally defined things (artifacts, or tools and sign systems) of human social reality (division of labor, rules) by human agents (subjects, community) toward the achievement of their goals (objects), which then become manifested in the outcomes of the activity.

The subject element of the activity system is used to represent the actors engaged in the activities being described. This element encompasses the concept of internalization, which represents the mental processes of the individual.

Activity theory emphasizes that the internal activity of mental processes cannot be understood apart from external activity. In other words, an individual's mental processes cannot be understood apart from their socio-cultural interactions and circumstances. This is because internalization and externalization are mutually transformative and determined by the general context of activity, which includes both internal and external components.

Thus, the community element complements the subject element and is used to represent the social context of the activity system in which the individual is situated. This element encompasses the concept of externalization, which represents the relationships of all actors involved in the activity system.

The rules element is used to represent the cultural conventions and guidelines that exist to regulate activities in a socio-technical system. The rules of a socio-technical system include both implicit and explicit iterations, and govern the external behavior, as well as the mental functioning, of subjects.
The division of labor element is used to represent how, to what degree, and in what ways activities are distributed among different subjects in a community. This element describes social strata and illustrates hierarchical structures of activity as formed by the roles, power, and tasks attributed to community members.

The tools element of the activity system is used to represent the artifacts used by the subjects in the system. These artifacts are the culturally defined things of human social reality utilized by subjects toward the achievement of their goals (objects).

There are two kinds of tools: technical tools and psychological tools. Technical tools (e.g. writing instruments) are used to manipulate physical objects, while psychological tools (e.g. language) are used for inter and intra-personal communication (Vygotsky, 1981, p. 137).

Tools are influenced by the subjects and objects of an activity system. As tools are used to accumulate and transmit social knowledge, they are shaped by and for their cultural uses, which change over time depending on the conditions of the existing socio-technical system.

Tools also influence the subjects and objects of an activity system. As human experience is accumulated in the structural properties of tools (i.e. tool shape and material), as well as in the knowledge of how the tool should be used, tool use influences both the external behavior and the mental functioning of individuals.

The object element of any socio-technical activity system is used to describe the goal-driven behaviors, or objectives, of an activity. Objects are carried out by both subjects and communities. The relationship between subject and object is mediated by
tools, and the relationship between community and object is mediated by the division of labor. Transforming an object into an outcome requires the use of various tools by subjects. The ability of subjects to identify and actualize an object is determined by the qualities, or limitations, of the tools used in an activity. As well, the ability of communities to achieve an object is influenced by the ways in which labor is divided within a socio-technical system.

An illustrated summary of the six interdependent elements of a socio-technical activity system and their corresponding descriptions appears in Figure 4 below. As well, an illustration of the relationships between the mediating elements of an activity system appears in Figure 5 below.
Figure 4: The six interdependent elements of a socio-technical activity system and their corresponding descriptions:

- **Subject**: a person or group engaged in the activities
- **Community**: social context; all people involved
- **Rules**: the norms and expectations of interaction
- **Division of Labor**: the distribution of activities among different people and tools in the system
- **Tools**: the artifacts (tools and signs) used by subjects to accomplish tasks
- **Object**: the goal, or objective, of the activity
Figure 5: Mediated relationships of an activity system where: tools (T) mediate the relationship between the subject (S) and the object (O); rules (R) mediate the relationship between the subject (S) and the community (C); the division of labor (D) mediates the relationship between the community (C) and the object (O).

In addition to the six related conceptual elements of an activity system outlined above, there are five principles of activity theory. The five principles of activity theory include object-orientedness, internalization-externalization, hierarchical structure of activity, mediation, and development (Kaptelinin & Nardi, 2006, pp. 66-72).

According to activity theory, "all human activities are directed toward their objects; the somethings of reality" (Kaptelinin & Nardi, 2006, p. 66), whose properties are both scientifically and socio-culturally defined. As subjects in this reality, our cognitive development occurs both inside ourselves and in the society in which we are situated through different levels of interaction (activities, actions, and operations) we have with each other and our tools over time in response to the conditions of social life.
Any analysis of the whole activity of human interaction with reality should take into account these conditions of cultural-historical development as an integrated system.

**Learning and Learning Theory from a Cultural-Historical Point of View**

Activity theory was developed to provide a framework for understanding human life that would transcend the dominant introspective and behaviorist paradigms in psychology. It was inspired by the social theory of Karl Marx and is ontologically similar to Jean Piaget's constructivist learning theory.

However, significant differences exist between the individual/cognitive constructivism developed by Piaget and the social constructivism developed by Vygotsky. As opposed to the social constructivist perspective that describes the mind as a distributed entity that extends beyond the bounds of the body into the social environment, the cognitive constructivist perspective describes the mind as a localized entity bounded entirely within the domain of the individual.

Piaget's theory predicts what children can and cannot understand at different ages and describes how children develop cognitive abilities. It proposes that humans cannot be given information that they immediately understand and use. Instead, humans must construct their own knowledge.

Piaget asserts that knowledge is built through experience and over the course of age-dependent developmental stages as individuals create schemas, or mental models, in their heads. These schemas are changed, enlarged, and made more sophisticated through the two complimentary processes of assimilation and accommodation.

As Kaptelinin and Nardi (2006) summarize:
Piaget’s psychology was based on a biological view of organisms trying to reach equilibrium with their environments, rather than on the notion of culture. In other words, cognitive functions and abilities are constructed by individuals in their continuing attempts to strike an equilibrium with the environment. Vygotsky maintained that culture and society are not external factors influencing the mind but rather are generative forces directly involved in the very production of mind. Vygotsky argued that the only way to reveal the impact of culture on the mind was to follow developmental, historical transformations of mental phenomena in the social and cultural context. (pp. 38-39)

One important generalization of Piagetian theory is the role of the teacher. In a Piagetian classroom an important teacher role is to provide a rich environment for the spontaneous exploration of the child. A classroom filled with interesting things to explore encourages students to become active constructors of their own knowledge (their own schemas) through experiences that encourage assimilation and accommodation.

Vygotsky shared many of Piaget’s assumptions about how children learn, but he placed more emphasis on the social context of learning. While Piaget’s cognitive constructivism suggests that the teacher plays a limited role in the cognitive development of the learner, Vygotsky’s social constructivism suggests that teachers, along with other more experienced individuals with whom the learner interacts, are essential to learning.
There is a great deal of overlap between cognitive constructivism and social constructivism. However, social constructivism accounts for the role of the experienced, active, involved teaching other.

For Vygotsky, the culture gives the child the cognitive tools needed for development. The type and quality of those tools determines, to a much greater extent than they do in Piaget's theory, the pattern and rate of development. Adults such as parents, teachers, and more experienced peers are conduits for the tools of the culture.

In contrast to the individual-cognitive constructivist, the socio-cultural constructivist locates the mind in the individual-in-social action. Learning from a social constructivist point of view is primarily a process whereby the individual as an "active agent" (Daniels, 2008, p. 60) is enculturated into a community of practice.

According to cultural-historical activity theory, the human mind is a “social” (Valsiner & van der Veer, 2000) and “contextualized phenomenon” (van Oers, 2008). As such, development and learning is directly influenced by the cultural experiences people have.

Rogoff (2003) clarifies this proposition by explaining that “people develop as participants in cultural communities. Their development can be understood only in the light of the cultural practices and circumstances of their communities--which also change” (pp. 3-4). In other words, sociocultural contexts play decisive roles in creating opportunities for development (Gauvain, 2001).

As cultural systems, cultural communities are information ecologies (van Oers, 2008; Nardi & O’Day, 1999), or systems of people, practices, values, and technologies in
particular local environments, in which cognitive development occurs. Human behavior and habits vary considerably among cultural communities and between historical periods to the extent that “individual developmental courses may differ enormously depending on the system in which they are positioned” (van Oers, 2008, p. 4).

In other words, “the way people learn depends on the culture they live in” (van Oers, 2008, p. 8). This research defines cultural communities as “groups of people who have some common and continuing organization, values, understanding, history and practices” (Rogoff, 2003, p. 80).

While most theories of learning hold that learning is “a relatively permanent change in behavior which occurs as a function of practice” (Saltz, 1971, p. 5), “the mechanisms they postulate for the explanation and analytic description of learning differ between theories. The choice of the mechanisms and the nature of the explanations furthermore depend on fundamental epistemological and anthropological points of view” (van Oers, 2008, p. 5). According to van Oers (2008):

Different cultures and generations will get their children and pupils involved in different types of actions, depending on the educators’ worldview, epistemological beliefs, and image of the child and of a future society. In this sense we can maintain that learning is indeed transformed during cultural history in accordance with the prevailing psychological, epistemological, and scientific points of view, in accordance with pedagogical, sociological, and cultural views on the child and its position in the world. So it is not only the descriptions that change but also the process of learning itself. (p. 7)
Today the tools cultures provide also include electronic forms of information access, creation, and sharing. There are a growing number of applications of social constructivism in fields concerned with educational technology, human computer interaction, learning design, and networked learning communities. Technology provides essential tools with which to accomplish the goals of a social constructivist classroom.

Information technology can support social constructivist teaching and learning by providing platforms for dialogic interactions that lead to the social construction of meaning. Within "networked publics" (boyd, 2008) learners can seek out and engage in meaningful social experiences--accessing, challenging, contributing to, reflecting upon, and sharing cultural and scientific knowledge with others beyond what they experience geo-locally or through traditional and formal forms of education.

Jonassen (1994, p. 35) proposed that there are eight characteristics of constructivist learning environments:

1. Constructivist learning environments provide multiple representations of reality.
2. Multiple representations of reality avoid oversimplification, and represent the complexity of the real world.
3. Constructivist learning environments emphasize knowledge construction, instead of knowledge reproduction.
5. Constructivist learning environments provide learning environments such as real-world settings or case-based learning, instead of predetermined sequences of instruction.


7. Constructivist learning environments enable context and content dependent knowledge construction.

8. Constructivist learning environments support collaborative construction of knowledge through social negotiation, rather than competition among learners for recognition.

These eight characteristics are common to both social and cognitive constructivist frameworks. However, the emphasis placed on the characteristics may vary depending on the framework, as well as on interpretations of the frameworks.

In other words, social constructivist learning environments don’t necessarily look alike. The activities and the structures of the environments can vary considerably. Yet, Maddux, Johnson, and Willis (2001) suggest that any Vygotskian (social constructivist) learning environment should support the application of four major principles:

1. Learning and development is a social and collaborative activity.

2. The Zone of Proximal Development can serve as a guide for curriculum development.

3. School learning should occur in a meaningful context and not be separated from learning and knowledge developed in everyday contexts.
4. Beyond school experiences should be related to school experiences.

From an activity theoretical viewpoint, actions are essential in the learning process. Learning is “always related to actions (material, perceptual, verbal, or mental) performed by the learning person” (van Oers, 2008, p. 6).

However, these actions “do not need to be intentional in order to evoke learning processes: unintentional, subconscious, or object-driven actions can also result in permanent changes of behavior, that is, in learning” (van Oers, 2008, pp. 5-6). For evidence of learning via unintentional, subconscious, or object-driven actions, see the work of psychologists van Parreren (1951) and Reber (1993). That unintentional actions can lead to learning is of particular importance to the study of activity in cultural spaces beyond traditional and formal classrooms, such as networked publics, where learning may be an outcome of activities otherwise driven by intentions toward social networking.

A Third Generation Model Developed for This Study

In light of socio-technical developments since the advent of social media and ubiquitous computing in the twenty-first century, this study moves beyond the limiting and narrow definitions of “children” and “pupils” positioned as "learners" in relation to “educators” in the context of “schooling” native to the first and second generations of activity theory. Instead, this study utilizes a third generation model of activity and transforms the previous models of learning by questioning, exploring, tangling, hybridizing, and opening up these cultural roles.

Miller (2002) defined culture as, “shared beliefs, values, knowledge, skills, structured relationships, ways of doing things (customs), socialization practices, and
symbol systems (such as spoken and written language)” (p. 374). Until the proliferation of social media, the transmission of cultural tools most often happened in the home or at school.

Social media have changed where and how cultural tools are transmitted. Knowledge is now assembled beyond the home and school as geographically and demographically diverse groups (e.g. peers in online affinity groups) are constructing knowledge and teaching one another. These groups and the knowledge they construct in the form of negotiable, mediating cultural artifacts (i.e. virtual learning objects) are accessible online from anywhere at any time.

Home and schooling has changed. Parent/teacher and child/student relationships at home/school now coincide, overlap, and compete with peer-to-peer relationships online. An individual may be considered a student at school, while at the same time a novice learner in one online peer group and an expert/guide in another online peer group. Likewise, an individual may be a parent at home, a teacher at school, and a novice learner in an online peer group.

As Vygotsky viewed mental functioning as a kind of action (Wertsch, 1991) that may be carried out by individuals or by groups, activity theory rejects a purely individual or purely social understanding of human psychological development (Wertsch & Tulviste, 1992). Instead, activity theory suggests that learning is an active, social process, where knowledge is first constructed in a social context and is then appropriated by individuals (Cole, 1991).
If the mind “extends beyond the skin” as a “quasi-social” phenomenon (Vygotsky, 1981, p. 164), adopting a “mind in society” viewpoint suggests that:

Learning to participate in activities requires particular actions and can even produce new actions through collaborative reflection on the meaning of different actions within the activity. It calls for a type of learning that is based on negotiations of meaning, exchange and construction of new meanings, and similar actions. (van Oers, 2008, p. 9)

This viewpoint also draws attention to, and challenges, contemporary assumptions that psychological functions apply exclusively to the individual, and that the addition of corresponding modifiers, such as socially shared cognition (Resnick, Levine, & Behrend, 1991), socially distributed cognition (Hutchins, 1991), and collective memory (Middleton, 1997), to terms of psychological functions (e.g. cognition and memory) are necessary to indicate when development occurs on the social plane (Wertsch & Tulviste, 1992).

Reality is a social invention created by individuals through the interactions they have with each other and the environment they live in (Kukla, 2000). When individuals share their perspectives of reality through “collaborative elaboration” (Meter & Stevens, 2000), they construct knowledge that would not be possible alone (Greeno, Collins, & Resnick, 1996).

In other words, meaningful learning occurs when individuals are engaged in social activities (McMahon, 1997). Moreover, the most significant moment in the course of intellectual development occurs when the internalization of knowledge through speech
converges with the externalization of knowledge through practical activity (Vygotsky, 1978).

Social media and ubiquitous computing have transformed the social reality in which collaborative elaboration occurs. Individuals no longer construct knowledge solely within the home and school, nor is knowledge construction limited to the addition of information downloaded from the Internet.

The top-down, one to one (isolated) or one to many (intra-communicative) relationships that once predominated the transmission of cultural tools in the home and school are giving way to the bottom-up, many to many (distributed, inter-communicative) relationships supported by social media and ubiquitous computing. This transformation is illustrated in Figure 6.
Figure 6: Historical location of knowledge construction and its objects, where (1) Knowledge is constructed within home/school from learning objects of home/school; (2) Knowledge is constructed within home/school from learning objects of home/school and Internet; (3) Knowledge is constructed within home/school and cloud from learning objects of home/school and cloud. First was 1, then 1 + 2, and now 1 + 2 + 3.

Individuals now construct and share knowledge with one another in the “cloud” (Mell & Grance, 2011), as well as in the home and in school. The boundaries between these environments are blurring. To the extent that Internet technologies are transforming learning, “mind in society” (Vygotsky, 1978) is becoming “mind in the cloud”.

The purpose of this study is to understand what is happening in techno-cultural spaces beyond the contexts of formal schooling by describing how participants of an art-
based social network are having experiences around art through social media, what this looks like, and what it means for a contemporary and future art education.

Specifically, this research looks at the making and “negotiation of meanings” (see, e.g., Bruner, 1990, 1997) by Art21 fans on Facebook around community-generated artifacts through the activity of social networking. To do this, I developed the third generation model of activity shown in Figure 7.

**Figure 7:** Structure of an activity in social networking.
The third generation of activity theory suggests that a model of activity must involve at least two interacting systems in order to articulate the multiplicities of activity (Engeström, 2001). This third generation model of activity was designed to extend beyond the single activity systems proposed by Vygotsky and Leontiev and take into account the multiple perspectives, voices, and conversations such as those which emerged from the Art21 social network on Facebook. It represents the convergence of multiple, interacting second-generation activity systems around a potentially shared object.

While this model represents multiple individual activity systems converging in networked activity around a potentially shared object, this study acknowledges that activity is complex and historically and culturally situated. Thus, each iterance of this model is capable of portraying a single instance of network convergence around a potentially shared object in order to describe overall qualities of the network and its activity. It does not suggest that there is only ever one particular potentially shared object, or that the network/activity is, or can be, so narrowly defined by one.

In other words, there may be many potentially shared objects, which could be represented by multiple versions of the model. As well, the objects of the individuals may change and be different for different individuals at any given time. It is also acknowledged that each second-generation activity system composing the model brings to each situation (i.e. convergence around the potentially shared object at hand) its own unique history. Hence, this model is capable of characterizing activity at the network level, while accounting for activity at the level of individual participants.
**Activity Theory and Ethnography**

Social media and ubiquitous computing are changing learning. These technologies are now co-located with users, affording individualized experiences of media and facilitating networks of connection among people across cultures.

With the disruption of traditional ways of thinking about individuals, their objects, and the mediating tools of learning experiences by the emergent connections, processes, and relationships of networked publics, being able to discern subject, object, and activity when their convergence intertwines them together has become problematic. This study utilized activity theory to understand the social construction of meaning by Art21 fans on Facebook around community-generated artifacts through the activity of social networking because it "emphasizes the importance of studying the real-life use of technology as a part of unfolding human interaction with the world" (Kaptelinin & Nardi, 2006, p. 34).

Focusing on the activities of people using technology, activity theory takes as its units of analysis the subjects in the social world (context), meaningful goal-directed actions (level of analysis), studies of real-life use (methods), and developmental transformations (time) (Kaptelinin & Nardi, 2006). In this study, an activity theoretical lens is refocused to attend to the production and negotiation of meaning in social media contexts. As an ongoing process of mapping and re-assembling cultural information, this study focuses on inquiry as generative, collaborative and dynamic, rather than reductive, individual and finite, in order to resonate with the characteristics of networked culture.
Activity theory views development as both an object of study and a general research methodology. Activity theoretical studies "start from the research problem and then move to the selection of a method" (Kaptelinin & Nardi, 2006, p. 72). They are formative experiments that combine active participation with the monitoring of developmental changes incurred by study participants (Kaptelinin & Nardi, 2006). Ethnographic methods that track developmental changes have become important to the study of activity (Kaptelinin & Nardi, 2006). The ethnographic methods utilized in this study are the subject of the following chapter.
CHAPTER 4

METHODOLOGY (ACTIVITY AND CYBER-ETHNOGRAPHY)

Background of the Study

Use of the Internet by people of all ages around the world to create, remix, and share media content through engagement in "participatory cultures" (Jenkins, 2006) is rapidly increasing. Consequently, teaching professionals in the twenty-first century “need to think about how to engage and motivate students into utilizing their favorite and familiar digital media as effective learning technologies” (Lu, 2008, p. 49).

While everyday use of the Internet is increasing, the gap between how students are living with technology outside of school and how they are learning in school is widening (Partnership, 2004). In addressing this gap, teaching professionals should question the appropriateness of existing teaching practices, as well as (the existing and potential) tools and environments used to support them. For teaching professionals in the field of art education, a field that considers “visual culture” (Duncum, 2002) and “material culture” (Bolin & Blandy, 2003) within its purview, widespread investigation and understanding of emerging technologies is necessary when these cultures are becoming increasingly digital and virtual.

By engaging the ideas and practices of “open teaching” (Laurillard, 2008), and utilizing the growing abundance of popular internet technologies, such as social media, teaching professionals can create alternative communication routes around the obstacles (and failures) of traditional schooling. When teaching professionals open up their
teaching practices and embrace the values embodied by social media, they shift from being distributors of prescribed knowledge within a teaching hierarchy that positions learners as passive recipients of trickle-down metanarratives to facilitators of educational opportunities within learning "ecologies" (Barron, 2006; Brown, 1999; Looi, 2000, 2001; Nardi & O'Day, 1999; Spires, Wiebe, Young, Hollebrands, & Lee, 2009; Wiley, 2002).

As open, dynamic, interdependent, diverse, partially self-organizing, and adaptive systems (Brown, 1999, p. 3), learning ecologies are “the set of contexts found in physical or virtual spaces that provide opportunities for learning, which may include formal, informal, and non-formal settings” (Barron, 2006, p. 195). They are places “where students, teachers, and members of the larger global community negotiate the processes and products of inquiry through mobile personal computing technologies and access to the Internet” (Spires et al, 2009, p. 5). For the purpose of this study, I define community as "a collective of participants with significant persistence whose members align around some common activities" (Pea, 2002, p. 4).

Learning ecologies supported by the “emergent technologies and philosophies of social media” (Ainsworth, Honey, Johnson, Keodinger, Muramatsu, & Pea, 2005; Anderson, 2007; Attwell & Elferink, 2007; O’Reilly, 2004; Simon, 2007; Solomon & Schrum, 2007; Ullrich, Borau, Luo, Tan, Shen, & Shen, 2008) are digitally networked spaces of learning where educational experiences are extended into everyday life and everyday life is considered material for community negotiation. In these spaces, people are free to participate in the meaningful negotiation of educational experiences around
contextually relevant cultural artifacts through the building, sharing, and remodeling of ideas.

Intellectually, learning ecologies are environments “wherein experiences are those of interconnectedness, rather than isolation” (Solomon & Schrum, 2007). Thus, educational experiences facilitated through social media ecologies become opportunities opened up with, by, among, and for learners to engage in the negotiation of ideas across boundaries and in multiple ways.

To improve awareness and understanding of social media for art education beyond school, I conducted a five month long research study of an art-based online social network. Specifically, I used activity theory and cyber-ethnographic research methods to investigate how members of the social network constructed and negotiated their experiences in community beyond school using social media.

Activity theory offers perspectives on human activity and concepts for describing that activity. As a social theory of human consciousness, activity theory provides a philosophical framework for studying human practices as development processes.

According to activity theory, consciousness is “the product of an individual’s interactions with people and artifacts in the context of everyday practical activity” (Kaptelinin & Nardi, 2006). As both a tool and result of inquiry into the structuring of activity (Vygotsky, 1978), activity theory “aims for a broader, deeper account of what people are up to as activity unfolds over time and reaches for a way to incorporate subjective accounts of why people do what they do and how prior knowledge shapes the experience of a given situation” (Nardi, 1996c, p. 46).
As a framework for extracting higher-level description from observations of a context, activity theory supports comparison and generalization of subject matter across contexts, and is concerned with issues of consciousness, intentionality, and history (Nardi, 1996c). As such, Nardi (1996c, p. 47) summarizes that methodologically, activity theory implies:

- a research time frame long enough to understand participants’ objects;
- attention to broad patterns of activity;
- the use of a varied set of data collection techniques;
- a commitment to understanding things from participants’ points of view.

Ethnographic methods are particularly well suited to inform the study of activity. Specifically, cyber-ethnographic methods provide means to investigate ways in which use of the Internet becomes socially meaningful.

As “research of, in, and through the virtual” (Hine, 2000), this study utilized ethnographic methods in the context of cyberspace. These cyber-ethnographic methods support the premise that we learn about social media by immersing ourselves in them and conducting our research using them, as well as talking with people about them, watching people use them, and seeing them emerge in social settings. For a more comprehensive review of ethnographic research on the Internet and computer-mediated communication, see Garcia, Standlee, Bechkoff, and Cui (2009).

I collected data for the study from the Facebook website and social network of Art21 (www.facebook.com/art21), a multi-media producer of educational programming on contemporary visual art, via open-ended computer-based questionnaire responses from
members of the social network, observations of the website, and analytics reports on the site’s web traffic.

To illustrate portraits of community activity over time, I assembled conceptual and descriptive visual models of the study data. These models inform an understanding of who fans of Art21 on Facebook were, and how, when, and why they participated in the network. The models provide insight into the questions of: What were the publicly visible and invisible characteristics of use at the network level as evidenced by analytics reports of network activity? What were the publicly visible characteristics of use at the event level (i.e. around a discussion thread) as evidenced in observations of network activity? What were the characteristics of, and motivations for, use at the individual level as reported by fans? These models appear and are discussed in the following chapters of this study.

Description of the Settings

**Art21.** Art21 (www.art21.org and www.pbs.org/art21) is a 501.3(c) non-profit organization that produces multi-media educational programming about contemporary art and artists. Art21 was founded in 1997 to address a growing concern among artists and educators about insufficient public understanding of who artists are, what they do, and how their works participate in a global dialogue concerning larger social and philosophical issues (Art21, 2008).

Art21 aims to increase knowledge of contemporary art, ignite public discussion about contemporary art, encourage participation in the contemporary art world, and inspire creative thinking and self-expression through contemporary art practice (Art21,
To accomplish this aim, Art21 introduces people to innovative artists from diverse geographic, ethnic, cultural, and artistic backgrounds through its programming.

Art21 programming includes a series of films, and corresponding multi-media educational resources on contemporary visual art and artists. Art21 produces the only prime time national television series focused exclusively on contemporary art.

Historically, the Art21 film series has premiered both nationally on PBS (Public Broadcasting Service) television stations and internationally via screening events at cultural centers, such as museums and libraries. With the advent of social media, Art21 has been expanding, repurposing and redistributing its growing collection of digital resources.

Art21–Art in the Twenty-First Century is a biennial documentary television series produced by Art21 that features contemporary visual art by artists working in the United States today. The series presents behind-the-scenes interviews of artists speaking to the audience about themselves and their work using their own words.

Each season of the series is four hours long and produced around themes. For instance, themes from Season Four included “Romance”, “Protest”, “Ecology”, and “Paradox”. The artists documented in that season included Laurie Simmons, Lari Pittman, Judy Pfaff, Pierre Huyghe, Nancy Spero, An-My Lê, Alfredo Jaar, Jenny Holzer, Ursula von Rydingsvard, Íñigo Manglano-Ovalle, Robert Adams, Mark Dion, Mark Bradford, Catherine Sullivan, Robert Ryman, and Allora & Calzadilla.

The series received a Peabody Award and an Emmy nomination for Outstanding Artistic and Cultural Programming. Art21 “uses the medium of television to provide an
experience of the visual arts that goes far beyond a gallery visit” (Art21, 2008). A one-hour broadcast of Art21–Art in the Twenty-First Century “reaches more people in one night than attend major arts institutions in one year” (Art21, 2008).

As a program packaged in series, Art21’s fifth season was released in 2009. Accompanying the arrival of each season of the series, Art21’s catalogues provide readers with a host of supplementary documentation. The content of these textual companions routinely include edited transcripts of interviews with artists featured in a particular season, full-color reproductions of artwork, biographical information on featured artists, as well as an introduction by the Executive Producer.

Likewise, Art21 publishes a wealth of curricular resources in conjunction with each season of the series. According to Art21 (2008), their educators’ guides, teaching toolkits, online lesson library, and educators’ workshops are intended to familiarize teachers and students with the work of living artists, enhance visual literacy, to provoke critical thinking and problem solving, to present creative role models, to bridge diverse subject areas, and to inspire new ways of teaching and learning through the study and appreciation of contemporary art.

Art21 also offers public outreach programs to connect with its audience around its programming. One of Art21’s primary outreach services are the public screenings of the Art21–Art in the Twenty-First Century series videos.

These screening sessions are hosted by Art21 educators in local communities and provide participants with opportunities to come together about the show—to ask questions, clarify understanding, and develop community. In these ways, Art21’s
outreach initiatives encourage participatory experiences at the intersections of the local and the global, the personal and the public, the active and the passive.

Art21’s (2008) stated priority is to find ways of making its content accessible to a broad and diverse audience. For example, Art21’s website on PBS has featured over 200 in-depth artist biographies and interviews, hundreds of hours of documentary videos, and thousands of photographs of artwork and production stills of artists at work. At the time of this study, that website averaged 1.8 million hits by 200,000 visitors every month, equaling more than 9.5 million visitors per year (Art21, 2008).

In addition to Art21’s website on PBS, the Art21 Blog site features a guest blog, an education blog, and videos. Art21 also shares its resources on YouTube, Facebook, Del.icio.us, Flickr, and Blip.TV.

Since Art21 publishes four hours of video every two years for its programming on PBS, a mountain of edited-out footage is left over. From this mountain of content, Art21 makes a two-minute low-resolution video for YouTube, a three-minute high-resolution video for Blip.TV, and puts still images of video on Flickr, for instance.

**Facebook.** At the time of this study, Facebook was the largest online social network in the world, with over 150 million active users, and the number one photo sharing site on the Internet (Facebook, 2008). Facebook allowed users to set up personal profiles that include basic information such as name, birthday, marital status, and personal interests.

Facebook was designed around the concept of “networks” that organize users into membership-based groups. Users established bidirectional social links by “friending”
other users. Each user was limited to a maximum of 5,000 total friends. What information users could access and how others could access their information was determined by their network membership.

Each user profile included a "Wall", or message board, which served as the primary asynchronous messaging mechanism between friends. Users could also upload photos into albums, identify persons in their photos with tags, and post comments on their photos. Profiles also included a Mini-Feed that logged in detail each user's actions on Facebook over time.

Friends of the user could also view his or her activity on Facebook, in applications, and with other friends in the same network. Facebook also provided a feature that alerted users to new events going on in their networks, such as Wall posts, photo uploads and comments, profile updates, and status changes made by friends.

By default, a user’s profile, including birthday, address, contact information, Mini-Feed, Wall posts, photos, and photo comments were viewable by anyone in a shared network. Although membership in networks was not required, Facebook’s default privacy settings encouraged membership by making it difficult for non-members to access information inside a network.

**Boundaries and Limitations of the Study**

I chose the Art21 Facebook website and social network as the site of this study because, of all Art21 media available at the time the study began, it appeared the most outwardly evident “Web 2.0” (O’Reilly, 2005) in terms of the number of audience members with visible individual identities (e.g. member profiles) and acts of participation.
in the network (e.g. comments, wall posts). Art21 uses their Facebook fan page to connect with, and enable the sharing of content amongst, the members of its audience, which includes those who identified as artists, educators, and adult learners (e.g. college students).

I generated three sets of data from the site of this research study, the Art21 Facebook website and social network. I collected publicly invisible records of the social network’s web traffic, observed and recorded publicly visible daily activity happening on the website, and gathered feedback from open-ended computer-based questionnaire responses from members of the social network.

I collected the data for this study from the Art21 Facebook page, or website, and social network on a daily basis over the five-month period of time between August 1 and December 31, 2009. I specifically chose this time period for data collection to coincide with events leading up to, during, and immediately following the premiere of Art21’s fifth season of programming on October 7, 2009.

Art21 programming includes a series of films, and corresponding multi-media educational resources, on contemporary visual art and artists. Art21 produces the only prime time national television series focused exclusively on contemporary art. Every two years, one new season of the Art21 film series premieres nationally on PBS (Public Broadcasting Service) television stations, and internationally via screening events at cultural centers, such as museums and libraries. For purposes of the study, it was desirable to collect data during this time period, when I anticipated that Art21 fans would
be particularly active in the social network as they produced, consumed, and shared information with one another around the new programming.

**Participants**

I collected the data for this study from the Facebook website and social network of Art21 via analytics reports on the site’s web traffic, observations of the website, and open-ended computer-based questionnaire responses from members of the social network. In all, this study utilized three modes of data collection, which captured feedback from three participant groups.

By collecting data via analytics reports I captured the publicly visible, as well as the publicly invisible, activities of all participants, or members of the Art21 social network on Facebook who performed a traceable, or recorded, action on the page during the time of data collection for this study. Participants in this study group consisted of all members of the Art21 social network on Facebook who performed some type of interaction (e.g. page visits, clicking on hyperlinks, liking, commenting, posting) on the website during the time of data collection for this study.

This study group included all members of the social network who consumed and/or produced Art21 Facebook content. My intention of collecting analytics data from all active members of the network was to develop a baseline understanding of all activity that happened at the whole-network level over time.

By collecting data via observations I captured the publicly visible activities of all participants in the social network. Participants in this study group consisted of all members of the Art21 social network on Facebook who performed some type of publicly
visible action (e.g. liking, commenting, posting) on the website during the time of data collection for this study.

This study group included all members of the social network who specifically produced some form of Art21 Facebook content. My intention of collecting observation data from all content-producing members of the network was to develop a mid-level understanding of all visible activity (i.e. content production) that happened at the whole-network level over time.

By collecting data via the questionnaire I captured reflections on engagement in the social network provided by members of the network whom I identified as some of the most active content producers on the website. In total, I identified and invited seventy-five members of the social network to participate in this study group.

I selected the participants for this study group based on my anticipation that the most active content-producing members of the network would be more willing to contribute to this study by reflecting upon their experiences in the network compared to their less publicly active network peers. My intention in collecting questionnaire data from the most active content-producing members of the social network was to generate a deeper understanding of how members of the social network negotiated their experiences within the space of the network and what these experiences meant to them.

**Data Collection**

I collected the data for this study over the course of five months, from August 1 through December 31, 2009, using analytics, observations, and a questionnaire. I
collected analytics and observations data on a daily basis, while I collected questionnaire
data as the participants responded.

Analytics is defined as the discovery and communication of new trends or
meaningful patterns in large-scale, or big, Internet data sets, which may involve data
mining. See Greenwald (2012) for data mining on Facebook, Long and Siemens (2011)
for analytics in learning and education, Naone (2011a) for uses of data mining in general,
and Naone (2011b) for ethical concerns of data mining.

Specifically, I collected analytics data using Facebook Insights, Facebook’s
dedicated analytics software for Facebook pages. Facebook fan pages are significantly
different than Facebook profiles, which are for individuals, in that they are reserved for
businesses and other organizations.

Because Facebook Insights are only viewable by page administrators, it was
necessary for me to obtain administrative access to the Art21 Facebook fan page, from
the page's existing administrators, in order to view the page's Insights reports. These
analytics data showed the publicly visible and invisible activity of the whole network
over time.

I also collected data through observations documented using screen captures of
the Art21 Facebook page. These observations data showed the publicly visible activity of
the whole network over time.

Additionally, I collected participant feedback using an open-ended computer-
based questionnaire that I constructed as a Google form and distributed as a hyperlink
through the messaging function of each participant’s individual Facebook user profile
The questionnaire data showed participants’ views on their experiences within the social network.

**Analytics**

To understand how members of Art21's social network on Facebook constructed and negotiated their experiences in community through social media, I collected data from reports on network activity generated through analytics. The analytics software, Facebook Insights (Facebook, 2011), is a free service for Facebook fan pages that provides Facebook fan page owners with metrics around their content. Facebook automatically engages Insights for fan pages with more than thirty followers and regular activity. These metrics help Facebook fan page owners understand and analyze trends within user growth and demographics, consumption of content, and creation of content.

Insights reports on Art21's Facebook page activity show page administrators what is going on in their network by producing data-driven snapshots of network growth and activity. I collected the analytics data from Insights reports on the Art21 page on a daily basis. I specifically chose this time period for data collection to coincide with events leading up to, during, and immediately following the premiere of Art21's fifth season of programming on October 7. For purposes of this study, it was desirable to collect data during this time period, when I anticipated that Art21 fans would be particularly active in the social network as they produced, consumed, and shared information with one another around the new programming.

Two categories of data were provided by the Insights reports: data on the users of the site, themselves, and data on their interactions within the site. Specifically, these are
called User Insights and Interactions Insights. The purpose of collecting analytics data was to generate an understanding of who the members of the Art21 social network on Facebook were and how they behaved on the Art21 Facebook site over time.

Data collected for the study from User Insights reports included measurements of: a) Art21 Facebook network growth by fan country of residence, b) Art21 Facebook network growth by fan demographic traits, and c) the numbers of new likes and unlikes by fans of Art21 on Facebook.

Data collected for the study from Interactions Insights reports included measurements of: a) the number of Art21 Facebook page views by type, b) the percentage of Art21 Facebook fan interactions by type, and c) the number of Art21 Facebook fan interactions per page post.

For the purpose of this study, Art21 granted me live access to all of its social media websites as a website administrator (i.e. admin user). With this access, I was able to log into any Art21 social media website (e.g. Art21's Facebook page) and view each website from the point-of-view of an Art21 administrator, including all of the information collected by Art21 about users and their interactions on its websites.

In addition, I was given permission by Art21 to export and manipulate any of the site and network data aggregated by Art21 through the websites as needed for this study. Being able to access the Art21 Facebook page as a network administrator was a significant benefit to this study in that I was able to collect data on the page (i.e. how it was used) and social network (i.e. who was using it) that was both invisible and inaccessible to anyone other than the Art21 administrators who managed the website.
Observations

I also collected data for this study on a daily basis using screen captures (i.e. digital images) of my observations of the Art21 Facebook page. These observations data show all publicly visible activity (e.g. posts, comments, likes) that happened on the Art21 Facebook page between August 1, 2009 and December 31, 2009. This means activity that members of the Art21 social network (i.e. individuals with Facebook profiles who are fans of Art21 on Facebook), as well as members of the public at-large (i.e. individuals with or without Facebook profiles who are not fans of Art21 on Facebook), can see simply by viewing Art21’s Facebook page.

In order to publicly disclose my research on the social network for ethical consideration, I made regular posts from the Facebook account I created for purposes of this study to the Art21 Facebook page throughout the course of data collection. I also expanded all compressed discussion threads for posts existing at the time I collected the data to include any contracted content of the discussion threads in the screen captures.

The purpose of collecting observations data was to generate an understanding of content creation within the whole network over time. In this case, I observed content creation (and negotiation) among participants through interaction in the forms of posts, comments, and likes. Specifically, this data describes the content, patterns, and themes of discussion that emerged from the network.

Questionnaire

In addition to analytics and observations, I collected data for this study through a questionnaire for members of the Art21 social network on Facebook whom I identified as
the most visibly active content producers on the site. I sent the questionnaire to the potential participants, as I identified them, and received their responses throughout the time period of data collection. The purpose of collecting questionnaire data was to generate a deeper understanding of how members of the social network negotiated their experiences within the space of the network and what these experiences meant to them.

I collected questionnaire data via an open-ended computer-based questionnaire that I constructed as a Google form and distributed as a hyperlink through the private messaging function of each participant’s individual Facebook user profile page. All members of Art21’s social network on Facebook have a publicly visible and accessible link to their personal profile on the Art21 Facebook page.

During the course of data collection for this study, my interaction with the questionnaire participants was limited. I initiated contact with each potential questionnaire participant through a private Facebook message, which contained the link to the questionnaire and official letter of invitation to participate in the study. Once participants submitted their answers to the questionnaire anonymously, I initiated no further contact with them about the study.

In total, I identified and invited seventy-five members of social network to send the questionnaire. Of that number, I received questionnaire data from thirty-three individual members. Copies of the questionnaire materials, including the invitation to participate in the study, the informed consent form, and the questionnaire form appear in the appendices of this study.
Ethics and Validity

When designing this research study, I tried to imagine all of the different ways participants might respond to the questionnaire, and formulated my own propositions about what I was to find. To address my biases, I included the data sets in the appendices for comparison by readers to my interpretations in this study.

I am also aware that my presence and interactions with participants in this study could have influenced the study data, as well as the participants themselves, and that this was both an inevitable and even desirable aspect of qualitative research. In other words, it is possible that network members altered their typical behavior patterns on the site in response to awareness of this research. For example, some members may have avoided visible forms of participation during the time of data collection in order to remain invisible to observations. However, given the public status of the Art21 Facebook site, along with my limited direct interaction with participants as a researcher, I did not anticipate that user awareness of my research would significantly alter site use.

Yet to decrease threats to the validity of my interpretations I engaged in long-term data collection. By engaging in long-term data collection, I was able to generate deep and broad data sets, which were triangulated through the use of analytics, observations, and the questionnaire. This allowed me to clarify the information I was collecting over time, and from it create a more coherent interpretation of the overall picture of what was going on within the network.

As a result of this study, there were minimal risks to either Art21 or the members of its social network on Facebook. The data collected for this study was either public or
anonymous. However, public awareness of this study could influence Art21’s reputation among its fans while it could also help Art21 better understand its use of social media in light of education. For purposes of this study, I could not eliminate these risks for Art21 or the members of its social network on Facebook.

**Data Analysis**

I collected data for this study from analytics reports and observations of the Art21 Facebook site, and a questionnaire for members of the Art21 Facebook social network. I then analyzed the data by viewing and reflecting upon the data sets, writing notes, producing data visualizations, looking for contextual relationships among the data, and developing thematic coding categories.

Essentially, I used an iterative, layered process of data analysis—which started at the macro level of analytics, preceded to the mezzo level of observations, and later arrived at the micro level of questionnaire responses—to assemble sense-making models of what was going on in the network. Specifically, I performed a site content analysis by creating visualizations to spot trends and anomalies in network activity that emerged from the large body of analytics data, connected those points of interest to the observations data, contextualized those findings using the questionnaire data, and then created a typological classification system (Lofland & Lofland, 1995) to provide a framework for naming the relationships that emerged across the data.

The purpose of this analysis was to visualize “relationships that connect statement and events within a context into a coherent whole, and identify the relationships among the different elements of the text” (Maxwell, 2005, p. 98). The results of this process of
data analysis were that the analytics data became the background, the observations data the foreground, and the questionnaire data the details of what I created as “portraits” (Donath, Dragulescu, Zinman, Viegas, Xiong, & Assogba, n.d.), or interpretive depictions of the community’s activity over time. These portraits are discussed further in the following chapter, Findings (Information Visualization).
CHAPTER 5
FINDINGS (INFORMATION VISUALIZATION)

Background of Art21

One way to understand Art21 is as a network of contemporary art education resources. Art21 began using social media to share its programming with a wide and diverse audience. In the following paragraphs I represent findings from interview conversations I had with Art21 staff members in preparation for this study.

These interviews were conducted in November 2008 at the office of Art21 in New York. Intended as informal group conversations, these interviews took place over the course of a day around the questions of what is happening at Art21 and why Art21 is important. Furthermore, these interviews foreground the shift away from school-based discussion toward a post-technological view of education that is volitional and occurs at the convenience of the learner.

The conversations began with my primary contact at Art21, Wes Miller. The Associate Curator at Art21, Wes came to our interview talking about identity. Wes explained that Art21 was going through a self-identified shift to a broader scope of purpose and attributed this change to its development of different professional relationships, as well as to an ever-expanding on-line video collection fueled by public demand and an abundance of archival footage.

With the goal of growing the story around the art, Wes said that Art21 positions itself somewhat like a gallery and somewhat like a magazine, where artists reappear and
reoccur over time, as identity evolves. However, similar to a magazine whose image no longer fits with that of its parent company, Art21 was facing a serious structural challenge because of its current relationship with PBS.

With PBS as its primary content distributor, fundraising from the art world (Art21’s primary audience) had been difficult for Art21. As Art21 programming appears under the PBS banner, people tend to think of it as PBS, and therefore do not view Art21 as in need of separate funding. As well, because Art21 has had no membership, or people coming through the door, like at a museum, it was difficult for them to show the empirical evidence of its popularity necessary to secure funding from outside sources. To address these difficulties, Art21 was in the process of restructuring its partnership with PBS.

While Art21 sought to reform their relationship with PBS in to one less eclipsing of the other, it was also concerned with preserving their beneficial affiliation. As an independent non-profit arts organization in relationship with PBS (a vehicle for its programming), Art21 had greatly benefited from both the PBS brand name and its large audience. Seen as trustworthy and accessible, PBS helped add an invaluable seal of approval from the general public to the Art21 image. Because of PBS, Art21 has been successful at talking about contemporary art as a reputable educational resource.

At that juncture, Art21 was exploring and implementing alternative avenues of content delivery. Through its utilization of contemporary popular technologies, such as social media, Art21 began the process of repackaging their content to create a better experience of Art21. Whether that experience happened through public television or
social media, Art21 recognized the importance of putting its content into whichever media worked for those who wanted to use it. With the increasing number of internet users, Wes noted, the medium of choice had become the Web.

With the launch of their new independent website, Art21 was able to connect with a broader, more diverse audience than they were previously able to under PBS. By operating separately from PBS Art21 was able to disassociate itself from the authoritative viewpoint central to PBS’s traditional approach to documentary television. Art21 was also freed from having to publish their Web content using HTML, a Web programming language they found incredibly restrictive. Art21 desired for PBS to be one of many channels, not the only channel, for quality public educational programming.

Furthering this conversation, Jonathan Munar, Art21’s Web Manager, suggested that a more efficient and effective content delivery system for Art21 was really about the construction of virtual community around a virtual building. Relating to his previous experience working at the Metropolitan Museum of Art on Web and new media initiatives, Jonathan explained that one of the greatest challenges facing Art21 was how to provide its audience with an experience beyond content.

As Art21’s documentary video is its collection, what was occurring in their shift to open format content (i.e. a way of storing data to make it accessible and reusable by anyone) was a realization of experience design built on architecture of participation. In other words, Art21 wanted to develop a system of resources that users themselves could manipulate, and it turned to the Web to make it happen.
Through utilizing the affordances of the Web to build its audience and become independent from PBS, Art21 recognized the role of technology in its identity reformation. Like a museum, Wes asserted, Art21 has missions which revolve around art and its collection, and for the majority of its growing years, he continued, PBS had been its director. Yet, conditions became right for growth and change: Art21 could become successfully independent from PBS because of the emergence of social media.

According to Jessica Hamlin, Art21’s Education Consultant, social media provided a “vast universe” for how to think about contemporary art. With the goal of supporting teachers with resources for curriculum development in mind, Jess envisioned Art21 as an “understandable universe” of interactive content for thinking about contemporary art in different ways.

One way Art21 organized its universe of content was through its online lesson library. In the physical world, libraries, along with museums and youth after school programs, are the most targeted sites for Art21 outreach services. Following its television programming, Art21’s education priorities involved partnering with museums and providing toolkits to outreach sites. Through their outreach involvement, Art21 sought to broaden their audience by exploring who wanted to talk with them, and what kinds of conversations they could have.

For Jess, education at Art21 involved both outreach and education, even though they were organized as two separate projects. Where outreach was the effort of communicating Art21’s message to the public, education was its strategies for use. The impact of the Web on Art21’s educational strategies for using its material was profound.
As an instant gateway to materials and resources, the Web made it possible for Art21 to revise and refresh its content on-demand.

Though Art21’s use of social media supported its innovation, it also created ambiguity. Art21 Program Coordinator Marc Maye stressed that expertise is knowing who your audience is. Having worked in museums and schools, Marc’s concern was finding out where the needs of different audience members overlapped. Without much face-to-face interaction with their audience, Marc noted that Art21 looked to focus efforts on “access points” for helping people make meaning out of Art21 resources in timely, relevant, and useful ways.

Since the Web is where Art21 was getting most of its audience feedback, Marc pointed out that significant development and growth for Art21 was happening in the area of its “self-directed” programming. Ideally, Marc suggested, Art21 wanted to be seen as a reputable educational resource. For Art21, accomplishing this ideal meant privileging peer-to-peer dialogue and the sharing of ideas as authentic resources. As user-generated content on the Web was becoming popular, Marc asserted that Art21 needed to find new ways to repurpose its existing content and expand its scope to include (more) audience-generated content.

As a participation-enabled public network, Art21 became a site for the discussion of complicated and complex issues of contemporary art, which Marc stated, are both specific enough to be useful and broad enough to be accessible by a general audience. These qualities of contemporary art, he affirmed, are what make it ideal for talking about tough issues. In other words, people can talk about issues in the world they would
normally personalize, such as social, political, and economic issues, through contemporary art subject matter because the content of contemporary art is often externalized. Since people tend to refer to contemporary art subject matter as “that,” and not necessarily as “me” or “you,” Marc articulated that using contemporary art as a platform for engaging community in dialogue is an advantageous choice.

What happened at this point in Art21’s development was its search for a productive balance between survival and specialization, how community and content could form a symbiotic relationship. At the convergence of community and content, emergent relationships and content needed to be nurtured together, not as independent variables.

At the time of this interview, Art21 was working toward the achievement of three milestones. One, Art21 was transitioning away from PBS as its primary brand association. Two, Art21 was forming its own, independent brand. Three, through the use of social media, Art21 was exploring new and innovative ways to interest people in contemporary art.

Art21 was moving away from PBS as its primary brand association because it wanted to be a community of multiple voices. As Mary Cook, Art21’s Executive Assistant, suggested, Art21 takes a journalistic approach to talking about art and a subjective approach to talking about studio, but it is different because it is non-judgmental. In other words, Art21 didn’t want to rehearse the art canon by retelling the “same old white guy story culture”, Wes related, it was literally trying to make something that didn’t exist before.
By developing its own, independent brand, Art21 could take a curious and exploratory approach to contemporary art. Nick Ravich and Larissa Nikola-Lisa, of the production staff, revealed that the point of this approach, versus an academic one, was to allow Art21 to capture the points-of-view of the artists who are the subjects of the content, instead of making documentaries about them. At the time of this interview, Art21 was beta testing their new identity at www.art21.org, the outgrowth of their Web presence at PBS (www.pbs.org/art21).

**Trends on Media Use**

**Trends on Global Media Use**

In 2012, 91% of online adults used social media regularly (Experian, 2012). Social apps such as Facebook were used most frequently by smartphone owners, with 73% having accessed social networks through apps daily and 92% at least weekly (Lightspeed, 2012, para 1). The top three most used genres of apps on a smartphone were social networking, news, and weather (Lightspeed, 2012). That year, 28% of smartphone owners watched video on their phone in a typical month (Experian, 2012).

Mobile Internet accounted for 10.01% of total Internet usage worldwide in 2012, which was an increase from 3.81% in 2010 (Pingdom, 2012). This trend was attributed to the growing global adoption of smartphones and tablet devices (Pingdom, 2012). The countries with the most mobile web traffic as a share of all web traffic in 2012 were Zimbabwe (58.06%), Nigeria (57.8%), and India (48.8%) (Pingdom, 2012). The United Kingdom and the United States had much less mobile web traffic at 10.71% and 8.61%, respectively (Pingdom, 2012). While mobile Internet growth in developed countries was
correlated with user preference for convenience, growth in developing countries was correlated with issues of access and affordability (e.g. to/of devices and services) (Russell, 2012).

**Trends on Social Media Use in America**

The first national study of American social media use by Hampton, Goulet, Rainie, and Purcell (2011) of Pew Research Center’s Internet & American Life Project revealed the following trends. In 2010, 47% of adults used at least one social networking service (e.g. Facebook), which was an increase from 26% in 2008 (Hampton, Goulet, Rainie & Purcell, 2011, p. 3). Of Internet users aged 18-35, 80% used a social networking service in 2010 (Hampton, Goulet, Rainie & Purcell, 2011, p. 8).

The average age of adult social networking service users shifted from thirty-three in 2008 to thirty-eight in 2010 (Hampton, Goulet, Rainie & Purcell, 2011, p. 3). Over half of all adult social networking service users are now over the age of thirty-five (Hampton, Goulet, Rainie & Purcell, 2011, p. 8). The sex distribution of social networking service users shifted from 53% female in 2008 to 56% in 2010 (Hampton, Goulet, Rainie & Purcell, 2011, p. 9).

**Trends on Facebook Use in America**

In 2010, Facebook was the most popular social networking service in America (Pew, 2011, p. 3). Of American social networking service (SNS) users in 2010, almost all used Facebook (92%) (Pew, 2011, p. 13). The popularity of Facebook use was followed by MySpace (29%), LinkedIn (18%), Twitter (13%), and other social networking services (10%) (Pew, 2011, p. 13).
In 2010, 13% of Facebook users had used Facebook for less than six months, with 26% for six months to one year, 28% for one to two years, and 33% for two or more years (Pew, 2011, p. 13). This means that at the time of this study, Facebook was still relatively new to even the early adopters.

By age, 16% of American Facebook users in 2010 were aged 18-22, 33% were aged 23-35, 25% were aged 36-49, 19% were aged 50-65, and 6% were aged 65 and over (Hampton, Goulet, Rainie & Purcell, 2011, p. 11). By race and ethnicity, 78% of users were White, 9% Black, 9% Hispanic, and 12% Other (Hampton, Goulet, Rainie & Purcell, 2011, p. 12). By sex, 58% of users were female, while 43% were male (Hampton, Goulet, Rainie & Purcell, 2011, p. 11).

By education level, 5% of American Facebook users in 2010 had less than a high school diploma, 26% had the equivalent of a high school diploma, 34% had some college or trade schooling, 20% had a bachelor’s degree, and 15% had at least some graduate schooling (Hampton, Goulet, Rainie & Purcell, 2011, p. 12). This means that the majority groups of Facebook users in America in 2010 included users aged 23-49 (58%), Whites (78%), females (58%), and the educated (69%).

On an average day in 2010, 52% of American Facebook users, or around 80 million people (Bosker, 2011), engaged with the platform (Hampton, Goulet, Rainie & Purcell, 2011, p. 3). By contrast, only 6% of users used the platform less than once per month (Hampton, Goulet, Rainie & Purcell, 2011, p. 13).

On an average day, 15% updated their own status, 22% commented on another’s post or status, 20% commented on another user’s photos, 26% “Liked” another user’s
content, and 10% sent another user a private message (Hampton, Goulet, Rainie & Purcell, 2011, p. 3). This means that users were more likely to “Like” or comment on another user’s post or status than to update their own status (Hampton, Goulet, Rainie & Purcell, 2011, p. 15).

During an average week in 2010, 53% of American Facebook users made comments (Hampton, Goulet, Rainie & Purcell, 2011, p. 17). By age group, 74% of users aged 18-22 made comments, and 64% of users aged 23-35 made comments (Hampton, Goulet, Rainie & Purcell, 2011, p. 17).

As well, 51% of users “Liked” content at least once per week (Hampton, Goulet, Rainie & Purcell, 2011, p. 17). By age group, 71% of users aged 18-22 “Liked” content, and 60% of users aged 23-35 “Liked” content (Hampton, Goulet, Rainie & Purcell, 2011, p. 17).

Also during an average week in 2010, less than half of American Facebook users by any age group sent a private message to another user (Hampton, Goulet, Rainie & Purcell, 2011, p. 20). This means that private messages were infrequently used, and users tended to interact with one another publicly. Users aged 18-22 used private messaging the most, with 45% having sent at least one message per week (Hampton, Goulet, Rainie & Purcell, 2011, p. 20).

**Art21 on Facebook**

I collected the data for this study over the course of five months around the premiere of Art21’s fifth season of programming using analytics, observations, and a questionnaire. I then produced iterative, layered visual representations of information
from the data to illustrate the publicly visible and invisible activity of the network, including participants’ views on their experiences within the network.

Visual representations of study data are used to communicate results of analysis in an intuitive format. Visualization supports the exploration, interpretation, and comprehension of large or complex data sets using cognitively efficient representations of their structures and patterns. As both a tool and product of analysis, visualization “allows viewers to perceive concepts and relationships that they had not previously realized” (Malamed, 2009, p. 10).

Effective visualization serves as a narrative, which provides insights into both abstract and concrete phenomena in the world. As a form of visual design, the purpose of visualization is to articulate in image what is difficult or cumbersome to articulate in writing as it guides the viewer’s inquiry into the research question.

The basic processes of visualization used in this study include acquiring the data from the study’s sources, parsing the data into meaningful categories, filtering the data to remove unwanted data, translating the data for processing with data analysis software, representing the data in visual models, mining the data for patterns of interest, and refining the data to make the representations clearer and more visually engaging.

The visualizations of this study appear throughout the following presentation of findings. As well, the original data sets from which they were created appear in the appendices to offer readers opportunity to further investigate the data.
Analytics

**Fan network demographic trends.** Between August 1, 2009 and December 31, 2009, the Art21 social network on Facebook more than doubled in size. Within five months the network expanded from nearly 4,500 fans to over 9,900 fans (see Fig. 8).
Figure 8: Growth in the number of fans of Art21 on Facebook by fan country of residence.
These fans were located in eighteen different countries around the world, including the United States, Columbia, Canada, Mexico, the United Kingdom, France, Australia, Italy, Germany, Spain, Argentina, India, Brazil, Chile, Taiwan, Hong Kong, Israel, and Greece. This means that fans were geographically distributed among five of the seven continents, including North America, South America, Europe, Asia, and Australia. At the time, there were no fans from Africa or Antarctica.

During this time, fans from the United States represented the largest demographic group to join the network. While the number of fans from the United States increased by roughly 3,500 (from over 3,500 to nearly 7,500) over five months, the combined number of fans from the seventeen other countries increased by about 2,000 (from around 750 to nearly 2,500). These growth patterns among fan populations reveal that there was an increase in the popularity and geographic distribution of the social network on a global scale during that time period, but that the majority of fans were from the US.

During the same time period there was a steady amount of positive growth in the number of Art21 fans across all of the twelve age and sex demographic groups (see Fig. 9) measured by the analytics. These twelve demographic groups represented females and males aged 13 to over 55.
Figure 9: Growth in the number of Art21 Facebook fans by fan age and sex.
Females aged 25-34 represented the largest number of fans in this category, as well as the demographic group with the most growth. Specifically, more than 1,500 females aged 25 to 34 joined the network over the five month time period. By the end of this time period, this demographic group represented 2,600 out of 10,500 total fans.

The next largest demographic group was represented by males 25 to 34. This group grew by roughly 800 fans over five months to reach a total of 1,500 fans by the end of this time period. Trends in the social network's growth by age and sex demographic groups indicate increases in the popularity of the social network among both females and males of all ages.

One marker of interest made visible by the data visualization was the pattern of growth among females aged 25 to 34 in relation to the growth patterns of the eleven other groups, particularly males of the same age range. During this period of network growth, the population of females aged 25 to 34 grew between 600 and 1,200 fans larger than the population of males of the same age range.

From this analysis, questions arose as to why the social network was so much more popular among females than males of the same age range. No data were collected from the Art21 Facebook social network specifically related to this question, but this finding is congruent with the finding from Hampton, Goulet, Rainie, and Purcell’s (2011) study, which indicated that Facebook use was more popular among American females than American males around this time.

I also speculate that this difference arose from the early adoption and use of Art21 media by art students (e.g. undergraduate and graduate art studio and art education
majors, student teachers, graduate teaching assistants) and educators (e.g. K-12 art teachers, museum educators, university art and art education instructors) who may have fit this particular demographic of fans (i.e. female and of the “Net generation” (Oblinger & Oblinger, 2005; Tapscott, 2008), which implies a native familiarity with digital technologies). However, there was no indication of the profession of users in the analytics data at the time of this study.

**Fan network joining trends.** As well, a daily count of the number of fans who joined the social network and who left the social network was collected from the analytics data on the network (see Fig. 10).
Figure 10: Number of new likes and unlike of Art21 on Facebook over time.
From August 1, 2009 through December 31, 2009 a total of 196 fans left the Art21 social network on Facebook at an average of 1 fan per day. From August 1, 2009 through December 31, 2009 a total of 6,511 new fans joined, and stayed in, the Art21 social network on Facebook at an average of 43 new fans per day. This means that the network grew by 6,315 fans and that for every fan that left the network between 33 and 34 fans joined the network.

The significance of this data is that, while the fluctuations in the total number of fans joining and leaving the network could be observed on a daily basis from public viewing of the page, the specific numbers of fans who joined and left the network on a given day could not be discerned without the use of the analytics. As well, it is important to note that the number of fans who joined or left the network on any given day could have been higher or lower than the averages, and that the difference between the total number of fans who joined the network and the total number who left was the most significant indicator of fan satisfaction with Art21 on Facebook.

Thus, trends in the number of new likes and unlikes of Art21’s Facebook page during the time of the study reveal that a relatively low number of fans left the social network compared to the number of people who joined and stayed in the network as new fans. While it is normal for social networks to experience low levels of member attrition over time, the attrition rate of this network never exceeded 12% of the total population of fans, and was for some time at 0%. For more information on attrition rates in online social networks, see Scott (2009a). Markers of interest in this visualization were the
largest spikes in the numbers of likes of the page made by fans entering the social network.

**Fan page viewing trends.** Trends in the number of Art21 Facebook page views by the type of views made (see Fig. 11) by fans show how many visits to the page people made each day, as well as how many of the page visits were made by uniquely identifiable individuals.
Figure 11: Number of Art21 Facebook page views by type over time.
On average, 272 fans visited the Art21 Facebook page each day, for a total of 41,579 visits from August 1, 2009 through December 31, 2009. During the premiere of the new season of programming, the number of page views per day consistently exceeded 300, and on several days peaked between 400 and 500.

During this time, uniquely identifiable fans performed a total of 12,528 visits to the Art21 Facebook page at an average of 82 visits per day. This means that fans consistently returned to the page for multiple visits each day over the course of the five-month time period.

Markers of interest in this visualization included the largest spike in the total number of page visits made by fans leading up to the premiere of the new season of programming, along with the largest spike in the number of page visits made by uniquely identifiable individuals during the span of time.

**Fan page interaction types.** Trends in the percentage of Art21 Facebook fan interactions by type (see Fig. 12) illustrate the ways, and to what extent, fans interacted on the page.
Figure 12: Percentage of Art21 Facebook fan activity by type.
Specifically, this visualization shows that fans interacted on the page through the use of likes (i.e. a form of voting to show interest in, or approval of, a post), Comments (i.e. a form of narrative response to a Wall Post, or statement beginning a new discussion thread), and Wall Posts (i.e. a statement beginning a new discussion thread, which can include a narrative text, image, and hyperlink).

According to the data, likes of posts were the most popular form of activity among fans, with more likes of posts made over time than Comments and Wall Posts combined. During the five months the page was studied, fans performed 1851 likes, 441 Comments, and 92 Wall Posts.

**Fan page engagement trends.** While the previous five trends in the data reveal who the growing number of Art21 Facebook fans were in terms of age, sex, and geographical location, as well as their desire to join and stay in the network, tendency to revisit the page, and types of interactions they performed when there, trends in the number of Art21 Facebook fan interactions per post (see Fig. 13) reveal the level of engagement fans had with each post on the page.
Figure 13: Number of Art21 Facebook fan interactions per Wall Post over time.
Specifically, the visualization of the number of interactions per post over time indicates at what times (i.e. on what days) posts were more or less interesting to fans. This metric includes both the publicly invisible and visible forms of interaction fans had with posts on the page. In other words, it includes the publicly visible likes and comments made by fans, as well as the number of times fans clicked on a hyperlink within a post, for instance, which was a publicly invisible form of fan interaction (i.e. since no one otherwise sees what fans click on, if it is not to “Like” something in the context of Facebook).

While spikes in the number of interactions per post indicate increased fan engagement with the posts, drops in this number indicate decreased fan engagement with the posts. Trends in the number of interactions per post show that fans performed an average of 23 interactions per page post throughout the five-month period of this study. Leading up to and during the premiere of the new season of programming, fans consistently performed between 20 and 40 interactions per post. The marker of interest in this visualization was the largest spike in the number of interactions per page post. On October 29, 2009, fans performed 115 interactions per post.

As well, it is important to note that during the five days following this spike (Oct. 30 – Nov. 3) the analytics registered no interactions per post. This was attributed to the failure of the analytics to record data for that metric on those days, rather than a total lack of interaction on the page by fans during that time. To maintain the integrity of the information visualized in the graphic, I chose not to eliminate those missing data points from this representation of fan engagement.
Analytics + Observations

Fan network joining trends + observations. To understand why people were joining the social network, I correlated the spikes in the number of fans who joined the network shown in Figure 10 with the observations I made of the publicly visible activity on the page during the specific time periods in which the spikes occurred (see Fig. 14).
Figure 14: Correlation between analytics and observations data about fan network joining trends.
Given that the number of unlikes of the page during this time period was consistently below the average rates of member attrition for social networks (Scott, 2009a) in general, I made no attempt in this study to understand why people left the social network.

What I found from correlating the analytics and observations data was that the first of the three largest spikes in Art21 Facebook network growth occurred when page content centered on the premiere announcement of Art21’s newest season of programming. On the day of that spike in likes of network, 95 new fans joined Art21 on Facebook.

On October 6, 2009, Art21 announced in a post to fans that 16 full episodes of the Art21: Art in the Twenty-First Century video series had become available for free streaming on the PBS Video Portal. Art21 provided a link to the portal in the post.

That day, 61 fans liked the post and 9 fans made comments to the post. Comments from fans expressed their enthusiasm and gratitude for the content. Typical comments included exclamations, such as “woo hoo!” and “thank you!”

Later that day, Art21 posted an announcement to remind fans that the premiere of Season 5 was to air the next day on PBS. In response, 35 fans liked the post and 15 fans made comments to the post expressing their excitement, using the same type of exclamations visible in the previous thread, and announcing at what time and on which local PBS TV channel the premiere would air at their location.

As well, at least two of the fans responded with likes to both of the announcements, which were posted by Art21 three hours apart. In general, fans did not appear to respond to one another’s comments. In addition, Art21 re-entered the thread of
comments to one of its posts to advise fans on what to do if their local PBS station would not be airing the premiere episodes.

The second of the three largest spikes (see Fig. 15) in Art21 Facebook network growth occurred when page content featured news of the death of Nancy Spero, an artist featured in Season Four of Art21: Art in the Twenty-First Century. On the day of that spike in likes of network, 99 new fans joined Art21 on Facebook.
Figure 15. Correlation between analytics and observations data about fan network joining trends.
On October 19, 2009, fan responses to the announcement of Nancy Spero’s death included 22 likes and 15 comments. These comments typically included short, respectful acknowledgements from fans that they were influenced by Nancy Spero’s work and that she would be missed. In general, fans did not appear to respond to one another’s comments.

This discussion thread in particular brings up the important point that the characteristics of Facebook limit publicly visible responses to posts to either comments or likes. In this instance, it was not necessarily that 22 fans liked (i.e. enjoyed or appreciated) that Nancy Spero had died, but that 22 fans were acknowledging the announcement. In this instance, the use of the like feature was most likely used by fans to pay their respects to Nancy Spero in a way that was publicly visible, yet perhaps less demonstrative than leaving a comment to the thread.

The third of the three largest spikes (see Fig. 16) in Art21 Facebook network growth occurred when conversation on the page stemmed from the launch of exclusive video interviews with a featured artist from Season 5. On the day of that spike in likes of network, 93 new fans joined Art21 on Facebook.
Figure 16: Correlation between analytics and observations data about fan network joining trends.
On October 30, 2009, Art21 posted a link to their blog, which featured exclusive video of artist Jeff Koons discussing his 2008 exhibition at Versailles in France. That post received 22 likes and 15 comments.

Most of the comments were short responses by fans expressing their opinions of Koons’s art as “entertaining and tacky”, with some responses indicating dislike for the artist himself. One fan questioned the legitimacy of Koons’s art practice. Art21 replied to that comment offering the fan a link to a blog post by an art educator who discussed the topic. The fan replied back to Art21 that they read the blog post and briefly articulated why they maintained their previous position on Koons’s work.

Other than that exchange, no other responses appeared to have been exchanged in that discussion thread. Yet, one of the fans who responded to both posts correlated with the first spike discussed above, also appeared to have liked this post about Jeff Koons. This indicates that the fan was visibly active in the network multiple times per day and over multiple days.

**Fan page viewing trends + observations.** To understand what was happening in the network at the time when views of the page by fans spiked, I correlated these spikes with the observations of the page when the spikes occurred (see Fig. 17).
Figure 17: Correlation between analytics and observations data about trends on fan page views.
What I found from correlating the analytics and observations data was that the first of three largest spikes in the total number of page views made by fans leading up to the premiere of the new season of programming occurred when Art21 shared with the network links to new video "extras", or additional footage of interviews with artists featured in previous seasons of programming.

On September 4, 2009, Art21 posted a link to the Art21 blog, which featured video of Jessica Stockholder and her son making art at their home while she talked about memories from her childhood of wanting to become an artist. On September 8, 2009, the day of the first major spike in page views, the page was viewed 469 times by fans.

From August 1, 2009 until the day of that post, the number of page views by fans had never exceeded 202 views per day. The median number of page views during that time had been around 160 per day.

Though there is a time difference between the post and the spike, there were no other posts made during that time that fans would have attended to. This does not mean that fans were not viewing other content on the page, which could have been previously posted. This metric of the analytics was limited to measuring the number of page views, not the number of views any specific thread received. Thus the purpose of this method was to use the observations of the page at or around the time of the spikes to infer what it was that fans were viewing.

The post about Jessica Stockholder produced a relatively high level of discussion amongst fans. At that time, 19 fans liked the post and 8 fans commented on the post. Each of the comments was typically a paragraph long and fans responded to one
another’s comments as they discussed what they thought about Jessica Stockholder’s comments in the video, including how they (the fans) came to be artists, the in/visibility of art as a profession, and reflections on how children view art.

Though the number of likes and comments to the post were not disproportionately large compared to threads at other times, when the number of page views was much lower, I infer that the content of the discussion amongst the fans who commented on the post drew the attention of the network to the thread. This means that although the thread probably received a relatively large number views, the popularity of the thread would not have been evident aside from the likes and comments, since fans’ viewing habits alone were invisible to the network.

As well, the largest spike in the number of page views made by uniquely identifiable fans during the span of the study occurred when Art21 posted an announcement of, and link to, the video of an episode of Season 5, which had just premiered on PBS the night before (see Fig. 18).
Figure 18: Correlation between analytics and observations data about trends on fan page views.
On October 22, 2009, Art21 post a link to the PBS Video Portal where fans could watch the premiere episode of Season 5, which had aired the night before. On this day 191 uniquely identifiable fans viewed the page. This means that, on average, each fan who viewed the page that day viewed it two to three times.

As well, the post received 18 likes and 11 comments from fans. The comments were relatively substantial and typically consisted of fans’ impressions of the artists and art featured in the episode. The comments fans made to this post revealed which of the featured artists from the episode they favored and which they found disappointing.

However, the comments generally did not go into detail about why the fans liked or disliked the artist. Despite this lack of detail, most of the comments revealed that fans had some historical knowledge of one or more of the featured artists in the episode. This was evident in comments fans made about differences they perceived between the past and present work of the artists they were referring to.

**Fan page interaction types + observations.** In order to understand what was going on in the network in terms of the types of publicly visible fan interactions on the page, I juxtaposed findings from the analytics data with the observations data to exemplify the typical pattern of public interactions on the page (see Fig. 19). Here, the analytics data shows to what extent fans were using the interaction types each day. fans could interact publicly on the page using posts, comments, and likes.
Figure 19: Juxtaposition of analytics and observations data shows typical patterns of fan activity on the page.
From this layer of analysis, patterns of fan activity shown in the analytics indicates that likes were a much more popular form of public interaction among fans than posts or comments. On a typical day, posts (i.e. of content beginning a discussion thread) accounted for less than 10% of public interaction among fans in the network, while comments (i.e. about posts or other comments in a discussion thread) accounted for approximately 10-20% of the interaction, and likes accounted for around 70% of the interaction.

**Posts.** Posts made by fans generally fell into one of two categories, posts of creative work or posts of announcements. Examples of posts of creative work by fans are shown in Figure 20.

This sample represents the majority of the posts of creative work by fans made during the time of this study. These examples appear in chronological order.

In the instances when fans posted multiple images of their artwork (i.e. in multiple posts), only one image was chosen for this sample. However, the images omitted here can be viewed in Appendix B.
Hi Fokhrul IMAGE: S, oil on paper, -- MOHAMMAD FOKHRUL ISLAM -- DHAKA -- BANGLADESH --

September 28, 2009 at 4:05pm · Comment · Like · Flag

Tony Knaak Hi, I just joined and wanted to share my work, Landscapes of my Soul. If you like, visit my website, http://ahealingstore.net/ Thanks!

September 29, 2009 at 12:20am · Comment · Like · Flag

#` Anika Keser Ex Kolonic likes this.

Sharon Barnes I like your website's concept.
October 8, 2009 at 7:58pm · Like

Tony Knaak Thank you Sharon.
October 9, 2009 at 11:43am · Like

Reem Khatib

October 1, 2009 at 5:25pm · Comment · Like · Flag

#` 3 people like this.

Tom Hlas Beaufiful!
January 8 at 11:44am · Like · #` 1 person

Write a comment...
Maiten Panella Hello from Venice! We would like to share with you the home-made video from the screening of FANTASY in our beautiful city. The screening had a big repercussion and we're trying to make arrangement to make the next one, COMPASSION, in the Accademia di Belle Arti (Fine Arts Accademy). Thank you ART21 for sharing with us this extraordinary series, keep up the great work! http://www.youtube.com/watch?v=QsNQfFdHxh0 Also visit us in HUMA3.com

October 9, 2009 at 11:35am · Comment · Like · Flag

Art21 And a huge thanks to you for hosting an event and sharing the series with your community! We hope it sparked some great discussion—we'd love to hear all about it!

This video is fantastic. We also caught your link on Twitter, and RTed it immediately!

October 9, 2009 at 11:50am · Like · Report

John Wayne Shaw I love this series!! cheers!

November 13, 2009 at 10:34am · Comment · Like · Flag

Deborah Orr ....me, too.

November 13, 2009 at 11:58am · Like

Paula Gottardi good art

November 17, 2009 at 1:39pm · Like

Tom Hlas Wonderful!

January 8 at 11:43am · Like

Jose Lopez are you serious?

February 11 at 5:33pm · Like

Write a comment...
This sample includes six examples of posts of creative work made by fans from September through November. Of the six posts, three were initiated by women and three by men. As well, the first three posts were spaced one to two days apart, while the last three posts were spaced two to three weeks apart.

Of the six posts, four included images of the fans’ two-dimensional visual art. All but one of these post included accompanying text with their image. This text was used by one of these fans to state the media of the artwork, another to share the link to his website, and another to express his interest in the series (i.e. presumably the Art21: Art in the Twenty-First Century series). The fourth fan who posted an image of her visual art did not include accompanying text.
Of the other two fan posts in this sample, one was to share the link to a video (on YouTube) created in response to an Art21 video screening event held in the fan’s local community. That post also included reference to a website the fan was affiliated with.

Most of these six posts each received a couple of likes and generally short, but positive comments from fans. As well, the comments appear to be from different fans, and only two of the fans who posted their creative work responded to comments made by fans about their work. These were also short, but positive comments.

The video link posted by Maiten Panella and the blog link posted by Nettrice Gaskins both received comments from Art21. In these comments, Art21 thanked the fans for posting their creative work and provided positive feedback about it.

Examples of posts of announcements by fans are shown in Figure 21. This sample represents the majority of the posts of announcement made by fans during the time of this study.

These examples appear in chronological order. Posts of announcements omitted from this sample can be viewed in Appendix B.
September 23, 2009 at 9:12am · Comment · Like · Flag

Bhooma Padmanabhan Art:21 season 5 premiers in New Delhi...for schedule check http://www.ficart.org/Homepage.htm
October 9, 2009 at 5:13am · Comment · Like · Flag

Art21 Thanks for sharing. Please let us know how it goes!
October 9, 2009 at 11:35am · Like · Report

Write a comment...

Marguerite Leslie Art:21 Fans in NYC can come to Brooklyn Artists Gym to watch "Transformation" and discuss with other artists and fans at the Fall Salon: FANTASY/TRANSFORMATION event this Friday from 7-11pm. See you there!
October 22, 2009 at 1:13pm · Comment · Like · Flag

Lauren Pirie A great Toronto art initiative up for funding. http://bit.ly/3Mp1g8 Vote for The About Face Collective Solar-powered laundromat art gallery space to win the Aviva community Fund now and every day!!
November 7, 2009 at 2:34pm · Comment · Like · Flag

Dimitri Lauder Cutting edge performance collective LIVING STRUCTURES reveal their eagerly awaited new event BIOSPHERE || Devised specifically with AREA10 during the past month || Performed on the 17th December || ONE NIGHT ONLY TO THE PUBLIC || BOOK NOW || http://www.facebook.com/event.php?eid=194474558023&index=1
December 6, 2009 at 6:12am · Comment · Like · Flag

Shayna Schapp A screening of Art:21's "Transformation" episode is coming up on December 15 at KABK in The Hague, The Netherlands.

http://art21public.eventbrite.com/
December 8, 2009 at 2:54pm · Comment · Like · Flag
This sample includes seven examples of posts of announcements made by fans from September through December. Of the seven posts, six were initiated by women and one by a man. As well, most of the posts in this sample were spaced one to two weeks apart. Two posts in December occurred within a couple days of each other and two posts in the sequence occurred almost one month apart.

Three of the posts were announcements about where fans in three different locations around the world could watch the season premieres of Art21: Art in the Twenty-First Century. Two of these posts invited fans to public screening events at locations in New York City and The Hague, The Netherlands. The third of these posts was for fans in New Delhi, India. The four other posts were announcements of contemporary art events or initiatives happening at locations around the world, such as Italy, Canada, and the US, that were not Art21-based.

Each of the announcement posts contained a link to more information on the event or initiative. None of the posts received likes from fans and only one of the posts received a comment, which was a response from Art21 thanking the fan for the announcement.

Figure 21: Posts of announcements by Art21 fans.
Comments. Examples of comments made by fans appear in Figure 22. This sample includes four discussion threads of comments made by fans to Art21 posts from September through December.

The comments in this sample were chosen to represent the more robust discussion threads that occurred during the time of this study. These discussion threads appear in chronological order.
Art21 Watch Jessica Stockholder and her son work at home as she recalls memories of wanting to become an artist: "I don't remember thinking I was going to be an artist, I just set about doing it. I find that a little odd."

Jessica Stockholder | Becoming An Artist | Art21 Blog
blog.art21.org
Artist Jessica Stockholder recounts her earliest memories of wanting to become an artist while she and her son Charlie paint and draw in the basement of their home in New Haven, Connecticut.

September 4, 2009 at 1:04pm · Comment · Like · Share · Flag

Kevin Arnold Why does Jessica Stockholder find it so odd that she never said as a child “I’m going to be an artist?” Do most children scribble on paper in art class with the intent of being artists? It starts out simply as a spontaneous visceral experience that over time will develop motor skills. I think Ms.Stockholder needs to visit a few elementary schools. She would be shocked by how many children create art without the intent of becoming artist.

September 4, 2009 at 2:26pm · Like

John Wasteneys Yeah. I couldn't help but feel here statement was a bit...strange. I mean. Its a good way to go about doing it, but there is nothing odd about approaching it this way. Its simply necessary. All of the artists I know who are successful, they don't go about making art. They go about developing an idea, exploring a feeling, documenting a moment.

Once you start making "art" you've got yourself in a bad place, lacking the personal for representation of a this Art concept.

September 4, 2009 at 2:53pm · Like

Lacy Pitt I remember wanting to be a oceanographer, then i
Lacy Pitt: I remember wanting to be a oceanographer, then I wanted to study bats, then an architect and machinist. Now i'm at art school, no one really sets out to become what they should, it just happens that way.
September 4, 2009 at 3:04pm · Like

Kimberly Rowe: I didn't think it was such a weird statement. I agree that most kids make art and don't think about being an artist, but many artists say that they always knew they'd be one. I made art, but never realized it was an option to be an artist. I went through much of my life searching for that missing hole in my heart, trying this and that, but never feeling satisfied. So I, too, did it the backwards way, finding out it was an option and then retooling my life to become one. Not that there was never art in my life, I just didn't know what to do with it.
September 4, 2009 at 3:57pm · Like

Rachael Howard: http://www.youtube.com/watch?v=PKK4Z4ESRfg mouvement et répétition
September 4, 2009 at 4:23pm · Like

Kevin Arnold: What the fuck does that have to do with anything? What? So you decided to include your favorite movie clip? Get with the program! That's totally irrelevant to anything we are talking about.
September 5, 2009 at 12:54am · Like

Dean Valadez: I would agree with Kimberly Rowe - most children don't categorize functions of life as adults do. So 'art' doesn't exist as a way of making a living, but instead is something that is just done, much like breathing oxygen or sleeping. I think that was the sentiment expressed in Stockholder's statement as well - she just created and perhaps never gave it thought that other people categorized it as a 'job'. That's not odd, that merely expresses that creating was always a part of her waking life. Does anyone ever think, 'Hey, I wonder of there is a breathing-oxygen job?'

No, you just do and then if someone pays you for breathing, than all the better.
September 5, 2009 at 10:41am · Like

Sabrina Nelson: I also agree with Kimberly and I found my voice the same way bassackwrds as usual but I love it this is the Sabrina Way.
September 8, 2009 at 11:59am · Like
Art21 Ben Street’s take on Glenn Beck in this week’s Letter from London

Letter from London: Beck to the Future! | Art21 Blog
blog.art21.org
The “cultural cringe” – the crippling inferiority that complex members of a particular country feel about their homeland, as evidenced in the bluffed provenance of just about every college student on a year abroad...

September 14, 2009 at 11:49am · Comment · Like · Share · Flag

6 people like this.

Niki Shapiro the lack of public visual literacy is just a symptom of nature deficit disorder. Can we talk pre and post industrial revolution instead of museum liner notes? Otherwise, Glenn Beck is rewriting our art history.
September 14, 2009 at 12:05pm · Like

Jamie Callahan The light of day has a tendency to whither bad ideas. Let Beck have his pedestal to exhibit his paranoia lest he skulk into the shadows and try to re-write “Mein Kampf”.
September 14, 2009 at 12:54pm · Like

Daniel L. Franke The more he rants the more we learn... about him.
September 14, 2009 at 1:02pm · Like

Robert Stanley That particular segment of Beck's was wrong and goofy. Not all are. When people say to me about something I say, "how can you SAY that?! You're an ARTIST," I know we supposedly individualistic artists are selling out. Beck pointed out a real world example of this Liberal/NEA collusion here:
48&h=Qk5S2z&u=Ol9Sm&ref=nf
September 14, 2009 at 3:26pm · Like

Ben Street This is worth a read, too:
September 14, 2009 at 5:34pm · Like

Mary Newson Why let him continue to blather? Appeal to his funders: http://www.colorofchange.org/beck/
September 14, 2009 at 8:42pm · Like

Barry Hair I love the way Jon Stewart toys with the man. Beck is such an easy target.
September 15, 2009 at 12:14am · Like
Art21 Jeff Koons discusses the power and sensuality of Versailles in this week's exclusive video

Jeff Koons | Versailles | Art21 Blog
blog.art21.org

From his studio in New York City, Jeff Koons discusses his 2008 exhibition at the Château de Versailles in France. Koons explores the power and sensuality of the grounds at Versailles, citing Louis Quatorze (Louis XIV) as an inspiration for his 1992 piece, Puppy, a large floral sculpture made out of...

October 30, 2009 at 2:50pm · Comment · Like · Share · Flag

Lisa Boughter and 21 others like this.

Gavin Fabbri Jeff koons is a kook
October 30, 2009 at 2:56pm · Like

Daniel Cordani Jeff Koons is a joke
October 30, 2009 at 2:59pm · Like

Bmj Doty He's good
October 30, 2009 at 3:12pm · Like

A MacLean Have you seen his giant topiary?
October 30, 2009 at 3:14pm · Like

Sun Yunfan Jeff Koons is the King of BS
October 30, 2009 at 3:41pm · Like

James Chute he's a good joke: the guy we love to hate. if he didn't exist we'd have to invent him.
October 30, 2009 at 3:47pm · Like

Scott Proctor gotta love it! Or love to hate it!
October 30, 2009 at 4:06pm · Like

Lorie Hancock McCown he's a rich kook.
October 30, 2009 at 4:49pm · Like

Linda Costello Hinchey My art professor poo pooed a project I did almost exactly like this my junior year of college (way before 1992).
October 30, 2009 at 5:05pm · Like

Pecadora Normal no me gusta! me encanta!!!!! la onda
October 30, 2009 at 7:28pm · Like

Annette Martinez Strange Attraction.
October 30, 2009 at 9:13pm · Like

Michael Wolfe Sweet!
Michael Wolfe Sweet!
October 30, 2009 at 9:20pm · Like

Angela Weddle Never been a fan of Koons. I've heard that he has a bunch of assistants really make his stuff. I don't care if it's the Renaissance or now—an artist should execute their own work, in my opinion. Not to mention—Pop or not, it just looks tacky.
November 1, 2009 at 12:39pm · Like

Art21 @Angela: Art educator Bob Sullivan recently wrote a blog post that offers a response to reactions such as yours. Whether or not you agree with his perspective, it is worth the read:
November 2, 2009 at 11:18am · Like

Linda Rosefsky Tacky and fabulous – fits in beautifully at Versailles!
November 2, 2009 at 12:37pm · Like

Angela Weddle I read the response. I understand it from an educators standpoint. But integrity of process, honesty, and personal responsibility count. Art can and should have standards.
November 2, 2009 at 1:59pm · Like

Write a comment...
Art21 Cindy Sherman surveys her shelves of mannequins, masks, and other props in this week's exclusive video

Cindy Sherman | Mannequins & Masks | Art21 Blog
blog.art21.org
Surveying some of the props she's used over the years, including masks and mannequin parts, artist Cindy Sherman demonstrates how she uses stand-ins to

Figure 22: Comments by Art21 fans.
The first set of comments followed a post made on September 4, 2009 by Art21. This post contained a link to the Art21 blog, which featured video of Jessica Stockholder and her son making art at their home while she talked about memories from her childhood of wanting to become an artist. This post coincided with the first major spike in page views by fans apparent in the analytics data.

The post about Jessica Stockholder produced a relatively high level of discussion amongst fans. At that time, eight fans commented on the post. These eight comments happened within four days of Art21’s post. Each of the comments was typically a paragraph long.

In the comments, fans typically discussed what they thought about Jessica Stockholder’s comments in the video. This discussion included how the fans, themselves, came to be artists, the in/visibility of art as a profession, and reflections on how children view art.

The fans also responded to some of the comments made by other fans involved in the thread. These responses typically included fans agreeing with the statements made by the other fans, adding their own reflections on personal experiences to the statements. In one unique instance, a fan responded rudely to another fan whose comment he judged out of line with what he expected the conversation to be about.

The second set of comments followed a post made on September 14, 2009 by Art21. This post contained a link to the Art21 blog, which featured a blog post by Art21 guest blogger, Ben Street, about the controversial political commentator, Glenn Beck.
Seven fans commented on the post, which included one comment by Ben Street, the guest blogger whose post was the subject of the discussion. All seven comments happened within one day of Art21’s post. Each of the comments was typically a short paragraph long.

In the comments, fans typically responded critically to Glenn Beck, the subject of the post, who was generally regarded as villainous according to the comments. Three of the comments included links to other articles related to the subject of the thread. These links were probably included by the fans to provide additional sources of information for thinking about the subject.

The fans who posted these comments did not appear to respond directly to one another in their comments, though there seemed to be a general consensus about how they regarded the subject. Two fans posed questions in their comments, but they were most likely rhetorical.

The third set of comments followed a post made on October 30, 2009 by Art21. This post contained a link to the Art21 blog, which featured exclusive video of artist Jeff Koons discussing his 2008 exhibition at Versailles in France. This post coincided with the third of three major spikes in the number of fans who joined the network apparent in the analytics data.

This post received 15 comments. Most of the comments were short responses by fans expressing their opinions of Koons’s art as “entertaining and tacky”, with some responses indicating dislike for the artist himself. Dislike for Koons ranged in emphasis,
from lighthearted jabs about him being the “guy you love to hate” to pointed criticism about the integrity or legitimacy of his work.

Art21 replied to one fan’s criticism of Koons’s integrity with a link to a blog post by an art educator who discussed the topic. The fan replied back to Art21 that they read the blog post and briefly articulated why they maintained their previous position on Koons’s work. Other than that exchange, no other responses between fans were publicly exchanged in this particular discussion thread.

The fourth set of comments followed a post made on December 18, 2009 by Art21. This post contained a link to the Art21 blog, which featured exclusive video of Cindy Sherman discussing her collection of mask and mannequins she uses in her artwork.

This post received six comments, all within one day of the post. Three of the comments were brief expressions of enthusiasm, intrigue, and boredom with Sherman’s work, respectively.

Two of the comments were more substantial reflections on Sherman’s work. One fan (Mina) agreed with the expression of boredom made by another fan and criticized Sherman for not making new work, as well as for her apparent lack of awareness about her props, which were the subjects of the video.

The other fan (Kerrie) praised Sherman for her “messy yet empowering” work. Kerrie pointed out that while some artists are very organized, others are not, and that spontaneity is a tool of creative work. As well, she pointed to the importance of diverse
opinions. The other comment in this thread was made by another fan (Jane) in praise of Kerrie’s insightful response to Mina’s comment.

**Likes.** Examples of likes made by fans appear in Figure 23. This sample shows which posts of discussion threads received the greatest number of likes by fans, in this case, 30 or more. For the purpose of illustrating this point, they appear in order of highest to lowest number of likes, rather than chronologically.
Art21 We're very excited to announce that 16 full episodes are now available for free streaming via the PBS Video Portal. Stay tuned, more to come...

ART:21 | PBS Video
video.pbs.org
"Art:21—Art in the Twenty-First Century" is the only series on television to focus exclusively on contemporary visual art and artists in the United States. Fascinating and intimate footage allows the viewer...

📅 October 6, 2009 at 12:40pm · Comment · Like · Share · Flag

Lisa Boughter, Holly Bynoe and 59 others like this.

Hans Heiner Buhr I am watching now "Paradox"
October 6, 2009 at 12:46pm · Like

Gabriella Brown AWESOME!!!
October 6, 2009 at 12:53pm · Like

Peter Tun Ping Wang nice
October 6, 2009 at 1:03pm · Like

Erika Swinson Thank You
October 6, 2009 at 1:04pm · Like

Jared Weiss Whew.
October 6, 2009 at 1:11pm · Like

Andrea L Stern oh yes thank you because our local PBS is not showing it
October 6, 2009 at 2:41pm · Like

Kim Black Woo hoo! Great!
October 6, 2009 at 3:13pm · Like

Tania Sheko Pity I can't watch them from Australia.
October 6, 2009 at 6:44pm · Like

Namaste! Toyou I'm so excited we're having a small artist night for the 10 pm show! Very Stoked!
October 6, 2009 at 7:19pm · Like

Write a comment...
Congratulations to Mark Bradford, recipient of a 2009 MacArthur Fellowship! (article via Los Angeles Times Culture Monster)

L.A. artist Mark Bradford wins MacArthur Fellowship | Culture Monster | Los Angeles Times
latimesblogs.latimes.com
L.A. artist Mark Bradford, 47, has won lots of prestigious prizes in the past, including the Bucksbaum Award (2006), the Louis Comfort Tiffany Foundation Award (2003) and the Joan Mitchell Foundation Award (2002). Tuesday he nabs the Big One: a...

September 22, 2009 at 10:33am · Comment · Like · Share · Flag

Jenni Molina, Lisa Boughter, Nettrice Gaskins and 42 others like this.

Portia Cobb Heyward His work looks F'ing amazing...
September 22, 2009 at 10:38am · Like

Emily Rutledge Mark's work is wonderful! You cannot fully appreciate it with an online image.
September 22, 2009 at 10:41am · Like

Dean Valadez Well deserved – his technical, conceptual, and visual complexities demand attention.
September 22, 2009 at 10:46am · Like

Lisa Aronow Stunning work!
September 22, 2009 at 11:35am · Like

Michelle Galles Cochran Love this...well deserved!
September 22, 2009 at 11:48am · Like

Natalie J he's 47!!!?? no way. met him in person, and doesn't look a day near 40...
September 22, 2009 at 12:21pm · Like

Claudio Ghirardo The artist deserves it! His work has tremendous layer and depth.
September 22, 2009 at 2:17pm · Like

Sarah Stone Great work!!
September 22, 2009 at 2:57pm · Like

Diana Nicholette Jeon Bradford is an awesome artist with a great sense of humor that shows in his work as well.
September 22, 2009 at 5:49pm · Like

Art21 For those in the New York City area: Be sure to check out Mark Bradford’s exhibition with 1997 MacArthur Fellow, Kara Walker, at Sikkema Jenkins, on view through 10/17: http://www.sikkemajenkinsco.com/2009bradfordwalker_viewexh.html
September 22, 2009 at 10:17pm · Like

Write a comment...
Arturo Herrera discusses the importance of accepting failure in order to be able to learn and grow as an artist

September 25, 2009 at 6:14pm · Comment · Like · Share · Flag

44 people like this.

Wanda J Peary  yeah, he is exactly right!!!
September 25, 2009 at 6:19pm · Like

Julon Pinkston  It is good to hear from another artist. I have always embraced failure, yet in my own education was taught to almost hide the presence or idea of any failure.
September 25, 2009 at 6:23pm · Like

Danielle Roney  I couldn't agree more. Risks and rewards allow the evolution of the creative pursuit – and failure plays a critical role.
September 25, 2009 at 6:33pm · Like

Julia Couzens  I wonder if failure is the artist's lifes blood.
September 25, 2009 at 6:41pm · Like

Josephine Lipuma  @Art21,
Last year in April 2008, I fail really bad, it was devastating, but I bounced back, and here I am.
September 25, 2009 at 7:03pm · Like
Michael Massenburg Amazing. I just played that Arturo segment this morning before teaching my class today. Great lesson. Without the failure there is no success, no innovation and no great leaders. People are afraid of failure what they should be afraid of is doing nothing. That is what every great creative person is face with every time one speak, dance, write, sing, paint, etc.
Thanks for sharing this.
September 25, 2009 at 8:38pm · Like

Josemaria Bahena yeah failure accepting yeah, how bout not having money?
September 25, 2009 at 8:40pm · Like

Josemaria Bahena as an art student there's thing to pay parties to attend, a life to live!
September 25, 2009 at 8:41pm · Like

Ronda G. Pennington correction: as a person...
September 25, 2009 at 9:23pm · Like

Connie Goldman One of the keys is to try not to take things too seriously whether that be failure OR success. But it's hard to do.
September 25, 2009 at 9:40pm · Like

Kloveforart Cwilliams aint that the truth! you never know what success is if you havent failed!
September 26, 2009 at 3:20am · Like

Marlene Sarroff Whatever doesn't workout is just another experience that enriches life's journey, everything can be a stepping stone to something else.
September 26, 2009 at 5:16am · Like

Debra Bachman Smith Thanks, that's a great way to think about it.
September 28, 2009 at 8:59pm · Like

Write a comment...
Art21 Season 5 is only a week away! Meet our final artist this season: Julie Mehretu in the "Systems" episode

Meet the Season 5 Artist: Julie Mehretu | Art21 Blog
blog.art21.org

The above video is excerpted from the Season 5 episode Systems, premiering on Wednesday, October 28, 2009 at 10pm (ET) on PBS (check local listings).

October 1, 2009 at 11:18am · Comment · Like · Share · Flag

42 people like this.

Jaclyn Touchstone wooo!
October 1, 2009 at 1:03pm · Like · Report

Art21 Educators: Our Season 5 Educators' Guide is now available in download and print versions (the latter of which smells fantastic!)

Art21 - season 5 educators’ guide
beta.art21.org

Fifth in the series of Educators' Guides, the Season Five Guide is a 32-page full color manual that provides additional background information about each of the featured artists and themes. The Guide is ...

September 22, 2009 at 6:25pm · Comment · Like · Share · Flag

41 people like this.

Nate Morgan It looks terrific!!! Great job Art21!!!
September 22, 2009 at 9:00pm · Like

Michael Dusik I still have to buy my first set of DVDs but I absolutely love them.
September 22, 2009 at 10:01pm · Like

Anita Fina Kiewra You mean smell-o-rama?!? Wow!!!
September 22, 2009 at 10:56pm · Like

Joe Fusaro Can't wait to smell it?
September 23, 2009 at 5:36am · Like

Art21 It smells just like a new textbook and is really beautiful.
September 23, 2009 at 11:57am · Like

Natalie J i love new textbook smell!!!!
September 23, 2009 at 12:00pm · Like

Susan E. Thomas any way to pick up print guide in person in NYC? says it will take weeks to arrive, and our event at BMCC is scheduled for Oct. 13.
September 23, 2009 at 5:45pm · Like
Art21 Final episode of the season airs on PBS tomorrow: "Systems" featuring Julie Mehretu, John Baldessari, Kimsooja, and Allan McCollum. Check your local listings and tune in!


www.pbs.org

What new grammars and logics do artists invent in today's supercharged, information-based society? Why do we find comfort in some systems while rebelling against others? The Art21 documentary "Systems" explores these questions in the work of the artists Julie Mehretu, John Baldessari, Kimsooja, and...

October 27, 2009 at 3:33pm · Comment · Like · Share · Flag

36 people like this.

Tuesday Foster I'm especially looking forward to this episode.
October 27, 2009 at 3:53pm · Like

Jaclyn Touchstone BALDESSARI! Can't wait.
October 27, 2009 at 8:41pm · Like

Julia Bradshaw Really glad these are available on the Internet. That's a great service for those of us who do not live in a town where they are broadcast. Thanks.
October 28, 2009 at 3:35pm · Like

Glenn Dillon enjoyed every episode of art 21 in different ways, "Systems" episode caught my interest the most. Hope the series continues. really love that you can view the program online so you don't have to miss anything
November 2, 2009 at 2:44am · Like

Write a comment...

Art21 John Baldessari ties religious upbringing to practicing and teaching art in this Season 5 sneak peek

Meet the Season 5 Artist: John Baldessari | Art21 Blog

blog.art21.org

The above video is excerpted from the Season 5 episode Systems, premiering on Wednesday, October 28, 2009 at 10pm (ET) on PBS (check local listings).

September 10, 2009 at 2:05pm · Comment · Like · Share · Flag

30 people like this.

Christian Campos ooo nice
September 10, 2009 at 6:12pm · Like · Report

Write a comment...
Figure 23: Likes by Art21 fans.
At the time of this study, there were nine posts on the page that received 30 or more likes from fans. The most liked post had 61 likes. Outside of this sample, some posts received no likes. These were always posts made by fans, rather than Art21.

The post that received the most likes from fans was the same post that coincided with the first of the three largest spikes in the number of fans who joined the Art21 Facebook social network, which occurred on October 6, 2009. On that day Art21 posted a link to the PBS Video Portal where fans could watch 16 full episodes of the Art21: Art in the Twenty-First Century video series. In comparison, the post received 9 brief comments from fans, which expressed enthusiasm and gratitude for the videos. None of those comments received any likes.

The second most liked post was an announcement by Art21 to congratulate featured artist Mark Bradford for winning a MacArthur award. Forty-seven fans liked that post. In comparison, the post received 9 brief congratulatory comments from fans, and 1 comment from Art21, which shared information on an art exhibition that Bradford was in. None of the comments received any likes.

The third most liked post included a link to the Art21 blog where fans could watch a video of featured artist Arturo Herrera discussing the importance of failure for artistic development. This post received 44 likes and 13 comments, some alluding to personal experiences of failure, but none of which received any likes.

The remainders of the most liked posts were as follows (in order). Art21 provided a sneak peak of the final episode of Season 5 featuring artist Julie Mehretu (42 likes). Art21 announced its Season 5 Educators’ Guide was available for purchase and download
Art21 announced that the final episode of Season 5 would air the next day (36 likes). Art21 provided a sneak peak of a Season 5 episode featuring artist John Baldessari (30 likes). Art21 shared a video interview with artist Laylah Ali (30 likes). Art21 pointed to an Art21 blog post on mythic environments and the work of Robert Smithson and Eames Demetrios (30 likes).

From this analysis it became apparent which artists fans liked (best), and that fans liked having access to, and information about, the Art21 media, specifically the videos of featured artists in the series. Comparison of the most liked content to the content of posts that received a lower number of likes (see Appendix F) revealed what (e.g. which featured artists, artwork, and subject matter) fans cared most visibly about.

One question of the like feature as a tool of public interaction among fans is whether, or to what extent, its use may have influenced fans’ perceptions of what was posted, and by extension, the qualities of the social network. For example, might fans have drawn the attention of other fans to the posts they liked? Might this have led to additional likes or comments? How diverse might those comments have been? The exploration of these questions is outside the scope of this study, but they bring attention to aspects of activity in this context that call for further investigation.

One important point to note when investigating fan interaction in the form of likes is that, unlike comments, likes only come in one flavor, so to speak. As mentioned above, fans did not necessarily like the announcement that artist Nancy Spero had died (i.e. in the sense that they enjoyed the news), but the like feature of the interface was one of only three tools fans had to publicly acknowledge the news as important and meaningful.
Moreover, it was the only appropriate tool for publicly acknowledging the event without having to say something specific. In other words, a fan could not stay in the original discussion thread if they created a new post about the event, and one would not otherwise respond to the news with an empty, or text devoid, comment.

Another important point to note when investigating fan interaction in the form of likes is that, unlike comments, there were no date or time records associated with likes. This means that comments can be traced to their origin in time, and appear in the thread chronologically, whereas the historical origins and chronology of likes were ambiguous.

That factor might limit the use of likes as indicators of public interaction in an analysis of network activity, should the analysis focus on activity at the event level (i.e. at the level of individual discussion threads). However, that level of analysis was not necessary for the purpose of this study.

Here, it was important to understand whether or to what extent likes occurred (and subsequently, how they informed interaction at the network level over time). Since it had been a trend that comments to posts occurred within a short (i.e. one to two day) period of time after a post had been made, this study infers that any or most of the likes of posts or comments had also occurred within that time period.

**Fan Page Engagement Trends + Observations**

To understand what was going on in the network when fan engagement was at a high level, I correlated the largest spike in the visualization of the analytics data on the number of fan interactions per page post with the observations I made of the page on the day when the spike occurred (see Fig. 24).
Figure 24: Correlation between analytics and observations data about trends on fan engagement with the page.
On November 13, 2009, Art21 posted a link to the PBS Video Portal where fans could view the premiere episode of Season 5, which had aired the night before. In the post, Art21 alerted fans to the fact that the videos of Season 5 were only temporarily available to fans via the portal. Art21 also advised fans to view the videos while they were still posted. On this day, fans performed 115 interactions per post, which included 18 likes and 4 comments by fans.

The comments by fans indicated that they watched the episode, but they do not indicate whether they watched it the night before on PBS (broadcast television), through the PBS Video Portal (on-demand digital video), or both. However, my understanding of Facebook use leads me to infer that the fans who commented that they had watched the episode probably had watched it on PBS broadcast television, which would have occurred before Art21 made this post, and then commented on the post once they saw it. Regardless, the analytics data shows that fans used the hyperlink provided in the post to access the video on the PBS portal.

Interactions per page post accounts for both the invisible, or non-public, and visible, or public, forms of interaction in the network among fans. In other words, it includes the publicly visible likes and comments made by fans, as well as the number of times fans clicked on a hyperlink within a post, for instance, which was a publicly invisible form of fan interaction. That this indicator of fan engagement includes publicly invisible fan interaction is important because it makes visible the times when increases or decreases in fan engagement may not have been obvious.
For instance, when looking at the observation of the page the day that the number of interactions per post spiked (as shown in Figure 23), it would not appear from the number of likes (18) and comments (4) the post received that it was an unusually engaging post to fans. However, the observation only shows the public forms of interaction fans used to engage with the post. It does not indicate that fans were clicking on the hyperlink to view the episode, or that this post was actually the most interacted with post among fans during the time of this study based on both public and private forms of fan interaction.

Without the analytics data, analysis of the observations data to understand which posts fans engaged with most would have produced an entirely different result. Yet, it is also important to recognize that the forms of interaction this study accounted for were limited to those that could have been recorded at the time. For instance, there may have been fans who regularly engaged in what was undetectable activity, such as reading through posts and comments, or accessing hyperlinked content of posts from outside of the network (e.g. going to the PBS Video Portal to watch an episode by opening the portal independently of the hyperlink in the post, rather than clicking on the hyperlink in the post to go to the portal).
Analytics + Observations + Questionnaire Responses

This layer of analysis correlates the analytics and observations data with the data from the responses to the fan questionnaire. Of the 33 fans that responded to the questionnaire, 28 were living in the US, 1 was living in Canada, 2 were living in Columbia, 1 was living in Sweden, 1 was living in Ireland, and 1 was living in Ethiopia. These fans ranged in age from 19 to 59. It is also important to note that these fans were all visibly active in the network at the time of this study.

Fan Network Joining Trends + Observations + Questionnaire Responses

After correlating the spikes in the number of fans who joined the network shown in the visualizations of the analytics data with the observations I made of the page, I turned to the data from the participant questionnaire to understand why fans joined the Art21 social network on Facebook. Here, I conducted a content analysis of fan responses to the question of why they joined the Art21 social network on Facebook.

This layer of analysis indicates that fans joined the social network because they were interested in contemporary art and artists and sought support from the network for their intellectual and creative work as teachers, students, and artists. As well, every fan who responded to the study questionnaire identified themselves as a teacher, student, artist, designer, and/or other cultural worker, such as a gallerist, in some capacity (i.e. full-time, part-time, amateur, professional).

The content analysis of fan responses to the question of why they joined the Art21 Facebook social network appears in Figure 25, where the size of a word represents how frequently it appeared in the responses. In other words, words of larger size indicate that
fans responded using those words more often than words of smaller size. As well, the correlation of findings from the analytics, observations, and questionnaire response data about Art21 Facebook social network fan growth appears in Figure 26.
Figure 25: Representation of fan responses to the question of why they joined the Art21 Facebook social network, where the magnitude of a word indicates how frequently it was used.
I joined the ar21 social network on Facebook because I really enjoy the series and it gives me a new perspective on critical thinking as a fine arts student. Therefore, I wanted to see what others like me (or different from me) think about the series and the works of the featured artists.

Figure 26: Correlation between analytics, observations, and questionnaire data about fans joining the social network.
Fan Page Viewing Trends + Observations + Questionnaire Responses

After correlating the spikes in the number of page views made by fans shown in the visualizations of the analytics data with the observations I made of the page, I turned to the data from the participant questionnaire to understand how fans accessed the Art21 social network on Facebook. Here, I conducted a content analysis of fan responses to the question of how they accessed the Art21 social network on Facebook.

This layer of analysis indicates that fans accessed the social network whenever and wherever they wanted using social media. For instance, fans frequently used their iPhones to access the latest Art21 news posted on Facebook at different times of day and from different places, such as home, work, school, and the art studio.

The content analysis of fan responses to the question of how they accessed the Art21 Facebook social network appears in Figure 27, where the size of a word represents how frequently it appeared in the responses. In other words, words of larger size indicate that fans responded using those words more often than words of smaller size. As well, the correlation of findings from the analytics, observations, and questionnaire response data about fan access to the Art21 Facebook social network appears in Figure 28.
Figure 27: Representation of fan responses to the question of how they accessed the Art21 Facebook social network.
“I can access Art21's site anywhere because I have access to Facebook via my iPhone and I check for news and updates frequently, throughout the day, at home and at work.”
Fan Interaction Types + Observations + Questionnaire Responses

After juxtaposing the visualization of the analytics data, which compared the percentage of each type of interaction fans performed, and the observations data, which provided an example of the interactions, I turned to the data from the participant questionnaire to understand how fans interacted in the Art21 social network on Facebook. Here, I conducted a content analysis of fan responses to the question of what they did in the Art21 social network on Facebook.

This layer of analysis indicates that fans primarily clicked, looked, read, watched, related, and saw as they interacted with comments, ideas, links, posts, and videos. Similarly, observations revealed that fans posted about their creative work, posted announcements, commented on posts, liked posts, and clicked on hyperlinked content to access it. Thus, fans interacted in the social network through publicly invisible forms of social inquiry, and publicly visible forms of social voting, social commentary, and social sharing.

The content analysis of fan responses to the question of what they did in the Art21 Facebook social network appears in Figure 29, where the size of a word represents how frequently it appeared in the responses. In other words, words of larger size indicate that fans responded using those words more often than words of smaller size. As well, the correlation of findings from the analytics, observations, and questionnaire response data about fan interaction in the Art21 Facebook social network appears in Figure 30.
Figure 29: Representation of fan responses to the question of how they interacted in the Art21 Facebook social network.
Figure 30: Correlation between analytics, observations, and questionnaire data about fan interaction on the page.
Fan Engagement Trends + Observations + Questionnaire Responses

After correlating the spikes in the number of fan interactions per post shown in the visualizations of the analytics data with the observations I made of the page, I turned to the data from the participant questionnaire to understand why fans engaged in the Art21 social network on Facebook. Here, I conducted a content analysis of fan responses to the question of why the Art21 social network on Facebook was important to them.

This layer of analysis indicates that Art21 on Facebook was important to fans because they could be part of a community of people interested in the art world and get new and updated information on contemporary art and artists. Fans described the importance of the network as access, enjoyment, knowledge, ideas, inspiration, learning, network, perspective, opportunities, possibility, peers, colleagues, quality, resource, significant, and unique.

The content analysis of fan responses to the question of why the Art21 social network on Facebook was important to them appears in Figure 31, where the size of a word represents how frequently it appeared in the responses. In other words, words of larger size indicate that fans responded using those words more often than words of smaller size. As well, the correlation of findings from the analytics, observations, and questionnaire response data about fan engagement in the Art21 Facebook social network appears in Figure 32.
Figure 31: Representation of fan responses to the question of why they engaged in the Art21 Facebook social network.
“I like reading other’s comments. It’s like being in grad school again. Not many in the ‘normal’ world really follow contemporary art, including my family/friends outside the university, so it’s a nice connection to art folk.”

Figure 32: Correlation between analytics, observations, and questionnaire data about fan engagement in the social network.
Summary of Findings

Visualization of the analytics data on the Art21 Facebook social network revealed that, during the time of the study, the following trends occurred:

- There was a large and steady amount of positive growth in the total number of Art21 fans, who were located in eighteen different countries, with the largest fan population located in the United States.

- There was a steady amount of positive growth in the number of Art21 fans across each age and sex demographic, with females ages twenty-five to thirty-four representing the largest demographic in this category, as well as the demographic with the most growth.

- A relatively low number of fans left the social network (one per day) compared to the number of people who joined as new fans (forty-three per day).

- Fans were consistently returning to the page for multiple visits each day.

- Likes of posts were the most popular type of visible page activity among fans.

- Fans performed an average of twenty-three interactions per page post.

Additionally, correlations between markers of interest visualized from the analytics data and observations made of the Art21 Facebook page during the time the markers of interest appeared revealed that:

- The first of the three largest spikes in Art21 Facebook network growth occurred when Art21 announced the premiere of Season 5 of Art21: Art in the Twenty-First Century, which was the newest season of programming.
- The second of the three largest spikes in Art21 Facebook network growth occurred when Art21 posted news about the death of an artist featured in Season 4 of Art21: Art in the Twenty-First Century.

- The third of the three largest spikes in Art21 Facebook network growth occurred when Art21 posted a link to exclusive video interviews with a featured artist from Season 5 of Art21: Art in the Twenty-First Century.

- The first of three largest spikes in the total number of page views made by fans occurred when Art21 posted links to new video "extras", or additional footage of interviews with artists featured in previous seasons of programming.

- The largest spike in the number of page views made by uniquely identifiable fans occurred when Art21 posted a link to the PBS Video Portal where fans could view a premiere episode of Season 5 of Art21: Art in the Twenty-First Century.

- Likes were a much more popular form of public interaction among fans than posts or comments. On a typical day, posts (i.e. of content beginning a discussion thread) accounted for less than 10% of public interaction among fans in the network, while comments (i.e. about posts or other comments in a discussion thread) accounted for approximately 10-20% of the interaction, and likes accounted for around 70% of the interaction.

- The largest spike in the number of fan interactions per page post occurred when Art21 posted a link to the PBS Video Portal where fans could view a premiere episode of Season 5 of Art21: Art in the Twenty-First Century.
Furthermore, correlations between markers of interest in the visualizations of analytics data, observations data, and questionnaire responses from fans revealed that:

- Fans joined the social network because they were interested in contemporary art and artists and sought support from the network for their intellectual and creative work as teachers, students, and artists.
- Fans accessed the social network at different times of day and from different places, such as home, work, school, and the art studio, by using social media.
- Fans interacted in the social network through publicly invisible forms of social inquiry, and publicly visible forms of social voting, social commentary, and social sharing.
- Facebook was important to fans because they could be part of a community of people interested in the art world and get new and updated information on contemporary art and artists.

In the following chapter, I discuss these findings in the contexts of social media, culture, and art education. As well, I present implications of this study for art education in the twenty-first century and suggest directions for future research.
Today, “there are more than one billion people using Facebook actively each month” (Yarrow, 2012). In perspective, this means that Facebook is “bigger than the whole Internet was in 2004, the year that the social network was founded” (Protalinski, 2011).

This cultural trend in social media use is significant in that it exemplifies the shifts toward openness and social education that are driving changes being made to the design and research of the learning landscape. For instance:

Pearson, the publishing and learning technology group, has teamed up with the software giant Google to launch OpenClass, a free learning management system (LMS) that combines standard course-management tools with advanced social networking and community-building, and an open architecture that allows instructors to import whatever material they want, from e-books to YouTube videos. (Fischman, 2011)

Using the “Facebook-like” interface of OpenClass students and faculty can connect, share, discuss, and collaborate with each other across institutional boundaries (Fischman, 2011).

Likewise, the twenty-first century has seen the emergence of virtual worlds, educational gaming, massive open online courses (MOOCs), and open instructional videos, such as those of the Khan Academy, which provide alternative opportunities for
learning beyond the traditional classroom. As well, an initiative of the National Science
Foundation (2012), called Cyberlearning: Transforming Education, was recently created
to support research on advanced learning technologies with the goal of transforming
teaching and learning in schools.

Similarly, the Los Angeles County Museum of Art (LACMA), one of the largest
and most comprehensive art museums in the U.S., has developed an open (free and
public) searchable digital library (http://collections.lacma.org/) where users can download
any of twenty thousand unique images of artworks in its collection. As the slide
projectors used for “art in the dark” become obsolete, those searching for images needed
for class or study can turn to these few quality online resources currently available.

Opportunities for learning are not limited to traditional classrooms. They can
emerge in any place at any time. The “Digital Age” (Negroponte, 1996) has resulted in
fundamentally new ways of seeking and exchanging information (Ainsworth, Honey,
Johnson, Keodinger, Muramatsu, & Pea, 2005) across time, distance, and cultural
boundaries through distributed-knowledge environments, such as the Web (Ainsworth, et
al, 2005; Anderson, 2007).

Academic research on cultural trends in social media use conducted since the
“global explosion of social networking” (comScore, 2007) has focused on the
visualization of social networks (Donath & boyd, 2004; Donath, 2008), the concept of
social networks as “networked publics” (boyd, 2008; Ito, 2008), differences among users
and non-users of social network sites (Hargittai, 2008), and how cultural tastes shape
personal networks (Lizardo, 2006).
As well, academic research on cultural trends related specifically to Facebook has focused on motives and uses of the social network (Joinson, 2008), with particular attention toward identity construction and digital empowerment in anchored relationships (Zhao, Grasmuck, & Martin, 2008), identity management and student/faculty relationships (Hewitt & Forte, 2006), and use of the social network by college students to generate and maintain social capital (Ellison, Steinfeld, & Lampe, 2007).

Similarly, research conducted around this time in art education has focused on understanding, critiquing, and complicating notions of visual culture (Carter, 2008; Carpenter & Tavin, 2010; Daiello, Hathaway, Roaides, & Walker, 2006, Duncum, 2001; Eisenhauer, 2006; Garoian & Gaudelius, 2008; Tavin, 2003; Tavin, 2005a; Tavin, 2005b; Ulbricht, 2007; Wilson, 2003a), material culture (Bolin & Blandy, 2003; Ulbricht, 2007), digital visual culture (Sweeny, 2004), social media (Sweeny, 2009), and cyborg-prosthetic pedagogy (Garoian & Gaudelius, 2001; Garoian, 2010).

As the literature suggests, learning in the Digital Age is conversational, performative, and interactive, rather than passive. Learners who engage with networked technologies, such as social media, often “find the process of learning more compelling when they are producers as much as consumers” (Anderson, 2007).

The conventional definition of education as something that happens at school, during school hours is no longer fitting when “technology-mediated learning now occurs, and will increasingly occur, outside of the conventional classroom” (Ainsworth, et al, 2005). The conventional classroom may not have changed much from the twentieth to the twenty-first century (Davidson & Goldberg, 2010), but developments in cyberspace have
dramatically shifted where and how learning can happen and what spaces for learning can look like. As opportunities for learning about art beyond school open up “the locus of pedagogy shifts from the formal art classroom to spaces between school and realms of contemporary art and popular visual culture” (Wilson, 2003a) (see Fig. 33).

**Pedagogical Shifts**

- formal art classroom
- autonomous instructor
- meaning-making spaces outside of school
- learning community

*Figure 33:* Illustration of pedagogical shifts.

In these spaces people can make meaning beyond the conventional boundaries of art education. These “parasites alongside the main site of formal education,” encourage “intertextual play” between the conventional content of art classes and interesting things from popular visual culture (Wilson, 2003a) (see Fig. 34).
Figure 34: Illustration of inter-textual play.

This is not to suggest that traditional forms of schooling should or will be replaced by online learning. That would be contrary to the point of this research. Rather, this study recognizes that there is now school beyond school and beyond school in school.

For instance, learners can watch instructional videos on their mobile devices in a variety of locations (i.e. anywhere with wireless internet or cell phone reception) while performing a variety of activities (i.e. public and private, inside and outside of home, work, and school) and in different roles (e.g. student, teacher, parent, worker). Forms of online learning include formal and school-based (e.g. university online courses), non-formal and school-based (e.g. university MOOCs), and non-formal with beyond school origins (e.g. Khan Academy, Art21).
Moreover, this study suggests that any discussion of education has to recognize that people now have access, because of social media, to an expanding variety of quality sources of information and opportunities for the social construction of knowledge beyond school. These opportunities are layers of choice-driven experience, which now exist in relation to the sources of information and opportunities for meaning making that preceded social media.

**Cybernetic Cultural Art Education**

As the “ultimate rhizome” (Wilson, 2003a), the Internet is fertile ground for developing art education parasites where learners become co-curators of emergent community-driven curricula. These cybernetic spaces for art education are hubs of cultural knowledge where acts of “critical engagement” (Routledge, 1996) can emerge across time and among peers and mentors.

In this study, I use the term *space* to refer to the “comprehensive and enclosed scene within which are ordered the multiplicity of doings and undergoings in which man engages” (Dewey, 1934, p. 23). As well, I use the term *time* to refer to "an ordering of growth and maturations” described by Dewey (1934) as “the organized and organizing medium of the rhythmic ebb and flow of expectant impulse, forward and retracted movement, resistance and suspense, with fulfillment and consummation" (p. 24).

As "the scientific study of control and communication in the animal and the machine" (Wiener, 1948), cybernetics is “used exclusively to indicate a vocabulary for talking, and hence thinking, about the dynamics of relations and behavior” (Richards & Young, 1996, p. 364). Cybernetics is concerned with social transformation, research on
knowledge processes, and the technology of knowledge (Richards & Young, 1996, p. 364).

With regard to teaching and learning, cybernetics is a “constructivist understanding of the multiplicity of worlds and realities”, which suggests that “the concept of knowledge transfer must be replaced by the stimulation of self-directed learning geared to the reality of students, and learning environments must be created that enable students to recognize and experience ready-made answers primarily as questions, and solutions primarily as problems” (Poerksen, 2005, p. 471).

Here, I use the term “cybernetic” to describe the cultural “experiences” (McCarthy & Wright, 2004) of social networking (i.e. modes, media, methods), rather than “visual”, “digital visual”, or “material” as I found these terms unable to encompass the quality and complexity of experience in this context. As Chapman (2003) and Mitchell (2005) declare: Our experiences with media cannot be adequately understood through the use of a lens that privileges in theory a singular sense or modality. Alternatively, as Dewey reflected, “Observation alone is not enough. We have to understand the significance of what we see, hear, and touch” (1938, p. 68).

Thus, rather than utilizing these familiar albeit partial terms of art education, I employ the term “cybernetic” (Nichols, 1988) to promote a “hybrid” (Gutierrez, Baquedano-Lopez, & Tejeda, 1999; Hull & Kenney, 2008, p. 73) lens that “unites the senses to tell a common and enlarged story” (Dewey, 1934, p. 21) of the lived experiences of social networking investigated in this study. In other words, cybernetic cultural experiences are at once multi-modal (e.g. virtual and physical), multi-media (e.g.
digital and analog), and multi-method (e.g. visual, auditory, tactile, olfactory, and gustatory).

Of the art education literature, my use of the term draws parallels to Garoian and Gaudelius’ (2001) “cyborg pedagogy” with respect to the extent to which the body (i.e. other than its parts) and machine are viewed as intertwined. Yet, instead of suggesting that cybernetic experience is incomplete and fractured as does Garoian’s (2010) “prosthetic visuality”, I suggest that we need to develop a new or emerging understanding of cybernetic experience as chimeric.

In the study of genetics, a chimera is “an individual, organ, or part consisting of tissues of diverse genetic constitution” (Merriam-Webster, 2012; see also National Institutes of Health, 2012a, 2012b). In my discussion of cybernetic experience, I am interpreting the definition of chimera to include both biological (organic) and non-biological (inorganic) parts, so that cybernetic experience emerges from human-computer interaction, or rather, of human-computer hybridization within a cybernetic system.

That is where, at any one instance of experience, the manifestation of the mode, media, and method by which we interact with the world is viewed as systemically modular rather than broken. In other words, I position the computer as what Tikhomirov (1981) calls an “organ of the human brain created by the human hand” (para 29).

I also position cybernetic experience as “perpetually beta”, a term, which, in computer software and systems development jargon, means being in a constant state of development. For the purpose of this study, I am translating this metaphor to represent
the constant state of development germane to living cybernetic systems (i.e. cybernetic organisms, their networks, and networking activities).

The purpose of describing cybernetic experience as perpetually beta, or constantly becoming, is to assert that the sense of wholeness (i.e. gestalt) I am attributing to modular cybernetic systems does not imply that they are static or limited in the way that would necessitate a shift toward describing them as fractured or broken. Instead, the term embodies the notion that “nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, everything is still in the future and will always be in the future” (Bakhtin, 1984, p. 166).

I describe cybernetic systems in these ways (i.e. living, modular, hybrid/chimeric, and constantly becoming) to account for both a technical understanding of the cyber in cybernetic and a philosophical understanding of the fullness of human techno-cultural experience. Put simply, fractured, incomplete, or broken code cannot support a cybernetic system.

Thus, cybernetic cultural art education is one that “does not privilege the real over the cyber or vice versa, but focuses on the fact that one cannot exist without the other and we constantly live in both” (Mitra & Schwartz, 2001). Replacing “culture” as a “bounded whole”, the “cultural” is a “constitutive dimension of human life, an open plane of which it is always composed”, which is better suited for an “anthropology of the contemporary”, an anthropology of “emergent rationalities or technologies” (Rabinow, Marcus, Faubion, & Rees, 2008, p. 106-107).
In other words, cybernetic cultural art education emerges from the “enfolding” (Ellsworth, 2005) of people into community into practice into technology; all of which inform and mediate one another. It is an actively social process “influenced not only by the formal curriculum, but also by the pedagogical context of every-day life of which cybernetic space is a part” (Newson, 1999).

The purpose of this study is to understand what is happening in the techno-cultural spaces beyond the contexts of formal schooling, specifically the cybernetic system of the Art21 social network on Facebook around the activity of social networking. It is a sense-making exploration of the everyday practical activity within the network, a man-machine system where the products of human activity are the things of human-environment interaction, rather than the people themselves.

As Tikhomirov’s (1981) proposed in his work on the psychological consequences of computerization:

As a result of using computers, a transformation of human activity occurs, and new forms of activity emerge. These changes are one expression of the scientific-technological revolution. The distribution of bibliographic information and computation in a bank, the planning of new machines and the adoption of complex decisions in a system of management, medical diagnosis and the control of airplane movement, scientific research, instruction, and the creations of art are all constructed in new ways. (para 45)
As an extension of Vygotsky’s work on speech, Tikhomirov (1981) argued that computerization (i.e. in lieu of speech) as a new form of mediation “gives rise to a qualitatively new stage of thinking in history” (para 4).

In the following discussion, I provide a descriptive account of the culturally defined purpose, components, structure, and dynamics of the Art21 Facebook social network activity system. I generated this account using Jonassen and Rohrer-Murphy’s (1999) steps for analyzing an activity system according to activity theory. While the authors provide six steps, each with sub-steps, my use of specific steps was limited to those that corresponded with the data of this study. I provide an example of three of these sub-steps in Figure 35. I then situated this account in a framework of what I am calling pedagogy of convenience, pedagogy of relevance, pedagogy of engagement, and pedagogy of possibility.
**Fig. 35:** Example of Jonassen and Rohrer-Murphy’s (1999) steps for analyzing an activity system according to activity theory.

<table>
<thead>
<tr>
<th>Analyze the activity structure</th>
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<tbody>
<tr>
<td><strong>3.1 Define the activity itself</strong></td>
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<tr>
<td>How is work being done in practice?</td>
</tr>
<tr>
<td>Identify the activities in which subjects participate.</td>
</tr>
<tr>
<td>How has the work (actions and operations) been transformed over time?</td>
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<tr>
<td>What historical phases have there been on the work activity?</td>
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<tr>
<td>What was the nature of the changes that occurred in different historical phases?</td>
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<tr>
<th>Analyze Mediators</th>
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<tbody>
<tr>
<td><strong>4.1 Tool mediators and mediation</strong></td>
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<tr>
<td>What tools might be used in this activity? How readily available are those tools to participants?</td>
</tr>
<tr>
<td>What are the physical (instruments, machines) and cognitive (signs, procedures, methods, languages, formalisms, laws) tools used to perform activities in different settings and across activities (projects)?</td>
</tr>
<tr>
<td>How have the tools changed over time?</td>
</tr>
<tr>
<td>What models, theories, or standardized methods will guide this activity? How might participants use these? Is their use flexible, or is adherence required?</td>
</tr>
</tbody>
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| **4.3 Role mediators and mediation** |
| Who traditionally has assumed the various roles? How does that affect work group assignments or breakouts? |
| How do these roles relate to the individual’s nonacademic experiences? |
| What forces drive the role changes? How much freedom will individuals have to force others to take on new or different roles within the work group? |
Pedagogy of Convenience

There are three main points of pedagogy of convenience, which represent the cybernetic cultural experiences of social networking explored in this study. One, a pedagogy of convenience recognizes that “life goes on in an environment; not merely in it but because of it, through interaction with it” (Dewey, 1934, p. 12), and that we are now living in a digital age where opportunities for learning are increasingly computer mediated. Two, pedagogy of convenience recognizes that opportunities for learning can happen anywhere, both in and beyond school. Three, pedagogy of convenience recognizes that opportunities for learning can happen at any time, in different circumstances and at different stages of life.

Facebook was created in 2004 and subsequently adopted for use by Art21 as part of its communication strategy in 2007. Its use provided a way for Art21 to connect with members of its audience and potential audience as part of its efforts “to increase knowledge of contemporary art amongst a wide and diverse audience” (Art21, 2008).

Prior to the advent of social media and Art21’s use of it, people could connect with Art21 programming primarily through non-participatory modes of communication, such as broadcast television, print material, and non-interactive digital media. Post social media implementation, Art21 fans could connect with Art21 content and Art21 the organization, as well as with other fans in the Art21 social network through the contemporary communications technologies they had begun using in everyday life.

These technologies allowed Art21 to connect with fans where they were and in an interactive way. Through social media, fans could connect with Art21 on Facebook and
negotiate “technosocial situations” (Ito & Okabe, 2005) around contemporary art, which transcended traditional school learning (Miettinen, 1999).

These technosocial situations involved the convergence of fans’ virtual and physical spaces, including home, school, office, commuter, leisure, and online spaces, and fans’ communication devices, including computer technologies, written and spoken language, and visual imagery. As well, they involved the emergence of social networking activity, which included fans joining the social network, accessing the social network, receiving network updates, checking for and reading new posts and comments, posting new content to the network, commenting on posts and comments made by Art21 and other fans, and “liking” posts and comments, along with the additional kinetic and cognitive efforts fans made to engage in those experiences over time.

As a public network, anyone could join (or leave) as a fan of Art21 on Facebook at any time. Fans could join the social network by creating a free (i.e. no cost) Facebook user account and “Liking” Art21. Art21 did not restrict the public from viewing its page as non-fans, nor did it require fans to have any special status or permission to join the network. The ability for a page owner or individual user to restrict access to their site was a function of the Facebook privacy settings. Fans could also leave the social network at-will by deleting Art21 from their personal network of Facebook connections, which was an option available to fans of any Facebook social network.

At the time of this study, the Art21 Facebook page was public and could be viewed in its entirety by anyone on the Internet, regardless of whether they had a
Facebook user account. In retrospect, this study captured what can now be seen historically as the initial surge of fans into the Art21 Facebook social network.

As the purpose of this study was to understand fan activity around the premiere of Art21’s fifth season of programming, which intentionally corresponded to Art21’s intensified efforts to communicate via social media, this study looked at the number of people who joined and left the social network over time. Over the course of five months, the Art21 Facebook social network grew from around three thousand to nearly ten thousand fans, who were located in eighteen different countries around the world.

At two seasons of programming later, the size of the Art21 Facebook social network has grown more than six fold. As of October 2012, there were over 59,000 fans of Art21 on Facebook according to the Art21 Facebook page (https://www.facebook.com/art21). This factor indicates that the number of people participating in the social network more than doubled on average each year.

An implication of these findings is that social media made it possible and convenient for large numbers of geographically distributed fans to access and socially negotiate information about contemporary art. In this context, Facebook as a tool of human activity provided fans with opportunities to socially construct knowledge around contemporary art beyond school. As Tikhomirov (1981) reflected on tool use:

In analyzing practical activity, psychologists emphasize the tool as the most important component of human activity. This component creates the qualitative uniqueness of human activity in comparison with animal behavior. The tool is not simply added on to human activity: rather, it transforms it. For example, the
simplest action with a tool—chopping wood—produces a result that could not have been achieved without the use of an axe. Yet the axe itself did not produce this result. Action with a tool implies a combination of activation and human creative adaptation…. One of Vygotsky’s central theses is that mental processes change in human beings as their processes of practical activity change (i.e., the mental processes become mediated). (para 42-43)

According to Hull and Kenney (2008):

The opportunity to communicate and compose via multiple modalities and media, once a privilege restricted to the elite and the wealthy, can now be the province of the individual citizen, “ordinary” children and adults who increasingly can have access to cutting-edge digital technologies and the means to share their compositions and viewpoints with large audiences. (p. 73)

**Pedagogy of Relevance**

There are three main points of pedagogy of relevance, which represent the cybernetic cultural experiences of social networking explored in this study. One, pedagogy of relevance suggests that educational experience should resonate with everyday human life. Two, pedagogy of relevance suggests that educational experience should have points of entry and departure for making connections and meaning throughout. Three, pedagogy of relevance suggests that educational experience should allow for and support the use of different pathways of communication and forms of expression, which take into account how people are situated in the world and what their preferences and goals are.
At the time of this study, fans of Art21 on Facebook self-identified as teachers, artists, students, and contemporary art enthusiasts who joined the social network to connect with others around their shared interests in art. General trends among fans were that they expressed desires for more time to make art and for connection with like-minded individuals to whom they could relate about art. As well, written communication amongst fans in the network was typically kind, constructive, inclusive, and respectful.

Fans participated in the network through social media, which exposed them to information about contemporary art that was timely, reputable, and unique. The social media of Facebook provided a social network for fans of Art21 to belong to, enabled fans to participate in the network when it was convenient, and provided opportunity for fans to socially construct knowledge of contemporary art beyond local or face-to-face contexts.

The points of entry and departure throughout the network enabled by social media supported opportunities for the development of “sociocritical literacy” (Gutierrez, 2008) among fans through sense-making experiences around contemporary art, which occurred in both local physical and distributed virtual spaces simultaneously. According to Pias (2005), the differentiation of “analog” from “digital” is analogous to the differentiation of “sense” from “reason” asserted by Kant, and cybernetics tries to abandon this “illusion”. In this study, the position of “and” is used to indicate the inability of seemingly separate positions to fully describe reality independently of each other (Hoffmann, 2005). This calls attention to the fact that information is changing, along with the physical and cognitive tools we use to interact with the world.
We now have multiple ways to access, create, and share information. We can express ourselves through media that is becoming both easier to create and easier transmit faster and farther. As well, we are spending more time interacting not only with a greater number of devices; those devices are connecting us to a greater number of people and a larger body of information.

Our relationship to information is also changing. Our roles as producers and consumers (Bruns, 2008) are changing, and what we view as relevant is changing. The Art21 Facebook social network was relevant to fans because it provided them access to “funds of knowledge” (Moll, Amanti, Niff, & Gonzalez, 1992) they could negotiate to learn about contemporary art. Moreover, it provided fans with choice-driven opportunities for contributing to the social construction of those funds of knowledge on a global scale. According to Tikhomirov (1981):

The influence of computers on mental activity must be examined not only in terms of the historical development of human activity but also in ontogenetic and functional terms. Elaboration of the theory of ontogenetic development led to the formulation of the position that acquisition of the experience of society is the most characteristic trait of the processes of human ontogenetic development. With the appearance of the computer, the very form of storing the experience of society (the “electronic brain” vs. the library) is changed, as is the process of acquisition of knowledge when teacher – student relations begin to be mediated by computer. Moreover, the process of acquiring knowledge is changed (i.e., it is now possible to reduce the number of formal procedures to be acquired thanks to the use of
computers). This gives us a basis for stating that as a result of computerization, a new stage in the ontogenetic development of thinking has also developed. (para 58)

Thus, given the sociotechnical changes influencing our daily cultural experiences, Gutierrez’s (2000) observation that, “the teaching force today neither reflects the student population of many communities nor understands the particular sociocultural practices of the school’s surrounding community” (p. 291) is challenging to pedagogy of relevance for two main reasons. One, it is challenging in that it identifies the gap in understanding among teaching professionals of what happens beyond school, and two, it is challenging in that if what happens beyond school is changing at a much faster pace than what happens in school, the identified gap in understanding will become more significant as these two spaces evolve at different rates.

According to Dewey (1938), “the teacher should become intimately acquainted with the conditions of the local community, physical, historical, economic, occupational, etc., in order to utilize them as educational resources” (p. 40). As cybernetic cultural experiences become increasingly relevant forms of educational experience beyond school, I argue that teachers must become intimately acquainted not only with the local, physical, and historical, but also with the global, virtual, and contemporary because these aspects are no longer autonomous conditions of human life.
Pedagogy of Engagement

There are three main points of pedagogy of engagement, which represent the cybernetic cultural experiences of social networking explored in this study. One, pedagogy of engagement suggests that educational experience should account for the full range of human sensory experience. Two, pedagogy of engagement suggests that educational experience should occur through individual activity, cooperative activity, and collaborative activity. Three, pedagogy of engagement suggests that educational experience should provide open (i.e. free, accessible, and inclusive) and choice-based opportunities for the social construction of knowledge.

With the proliferation of computer technologies, such as the Internet and social media, the amount and the speed at which we can create, consume, and share information is fundamentally changing. Consider that, with the increasing rate at which computer technology is evolving, the most recent models of the communication devices (e.g. mobile devices) we have today will become obsolete (Fortuin & Omta, 2007) within the span of time it takes a typical college student to graduate (National Center for Education Statistics, 2012).

People have come to expect that information is both widely and easily available for manipulation. Not only do these technocultural advancements shift what we have to work with, they also shift how we work, specifically in terms of the various roles we can assume when negotiating experiences within different environments.

Traditionally, teaching and learning were the domains of the teacher and student, respectively. In that model, teachers presided over the learning experiences that they
tasked students with undertaking, and students were positioned in deference to their teachers in the completion of those tasks.

Today, that model is changing and that change is advanced, in part, by social media and the philosophies they embody. Teachers and students are no longer such in the traditional sense. Fans of Art21 on Facebook were presented with opportunities to learn about contemporary art (i.e. as students) and to contribute to the social construction of knowledge around contemporary art (i.e. as teachers) through the creation and sharing of content with the network.

While these roles and relationships also occur beyond networked publics and in school, they are characteristically standard of socially mediated networked publics. In school, for instance, these roles and relationships are by permission of the teacher as authority.

Here, the term engagement implies that Art21 on Facebook provided fans with opportunities to “connect with new objects and events which called out new powers” (Dewey, 1938, p. 74). In other words, the social media of the Art21 Facebook network opened up the possibility for anyone to assume these roles and engage in activities of negotiating experiences around art.

While fans had no control over the participation of other fans, the model was such that the network became more robust the more fans participated in the network out of curiosity and through public forms of interaction, such as discussion. When fans joined the social network they gained access to information, Facebook friends, and an audience who would look at, listen to, and discuss what they had to share.
Social media provided the opportunity for anyone in the world with access to the Web to socially construct knowledge around contemporary art in the network. Fans could access the interface, community, and content whenever and wherever they wanted, and they could participate as actively and as deeply as they wanted.

Fans could also expect that their experiences would change over time as new fans joined the network and content was added to the network for negotiation. As Tikhomirov (1981) stated:

Creative thought is impossible without the use of previously prepared knowledge, which is often stored in the “artificial human memory” (reference books, encyclopedias, magazines, books, etc.). The use of computers for storing information is a new stage in the development of what Vygotsky called the “artificial memory of the human race.” Thus, we are confronted not with the disappearance of thought, but with the reorganization of human activity and the appearance of new forms of mediation in which the computer as a tool of mental activity transforms this very activity. (para 56)

As such transformation, social interactions in the network were characterized by an informal, lateral quality of interaction made possible by the social media. Community conversation was largely fan-centric. This aspect of social interaction was facilitated by Art21’s explicitly stated desire to support community-driven experience (W. Miller, personal communication, October 9, 2008) marked by a relationship of “co-presence” (Zhao & Elesh, 2008; Beaulieu, 2010) between Art21 and fans.
However, while activity within the network was made possible through the social media of Facebook, it was also limited by the very same architecture of the interface through which fans participated. In other words, the ways in which interaction could occur in the network were determined by the restrictions and permissions of the platform, itself, many of which were not even modifiable by Art21 as page administrators.

For instance, the Facebook interface was such that it supported communication through written text and still images, which could be shared through posts and comments, and social voting in the form of likes. Facebook also supported the use of hyperlinks, which fans used to access additional spaces beyond the specific Art21 Facebook site to experience other media, such as video, which was not supported by the Facebook platform.

At the time of this study, the most popular form of publicly visible participation among fans in the network was social voting, or “liking” the content of someone else’s post or comment. Commenting on posts made by others was also popular, while posting new content as new (potential) conversation threads was the least popular form of publicly visible participation among fans (i.e. relative to the size of the network, number of other forms of interaction, and number of times those other interactions were performed), though it was the main form of communication utilized by Art21.

What was evident in this space is that fans were negotiating opportunities for learning about art, such as consuming information about art that could develop into knowledge about art, and responding to art in basic ways. It was not necessarily that fans learned contemporary art as a result of their participation in the sense that they gained a
level of proficiency with the subject, which would have enabled them to apply concepts and methods of art to evaluate and solve problems in and beyond this space, for instance.

Perhaps this indicates differences between what might be expected of content experts (as instructors in formal learning contexts) and experts-non-experts (as facilitators in non-formal contexts). In the context of this study, Facebook was not used for instruction. It provided a space for the emergence of networked experiences around art among fans.

Unlike school-based studies on digital learning (Davidson & Goldberg, 2010) concerned with uses of social media for teaching and learning, Art21 had no explicit agenda to teach fans about contemporary art using Facebook. While Art21 provided explicit sites for learning about contemporary art (e.g. teacher guides), those sites were not visibly representative of Art21’s public to the extent that the Art21 Facebook social network was.

Thus, Art21’s networked public on Facebook can be characterized as a site of opportunity for learning about art, where evidence of learning was not necessary to inform or validate an understanding of experience. In other words, lack of evidence that fans had learned about art by participating in the social network does not mean that they had not learned about art or that they had not taken what they had learned there and applied it elsewhere (e.g. in conversations with friends, in sharing links to videos, in being inspired to make art, etc., beyond or outside of that network). On average, 10% of Facebook users in the US send another user a private message every day, while 37% send private messages once per week (Hampton, Goulet, Rainie & Purcell, 2011).
The purpose of this research was not to prove that fans were learning about art, but to explore how fans were participating in opportunities for learning about art, and what that means for art education. This assumes that when you change how you seek and acquire information, learning is transformed—the medium is the message (McLuhan, 2005).

An important aspect to note about this study is that Facebook Insights was a new feature for Facebook pages when the data for this study were collected. While I included all but a couple of the analytics indicators in the analysis, the indicators provided by the analytics have since expanded and become more robust (i.e. providing further opportunity for research).

As well, it is essential to note that at the time of this study Facebook was new and Art21’s use of Facebook was new. By extension, fans of Art21 were new to Facebook, and many were new to Art21. Perceptions that the levels of activity on the network evident at the time were low, compared to what a teaching professional might expect of a network for learning, could be attributed to those factors.

Yet, to a certain extent, Art21 did fall short of facilitating opportunities for deeper engagement among fans in the network. For instance, participatory architectures of social media support the creation and sharing of knowledge through individual and collaborative experiences in networked communities.

According to Attwell and Elferink (2007), these architectures can be characterized by:

- identity production;
• work-in-progress ways of being;
• user-generated content production;
• participation at different levels;
• freely modifiable code;
• on-line and face to face interaction;
• community self-construction;
• uses of new media to extend and enhance communication;
• innovation at the boundaries of community/pedagogy;
• active moderation for quality and purposeful learning.

While Facebook supported most of these characteristics, it did not allow for the free modification of code, and perhaps more importantly, the Art21 Facebook social network had no substantial or consistently active moderation (by Art21 or any fan as guide). It is a question of this study whether, or to what extent, engagement among fans in the network might have increased with more involvement by Art21.

Similarly, social media provide opportunities for learning the “new skills of participatory culture” Jenkins (2006). These skills are described by Jenkins (2006) as the capacity and ability to:

• experiment with one’s surroundings as a form of problem-solving;
• adopt alternative identities for the purpose of improvisation and discovery;
• interpret and construct dynamic models of real-world processes;
• meaningfully sample and remix media content;
• scan one’s environment and shift focus as needed to salient details;
• interact meaningfully with tools that expand mental capacities;
• pool knowledge and compare notes with others toward a common goal;
• evaluate the reliability and credibility of different information sources;
• follow the flow of stories and information across multiple modalities;
• search for, synthesize, and disseminate information;
• travel across diverse communities;
• discern and respect multiple perspectives;
• grasp and follow alternative norms.

Specifically, Art21 on Facebook provided fans with opportunities, which could have led them to learn how to:
• scan the environment and shift focus as needed to salient details;
• interact meaningfully with tools that expand mental capacities;
• pool knowledge and compare notes with others toward a common goal;
• evaluate the reliability and credibility of different information sources;
• follow the flow of stories and information across multiple modalities;
• search for, synthesize, and disseminate information;
• travel across diverse communities;
• discern and respect multiple perspectives.

However, as a site for networking (i.e. connecting and learning) about or around art, attainment of these skills by fans was less obvious than what might be expected of a site for (deeper) learning of art (i.e. a site characterized by the visibility, or application, of higher levels of thinking, such as school).
This is similar to the criticism of the (potentially) educative materials made available by the Khan Academy (https://www.khanacademy.org/) issued by Chen (2012). Yet, it is important to note that this criticism is based on the findings from this study about fan participation in the network. It is not based on any absolute knowledge of whether deep learning actually occurred among any of the 10,000+ fans as a result of participation in the Art21 social network on Facebook.

Perhaps, instead, this is a question of differences between learning and learning about, or between information and knowledge, for instance. According to the DIKW Hierarchy, a representation of structural relationships between Data, Information, Knowledge, and Wisdom associated with information science: data are the building blocks of information; information supports knowledge; and knowledge supports wisdom (Rowley, 2007).

According to Rowley (2007), data “knows nothing”, information “knows what”, knowledge “knows how”, and wisdom “knows why” (p. 167). Perhaps, then, the pedagogy of relevance of cybernetic cultural art education addresses the aspect of information in the DIKW model, while the pedagogies of convenience and engagement address knowledge.

Astin (1984) proposed five tenets of student engagement, which offer a potential framework for evaluating the relationship between Facebook use and fan engagement investigated in this study. According to Astin (1984):

1. Engagement refers to the investment of physical and psychological energy.
2. Engagement occurs along a continuum.
3. Engagement has both quantitative and qualitative features.

4. The amount of student learning and development associated with an educational program is directly related to the quality and quantity of student learning in that program.

5. The effectiveness of any educational practice is directly related to the ability of that practice to increase student engagement.

Application of this framework to the findings of this study indicates that:

1. Fans invested physical and psychological energy in social networking around art. Fans utilized physical and psychological tools to join, access, and interact in the network.

2. Fan engagement occurred along a continuum. Fans interacted through a variety of ways, such as likes and comments, and over time.

3. Fan engagement was quantitative and qualitative. Fans could respond through likes and comments.

4. Since the quality and quantity of learning about art among fans in the network was not measured, the amount fans learned and developed about art is not known.

5. The effectiveness of Art21 on Facebook as an educational practice increased and then decreased at the time of this study (i.e. around the premiere of Season 5) based on the findings from the data.

In conclusion, I present a set of strategies for engaging Facebook fans that were developed from social media marketing research. The purpose of presenting these “consistently proven messaging strategies to increase fan engagement, regardless of
"content type" (Wildfire, 2012, p. 2) is to provide suggestions about how Art21 could have approached the use of Facebook to interact with fans and facilitate higher levels of engagement among fans in the network than what was apparent at the time of this study.

A potential outcome of enacting these strategies could be the emergence of higher levels of engagement amongst a larger group of fans, as well as higher levels of engagement amongst fans who were already participating publicly. In other words, Art21 could utilize these strategies to provide opportunities and facilitate experiences around contemporary art in the network that would more closely resemble the social construction of knowledge, rather than the negotiation of information. The strategies are as follows.

**Tap into fan passions.** Ask what type of content will they best respond to and give them a platform to express themselves. According to the research, posts that were most engaging to fans encouraged them to answer questions about their own experiences (Wildfire, 2012).

This suggests that fans are more comfortable with publicly discussing (subjective) information that they have authority over (i.e. about their own personal experiences, thoughts, feelings), rather than (objective) information they may not be comfortable discussing publicly for reasons which could include perceived lack of authority or dislike for debate (in general or on Facebook).

**Ask simple, closed questions.** Asking fans questions that are easy to answer sets a lower initial threshold for engagement in that it helps to get conversation flowing from provocations that can be quickly and easily responded to. For Art21, this could have been to ask fans which artist of a particular season of programming they liked best, or thought
was most provocative, or what media fans were currently using in their own artwork.

Even though the responses fans might make to simple, closed questions might be simple themselves, the idea here is that these initial questions and responses could potentially draw the attention of other fans to the discussion threads, spark additional comments among fans about each other’s responses, and open up the conversation to the inclusion of broader and deeper questions. Either way, the base goal here is to get fans responding to content in the network.

_Tell fans what you want from them._ This suggests that posts should be composed of instructive language. Art21 utilized this strategy when they made posts about their fundraising efforts, telling fans to support contemporary art by donating five dollars, for instance.

In addition, Art21 could have implemented this strategy by telling fans to show their support of contemporary art by posting about how they were using Art21 resources. Facebook could have been used more robustly by fans to reference their own creative work, share other related resources that fans may have been interested in, such as personal blogs on art teaching practices.

_Treat fans as VIPs._ The primary reasons fans like a brand on Facebook is access to their exclusive content (Wildfire, 2012). For Art21, this was evidenced in the highest number of likes occurring on days when links to new and exclusive Art21 videos were posted. Art21 also utilized this method when offering fans the opportunity to guest blog for Art21.
However, instead of using its Facebook page to simply advertise the guest blogger positions to fans in order to gather applications, Art21 could have utilized fan interest in the positions and directed the attention back to Facebook by first having applicants facilitate community-based conversations around contemporary art on Facebook. This method could have served to increase fan engagement while keeping the conversations community-based, providing opportunities for interested fans to show their talents publicly for a solicited reason (rather than for reasons that might be perceived as immodest).

Though blogging and Facebooking are different, fans interested in blogging for Art21 should have the conversational skills and knowledge of contemporary art that would enable them to guide other fans in the network to deeper levels of engagement with art. If fans responded positively to this method, Art21 could expand fan involvement and reward highly engaged fans with guest Facebook facilitator positions, for instance.

*Invite one-on-one interactions.* Address fans by name and personally respond to their comments. As well, the article suggests soliciting their opinions and asking them what types of content they want to see, then acting on their suggestions.

While this suggestion is coming from research on marketing, Art21 could view it as an opportunity to explicitly open up the negotiation of the curriculum to fans. The data for this study showed that Art21 responded to fans by name, particularly when answering questions from fans about when and what local television stations would be broadcasting the season episodes of Art21: Art in the Twenty-First Century, but fans were rarely asked
to inform the curriculum, as that was what Art21 was (implicitly) utilizing the analytics data for.

The article also suggests that higher levels of engagement on a page occur when fans are invited to post questions (e.g. about contemporary art), or have their work reviewed, and are then personally responded to. For instance, the article authors “promised and delivered a simple 10-second individualized review for every fan page that left a link” (Wildfire, 2012, p. 9).

While the authors provided their fans with social media design suggestions, Art21 could do something similar without necessarily creating a top-heavy imbalance of power by enlisting members of the community to lead this project. This would provide a service for those seeking the expertise of the network and reciprocally create opportunities for those providing feedback to be recognized by the community.

A strategy such as this could lead to the increases in social capital Hanappe (2005) says that people seek from social media. During the time of this study, some fans posted images of their artwork on the Art21 Facebook page, but these posts received little or no response from the community (i.e. fans or Art21). In a sense, this was a missed opportunity for Art21 to get fans responding to contemporary art using art, as well as likes and comments, for instance.

*Humanize your message.* The suggestion here is to give fans glimpses of what exists behind the social media curtain, as well as invite them to post evidence of themselves participating in community-related traditions or events.
Art21 excelled at this aspect in their artist videos, as they were documentary videos. In light of this, perhaps criticism of Art21’s lack of apparent teaching on Facebook might arise from lack of awareness of Art21’s interaction intention. That is, that an object of Art21 and a subject of interactions in the network was documentary video of artists and their art. In that tradition, Art21 made decisions about their work so that the authority of the videos remained with the speaker, the artist about the artwork.

Likewise, Art21 carried that low impact method of interaction into the Facebook environment because that was the way of being they viewed as appropriate for the media of Facebook (as was mentioned in the interview). In other words, Art21’s low impact presence was an appropriate approach to documentary film and Facebook (as a communal environment), while an appropriate approach to other Art21 media, such as the educator guides and blogs, was for Art21 to assume a more direct and authoritative role (i.e. since blogs have a more pronounced hierarchical structure).

These are differences in intentionality and potentiality among media. Art21 remained behind the camera so that artists could speak (though it is recognized that Art21 provided the lens through which the artists were viewed). This is to say that Art21 could connect with fans on Facebook, but that the Art21 Facebook social network does not necessarily depend on Art21 (beyond having created the network). As long as fans have access to the network, they can post, like, and comment as they wish.

However, other Art21 media do depend on Art21 (i.e. the staff and guest representatives) to command the stage and control the communication. For instance, a
blog is a blog, and the nature of a blog is such that the blog owner must first post before viewers can comment. No post, no comment.

Taking these points into consideration, while the Art21 Facebook network was the site where fan identities were most widely and fully present, the network generally lacked evidence of fans documenting their engagement with Art21 beyond, or in conjunction with, the network. Inviting fans to regularly post images of Art21: Art in the Twenty-First Century viewing parties, for instance, could have helped enrich and humanize the site.

**Pedagogy of Possibility**

Pedagogy of possibility represents the points of confluence and departure among the pedagogies of convenience, relevance, and engagement concerned with cybernetic cultural experiences of social networking around art. Primarily, it is an attempt to articulate ideas and questions, which emerged from this study about the socially mediated activity among fans in the Art21 Facebook social network.

Through the analysis of the data from this study, questions arose as to whether what was happening in the network was the appropriation or manifestation of qualities of some of the formal practices of art, such as viewing, exhibiting, curating, critiquing, and archiving into the network. It was not that the impression of these practices held the same qualities as those objectively defined by lineages of disciplinary discourse, but rather that those practices seemed recontextualized within this space through the activity of social networking.

In other words, the practices of art that appeared within in the social network to resemble practices of art germane to what has been reified in formal practice (i.e. school)
and formal discourse (i.e. scholarship) did not necessarily or sufficiently manifest as objective replications of that practice or discourse across contexts, but instead emerged as sense-elements of those practices defined in the situation of the activity by its subjects. This is to consider that the object of experience around art was (potentially) redefined within the context of the activity system and to suggest that our understanding of what happened in that context must emerge from an understanding of the modes, the media, and the methods of the network(ing) itself.

For instance, was the exposition of social inquiry in the context of the Art21 Facebook social network a form of viewing? If viewing means the act of seeing, watching, or taking a look at something (e.g. a post, a video) (Merriam-Webster, 2012), were fans viewing art when they watched Art21 videos or looked at the creative work posted by other fans? In familiar terms, what might we otherwise call this act of seeing, watching, or taking a look at videos, images, and texts through social inquiry?

Likewise, was the exposition of social sharing in the context of the Art21 Facebook social network a form of exhibiting? If exhibiting means displaying something (e.g. a work or art) publicly (Merriam-Webster, 2012), were fans exhibiting their creative work, their thoughts, questions and announcements when they shared them with the network? Was Art21 exhibiting its collection of artist videos when it posted them for fans to view? In familiar terms, what might we otherwise call this act of intentionally making creative work and other forms of information publicly visible through social sharing?

As well, was the exposition of social commentary in the context of the Art21 Facebook social network a form of critiquing? Apart from academic definitions and uses,
if critique is taken to broadly indicate evaluation (Thesaurus.com, 2012), could fans have been engaging in forms of critique unique to the media and cultural norms of Facebook when they commented about the posts and comments made by Art21 and other fans? In familiar terms, what might we otherwise call the social commentary evident in fans’ responses to one another’s creative work and the Art21 profiled artists and their artwork?

Similarly, was the exposition of social voting in the context of the Art21 Facebook social network a form of curating? As Williams (2009) notes, the term “curate” has been appropriated from museum contexts and is now widely used to indicate a status of belonging among the aesthetically minded (e.g. a boutique owner curates her collection by purposefully selecting the items for display).

Given that broader definition, could fans have been curating the content of Art21 in Facebook style when they selected posts and comments made by others on the site using the “Like” button, a social voting function of the interface, for promoting content of interest? In familiar terms, what might we otherwise call the social voting that was evidenced in fans’ ability to publicly indicate, and thus draw attention to, what they found most relevant?

Lastly, if social memory is taken to be the socially oriented active past that forms our identities (Halbwachs, 1992), was its exposition in the context of the Art21 Facebook social network a form of archiving? What was the collection of digital artifacts of networked experience captured by the automatic function of the Facebook social media architecture? In familiar terms, what might we otherwise call the social memory
represented by the history of public interactions, which can be viewed at facebook.com/art21 and in Appendix E as it appeared at the time of this study?

As Nardi (1996c) maintains:

An activity theory analysis instructs us to begin with the subjectively defined object as the point of analytical departure that will lead to a more global view that encompasses the totality of an activity construed and constructed, in part, prior to its undertaking, with conscious, planful intent. (p. 45)

Hence, this analysis abstracts from the field of art education conceptual vocabulary resonant in this particular context. These concepts (i.e. of formal art practice) are operationalized in this analysis to enable comparison and generalization of activity as it happened in the context of this study to familiar concepts in the broader field of art education as there was not necessarily existing language that could more aptly describe what was found to be going on in the network at this time.

According to van Oers (2008) there are four goals of a learning activity: *meaning-making, performance, participation, and becoming* (p. 10). For the purpose of this study, I transposed and translated those goals into the goals of *joining, accessing, interacting, and engaging*.

In this model, joining represents the goal of individuals to become fans of Art21 on Facebook, and accessing represents their goal to participate in the Art21 Facebook social network as fans. Interacting represents the goal of fans to negotiate their experiences in the social network using physical, virtual, and cognitive (i.e. cybernetic cultural) tools in publicly visible and invisible ways, such as by reading content,
navigating through the interface, posting, commenting, and liking. Engaging represents
the goal of fans to have meaningful experiences in the social network by using these tools
to socially construct knowledge of art.

In other words, from the point of view of the individual, to join was to become, to
access was to participate, to interact was to perform, and to engage was to make meaning
as a fan in the network. This can also be understood from the point of view of the system
as joining enabled becoming, access enabled participation, interactivity enabled
performativity, and engagement enabled meaning making. In the activity of social
networking specific to the situation of Art21 Facebook, these goals appeared in practice
as elements of viewing, exhibiting, critiquing, curating, and archiving content around art.

As Brown (2010) concludes:

For much of the twentieth century, learning focused on the acquisition of skills or
transmission of information or what we define as “learning about.” Near the end
of the twentieth century, learning theorists started to recognize the value of
“learning to be,” of putting learning into a situated context that deals with systems
and identity as well as the transmission of knowledge. Although learning about
and learning to be worked well in a relatively stable world, in a world of constant
flux, we need to embrace a theory of learning to become. Where most theories of
learning see becoming as a transitional state toward becoming something, the
twenty-first century requires us to think of learning as a practice of becoming over
and over again.(p. xi)
In this vein, pedagogy of possibility is an attempt to provide a point of departure for understanding the socially mediated experiences of becoming over and over again around art in the twenty-first century. Perhaps, the pedagogy of possibility of cybernetic cultural art education can address the need for wisdom to “know why” (Rowley, 2007, p. 167).

Implications of this Study for Art Education

The purpose of this study is to understand what is happening in the techno-cultural spaces beyond the contexts of formal schooling. Specifically, this study describes the activity of social networking around art through the Art21 social network on Facebook. This study was informed by activity theory, cyber-ethnography, and information visualization, as well as by research on social media and pedagogy.

The findings from this study describe both the Art21 Facebook fans and their interactions in the network. They include information about changes in the size and demographic properties of the social network over time, as well as trends regarding when, how, and why fans utilized the social network.

The discussion of these findings culminates in the definition of cybernetic cultural experience and pedagogies of convenience, engagement, and relevance, which together outline the idea of cybernetic cultural art education. This idea reflects the relationships perceived within the framework of contemporary techno-cultural spaces beyond the contexts of formal schooling, and provides a new model for understanding them.

While the subjects of this study are familiar and have been generally acknowledged as appropriate and important in and beyond the art education literature, the
object of this study is unique and addresses the gap in research on emergent, beyond school experiences supported by social media. Specifically, this study captured snapshots and layers of visible and invisible negotiations of cybernetic cultural experiences around art and reassembled them as portraits of community activity over time in order to understand those negotiations and what they meant to participants.

The importance of this study is that it maps a previously unmapped place for learning about art and represents the transformation of human activity that happened there during a specific time. By doing that, this study helps us understand what is happening in terms of educational experience mediated by social technologies beyond school, and opens up opportunities for further exploration of and reflection on cybernetic cultural experiences around art.

There are three broad implications of this study for art education. The first is concerned with designs for learning in the twenty-first century, the second is concerned with the concept of networked public education, and the third is concerned with the roles of the individual in relation to cybernetic cultural experience.

First, this study identifies the importance of teachers guiding students toward the co-creation of frameworks for learning about art through the opening up of opportunities for the negotiation of those beliefs and practices in situated, mediated, and reflective ways. To do this, this study asserts that teaching professionals must become “intimately acquainted” (Dewey, 1938) with the cybernetic cultural experiences through which students build their understandings of art beyond school.
This implies that “transformative learning is organized around expansive notions
of learning and mediated praxis and provides new tools and practices for envisioning new
pedagogical arrangements” (Gutierrez & Vossoughi, 2010, p. 100). In other words,
technology as a mediator of human activity can promote change in school education
when it provides support for communities of learners, constructing artifacts, and
authentic activities (Bellamy, 1996).

Second, this study defines cybernetic cultural experience and pedagogies of
convenience, engagement, and relevance in order to provide a framework for
understanding the activity of cybernetic cultural art education within a networked public.
While the previous implication of this study focuses on understanding cybernetic cultural
experience in the contexts of schooling, this implication focuses on understanding
cybernetic cultural experience from beyond school contexts.

In this regard, this study asserts that those concerned with teaching and learning
need to understand how the interrelationships between physical and virtual (i.e.
cybernetic) worlds are shaped by design and how emergent networks function to meet the
needs of dynamic communities (Mynatt, Adler, Ito, & O’Day, 1997) beyond school. In
other words, it is important to understand what teaching and learning in networked public
spaces beyond school looks like, what needs it meets, what opportunities it affords for
individuals to create “a new world of objects” using “new psychic formations”
(Tikhomirov, 1999, p. 350), and how it does these things.

As students develop these new objects and formations through engagement in
experiences afforded by social media, teaching professionals must pay attention to the
artifacts that those experiences become in order to more fully understand the school-beyond school interface. This is to say that teaching in the twenty-first century should directly reflect knowledge of those borders.

Third, this study proposes that cybernetic cultural experience challenges, expands, multiplies, and hybridizes the roles individuals can play in relation to one another. In the cybernetic spaces of networked publics, individuals can negotiate their experiences as students, teachers, and artists around the “pedagogical hinges” (Ellsworth, 2005) they co-create, reflect upon, edit, and share.

This implies that teaching in cybernetic cultural space involves “finding the material for learning within experience, then progressively developing what is already experienced into a fuller and richer and also more organized form, a form that gradually approximates that in which subject-matter is presented to the skilled, mature person” (Dewey, 1938, pp. 73-74). Thus, as individuals engage in the negotiation and co-construction of knowledge about art through cybernetic cultural experiences built around these pedagogical hinges they transcend fixed and singular notions of identity and are instead positioned on trajectories of simultaneously becoming artists, teachers, and students.

**Directions for Future Research**

As an exploratory study conducted at a time of sparse scholarly research showing learning outcomes from social media use in spaces *beyond* school (i.e. in environments uncontrolled or uncontrollable by academic researchers), this research attempts to create new ways of thinking about these environments and the things happening there. It does
this by bringing together the theory-practice of different disciplines, translating existing language into the context of this study, and developing new language from what was learned.

This newly developed language can then be generalized beyond the context of this study to inform the exploration of other places and cultural groups existing beyond school in ways perhaps more fitting than the language from which it was developed. Likewise, as a novel attempt at articulating the subject of this study, this language has yet to be developed over time or by multiple voices. I fully expect that it should, and that I will continue to examine and refine these ideas in future work.

When considering possibilities of future work derived from this study, there are many variable directions in which to go. In the newness of this exploration, there is both ambiguity and opportunity. In a sense, only a portion of the landscape has been unearthed. Within the single place of this study there are objects and subjects yet to explore more fully and beyond this place lays countless other unmapped places.

In turn, at the close of this study I offer three directions for future research. These directions are concerned with notions of where learning about art happens, how learning about art happens, and the ways we come to understand and communicate knowledge of these phenomena.

The first direction for future research from this study is for further exploration of cybernetic cultural spaces as pedagogical sites for art education. As this study discussed in previous chapters, the concept of third pedagogical sites has been used in education to describe hybrid spaces of learning that exist between school and not-school. Historically,
literature on third space (e.g. Gutierrez, 1999, 2008; Wilson, 2003a, 2003b) has primarily characterized it in terms of local, physical space in relation to the individual learner.

This study sought to reposition the concept of third space in light of emerging technologies, such as social media, which are transforming and expanding the cultural spaces in which we interact, as well as the type and quality of the interactions, themselves. As new cybernetic cultural spaces are emerging and opportunities for experiences around art beyond school are multiplying, the learning landscape is becoming more complex.

Kirkland (2009) argues that ideas of pedagogical space (i.e. as oppositional or hybrid) common to education literature are alone "no longer sufficient for describing pedagogical space in the digital moment" (p. 8). Rather, he suggests that we need to better understand what he calls "extra space" (as a third "wave" or option to the above two characterizations) in order to better use the space for "new century pedagogical purposes" (Kirkland, 2009, p. 19).

While I agree that the concept of third space seems less than ideal for describing pedagogical space mediated by emerging technologies, so does the positioning of that space as "extra", "unknown", "invisible" (Kirkland, 2009, p. 19), or as the target of colonizing for the manifestation of an academic/formalizing agenda. What I assert here is that we need to continue exploring cybernetic cultural experiences emerging around art in spaces identified as "beyond school" to understand what is happening there because they are not separate experiences or spaces detached and existing in isolation from everyday life, which for some, includes formal schooling. In other words, this research is not about
understanding these spaces and experiences to transform them into school, but understanding what they mean for art education wherever, whenever, and however it happens.

The second direction for future research from this study is for increasing understanding of, and opportunities for, the co-creation of cybernetic cultural learning experiences around art among individuals in networked publics. This direction addresses what Sweeney (2009) citing Brown (2003) identifies as "possibilities for critique [afforded by new media] that extend beyond the limits of deconstructionism" (p. 210). Likewise, research on mobile social media (Lewis, Pea, & Rosen, 2010) demonstrates the "potential of mediated social interaction to foster 'generative learning communities' [and proposes that] theories of social learning and action could greatly inform the design of participatory media applications to support learning" (p. 1).

As emerging technosocial situations open up communication in hybrid and heterogeneous settings, collapse space/time boundaries, and enable new types and levels of connection-making in the learning process, social media can be used to "facilitate the return of learning models that existed with considerable success prior to formal schooling, such as apprenticeship, long-term mentoring, and collaborative groups that learn through work on projects" (Pea, 2002, p. 2). As Pea (2002) asserted, "expertise that is now geographically dispersed and isolated will become increasingly interconnected to the benefit of lifelong learning" (p. 2).

Thus, research on cybernetic cultural experiences around art in networked publics has become increasingly important to understand these experiences as the representations
of reality, modes of communication, cultural interfaces, cybernetic spaces, and cognitive and physical tools we use to make meaning. We live in increasingly networked environments and it is apparent that we need to think broadly, deeply, and critically about how opportunities for learning about art through participation in co-creative activities are being constructed and how they can be remodeled into the twenty-first century.

The third direction for future research from this study is for the development of information visualization as research method in art education. As Flood and Bamford (2007) suggest, it is important for individuals to understand the "processes and products" of the "imagined and constructed world" so that they may "articulate their own visions through ever growing and changing technologies" (p. 91).

This direction addresses the need in art education for further and continuous exploration of the visible and invisible processes and products through which individuals negotiate and make meaning of their experiences around art. It is particularly focused on those experiences enabled by social media and other emergent technologies, which open up new possibilities for exhibiting, archiving, curating, and critiquing.

As the visualizations of the findings from this study show, cybernetic cultural experiences around art can only be described so fully by looking at what is visible. Descriptions based only on outward expressions or publicly visible observations lack information by the many and varied invisible interactions that compose cybernetic cultural experiences.

In other words, to understand art education in the twenty-first century, we have to understand cybernetic cultural experience. To understand cybernetic cultural experience,
we have to attend to what we cannot see with the same degree of curiosity that we attend to what we can see, and we must figure out how to visualize those unapparent aspects of experience for the development of more dynamic models of the greater activity systems within which our understandings of art are transformed.
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OFFICE for RESEARCH PROTECTIONS

RECRUITMENT of PARTICIPANTS

Request for Questionnaire Participants

Dear Art21 Fan,

Please contribute to research in Art Education by taking a questionnaire about your experiences with Art21 on Facebook.

The questionnaire asks 15 questions and takes about 10 minutes to complete. Your answers to the questions are anonymous and cannot be traced back to you in any way.

To participate, please respond to the questionnaire at:

http://sites.google.com/site/researchingart21/

Sincerely,

Heather Hughes, Principal Investigator
Ph.D. Student, Art Education
The Pennsylvania State University
Appendix B. Implied Consent Form

# Implied Informed Consent Form for Social Science Research

The Pennsylvania State University

<table>
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<th>Title of Project:</th>
<th>Interfacing Art21</th>
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<td>Principal Investigator:</td>
<td>Heather Hughes, Graduate Student in Art Education 207 Arts Cottage University Park, PA 16802 (713) 834-2351; <a href="mailto:hh5006@psu.edu">hh5006@psu.edu</a></td>
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<tr>
<td>Advisor:</td>
<td>Christine Thompson, Professor of Art Education 207 Arts Cottage University Park, PA 16802 (814) 863-7311; <a href="mailto:cmt15@psu.edu">cmt15@psu.edu</a></td>
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**Purpose of the Study:** The purpose of this research study is to explore the uses and implications of “Web 2.0” technologies for art education by investigating the interface between Art21 and members of its social network on Facebook.

**Procedures to be followed:** You will be asked to answer 15 questions on a questionnaire.

**Duration:** It will take about ten minutes to complete the questionnaire.

**Statement of Confidentiality:** Your participation in this research is confidential. Recorded data will be stored and secured indefinitely in a password protected file that only the principle investigator of this study will have access to. In the event of any publication or presentation resulting from this research, no personally identifiable information will be disclosed. As part of this study, the principle investigator of this study will be viewing the Art21 Facebook site over the next several months.

**Right to Ask Questions:** Please contact the Principle Investigator of this study with questions or concerns about this study.

**Voluntary Participation:** Your decision to be in this research is voluntary. You can
stop at any time. You do not have to answer any questions you do not want to answer.

You must be 18 years of age or older to take part in this research study.

Completion and submission of the questionnaire implies your consent to participate in this research. Please print off this form to keep for your records.
Appendix C. Questionnaire

Art21 Facebook Fan Questionnaire

What year were you born?

What country do you live in?

If you live in the United States, what is your postal (zip) code?

What do you do for a living?

Why did you join Art21’s social network on Facebook?

Where are you in “real life” when you visit Art21’s Facebook site online (e.g. home, work, school, etc.)?

When do you visit Art21’s Facebook site?
What kinds of things do you do on Art21’s Facebook site?

What kinds of things do you use the Art21 Facebook site for?

What does having access to Art21 on Facebook do for you?

What does being a part of Art21’s social network on Facebook mean to you?

Why do you think Art21 has a Facebook site?
What do you like most about Art21 on Facebook?

What do you like least about Art21 on Facebook?

What would you do to improve your experiences with Art21 on Facebook?
Appendix D. Analytics Data

Art21 Facebook Network Growth by Country

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Appendix E. Observations Data

Slideshow of Art21 Facebook Observations Data:
Click to View
Art21 Yinka Shonibare MBE discusses the mutable nature of his materials in this Season 5 sneak peek

Meet the Season 5 Artist: Yinka Shonibare MBE | Art21 Blog
blog.art21.org
The above video is excerpted from the Season 5 episode Transformation, premiering on Wednesday, October 21, 2009 at 10pm (ET) on PBS (check local listings).

September 3, 2009 at 12:41pm · Comment · Like · Share · Flag

Jenni Molina and 21 others like this.

Rachael Howard Rakish, inane yob
http://www.youtube.com/watch?v=QueuY2c38fs
September 3, 2009 at 12:47pm · Like

Maya Valladares superlike!
September 3, 2009 at 9:49pm · Like

Julia Schall Love those dresses, and I would hope the gun comes with the ensemble as an accessory.
September 4, 2009 at 10:06am · Like

Write a comment...

Art21 Watch Jessica Stockholder and her son work at home as she recalls memories of wanting to become an artist: "I don't remember thinking I was going to be an artist, I just set about doing it. I find that a little odd."

Jessica Stockholder | Becoming An Artist | Art21 Blog
blog.art21.org
Artist Jessica Stockholder recounts her earliest memories of wanting to become an artist while she and her son Charlie paint and draw in the basement of their home in New Haven, Connecticut.

September 4, 2009 at 1:04pm · Comment · Like · Share · Flag

19 people like this.

Kevin Arnold Why does Jessica Stockholder find it so odd that she never said as a child "I'm going to be an artist?" Do most children scribble on paper in art class with the intent of being artists? It starts out simply as a spontaneous visceral experience that over time will develop motor skills. I think Ms. Stockholder needs to visit a few elementary schools. She would be shocked by how many children create art without the intent of becoming artist.
September 4, 2009 at 2:26pm · Like

John Wasteneys Yeah. I couldn't help but feel here statement was a bit... strange. I mean. Its a good way to go about doing it, but there is nothing odd about approaching it this way. Its simply necessary. All of the artists I know who are successful, they don't go about making art. They go about developing an idea, exploring a feeling, documenting a moment.
September 4, 2009 at 2:53pm · Like

Lacy Pitt I remember wanting to be a oceanographer, then i
Lacy Pitt i remember wanting to be a oceanographer, then i wanted to study bats, then an architect and machinist. Now i'm at art school. no one really sets out to become what they should, it just happens that way.
September 4, 2009 at 3:04pm · Like

Kimberly Rowe I didn't think it was such a weird statement. I agree that most kids make art and don't think about being an artist, but many artists say that they always knew they'd be one. I made art, but never realized it was an option to be an artist. I went through much of my life searching for that missing hole in my heart, trying this and that, but never feeling satisfied. So I, too, did it the backwards way, finding out it was an option and then retooling my life to become one. Not that there was never art in my life, I just didn't know what to do with it.
September 4, 2009 at 3:57pm · Like

Rachael Howard http://www.youtube.com/watch?v=PKK4Z4ESRfg
mouvement et répétition
September 4, 2009 at 4:23pm · Like

Kevin Arnold What the fuck does that have to do with anything? What? So you decided to include your favorite movie clip? Get with the program! Thats totally irrelevant to anything we are talking about.
September 5, 2009 at 12:54am · Like

Dean Valadez I would agree with Kimberly Rowe– most children don't categorize functions of life as adults do. So 'art' doesn't exist as a way of making a living, but instead is something that is just done, much like breathing oxygen or sleeping. I think that was the sentiment expressed in Stockholder's statement as well – she just created and perhaps never gave it thought that other people categorized it as a 'job'. That's not odd, that merely expresses that creating was always a part of her waking life. Does anyone ever think, 'Hey, I wonder if there is a breathing–oxygen job?'

No, you just do and then if someone pays you for breathing, than all the better.
September 5, 2009 at 10:41am · Like

Sabrina Nelson I also agree with Kimberly and I found my voice the same way bassackwrd as usual but I love it this is the Sabrina Way
September 8, 2009 at 11:59am · Like

Gabriel Guevara Jurado Je suis content de trouve cest page au facebook me encanta esta pagina y el programa de ustedes es fantastico los felicito, io sonno contento di trovare questa pagina sul facebook auguroni fantastico il vostro programma
September 8, 2009 at 12:25am · Comment · Like · Flag

Yadira Gallegos Abedrabo http://yadiragallegos.artelista.com/
September 9, 2009 at 2:09pm · Comment · Like · Flag
Art21 This week from ArtBabble: 7 videos where artists create characters, featuring Art21 alums Cindy Sherman, Eleanor Antin, Pierre Huyghe, and Catherine Sullivan

Play Art Loud: Creating Characters on ArtBabble | Art21 Blog
blog.art21.org
Have you ever pretended to be someone else? Is there a difference between fictional characters and historical figures lost to time? This week we’re looking at videos of artists who create memorable characters in their work, often by adapting existing personae—be they well known, obscure, or anonymous.

September 9, 2009 at 7:09pm · Comment · Like · Share · Flag

Jenni Molina and 10 others like this.

Nathan Michael I like to create characters in RPG’s and then never play the game.
September 9, 2009 at 7:38pm · Like · Report

Kevin Arnold Looks like Cindy Sherman is tired of playing "dress up." Hmm, I think I’ll be Bat-Man today.
September 10, 2009 at 11:19am · Like · Report

Write a comment...

Art21 John Baldessari ties religious upbringing to practicing and teaching art in this Season 5 sneak peek

Meet the Season 5 Artist: John Baldessari | Art21 Blog
blog.art21.org
The above video is excerpted from the Season 5 episode Systems, premiering on Wednesday, October 28, 2009 at 10pm (ET) on PBS (check local listings).

September 10, 2009 at 2:05pm · Comment · Like · Share · Flag

30 people like this.

Christian Campos ooo nice
September 10, 2009 at 6:12pm · Like · Report

Write a comment...
Art21 "Escape from New York" with artist Ida Applebroog in this exclusive video

Ida Applebroog | City & Country | Art21 Blog
blog.art21.org
Artist Ida Applebroog discusses the differences between making work and living in New York City versus her home in Upstate New York. Ida Applebroog

September 11, 2009 at 1:21pm · Comment · Like · Share · Flag

9 people like this.

Kevin Arnold This is kinda sad in a way.
September 11, 2009 at 2:39pm · Like

Claire Knob Paul I"heart" Ida :)  
September 11, 2009 at 2:52pm · Like

Connie Goldman She's great. 
September 11, 2009 at 5:07pm · Like

Newsom Cheryl I can relate... 
September 11, 2009 at 5:40pm · Like

Jean Clarke I like it very much
September 15, 2009 at 1:54pm · Like

Write a comment...

Azar Othman www.sulyon.com
September 12, 2009 at 7:49am · Comment · Like · Flag

September 12, 2009 at 7:48am · Comment · Like · Flag

Manolis Anastasakos www.artanastasakos.gr
September 12, 2009 at 2:01pm · Comment · Like · Flag

Waleed Al Twairqi I'm so happy for join this group ... it's great :)
September 12, 2009 at 8:47pm · Comment · Like · Flag

Silenia Nunez likes this.

Silenia Nunez Happy to have you! :-)  
September 14, 2009 at 12:02pm · Like · Report

Art21 And we're happy to have both of you, as well!  
September 15, 2009 at 4:22pm · Like · Report

Waleed Al Twairqi thanx....Silenia and Art21 :)
September 15, 2009 at 11:46pm · Like · Report

Write a comment...
Art21 Ben Street's take on Glenn Beck in this week's Letter from London

Letter from London: Beck to the Future! | Art21 Blog
blog.art21.org
The "cultural cringe" – the crippling inferiority that complex members of a particular country feel about their homeland, as evidenced in the bluffed provenance of just about every college student on a year abroad...

September 14, 2009 at 11:49am · Comment · Like · Share · Flag

Niki Shapiro the lack of public visual literacy is just a symptom of nature deficit disorder. Can we talk pre and post industrial revolution instead of museum liner notes? Otherwise, Glenn Beck is rewriting our art history.
September 14, 2009 at 12:05pm · Like

Jamie Callahan The light of day has a tendency to whither bad ideas. Let Beck have his pedestal to exhibit his paranoia lest he skulk into the shadows and try to re-write 'Mein Kampf'.
September 14, 2009 at 12:54pm · Like

Daniel L. Franke The more he rants the more we learn... about him.
September 14, 2009 at 1:02pm · Like

Robert Stanley That particular segment of Beck's was wrong and goofy. Not all are. When people say to me about something I say, "how can you SAY that?! You're an ARTIST," I know we supposedly individualistic artists are selling out. Beck pointed out a real world example of this Liberal/NEA collusion here:
http://www.facebook.com/ext/share.php?sid=1606368651488=Qk6Sz&u=O19Sm&ref=nf
September 14, 2009 at 3:26pm · Like

Ben Street This is worth a read, too:
September 14, 2009 at 5:34pm · Like

Mary Newson Why let him continue to blather? Appeal to his funders: http://www.colorofchange.org/beck/
September 14, 2009 at 8:42pm · Like

Barry Hair I love the way Jon Stewart toys with the man. Beck is such an easy target.
September 15, 2009 at 12:14am · Like

Write a comment...
Silenia Nunez Art is therapy for the soul!
September 14, 2009 at 11:59am · Comment · Like · Flag

Pamela Montague Poor likes this.
Write a comment...

Gregor Žakelj thumbs up!
September 15, 2009 at 5:47am · Comment · Like · Flag

Art21 This month in No Preservatives: Indianapolis Museum of Art conservator Richard McCoy in conversation with Solomon R. Guggenheim Museum conservator Carol Stringari

Imaging Conservation at the Guggenheim: A Discussion with Carol Stringari | Art21 Blog
IMA art conservator talks with Carol Stringari, the Chief Conservator at the Solomon R. Guggenheim Museum.

September 15, 2009 at 11:09am · Comment · Like · Share · Flag

6 people like this.
Write a comment...

Art21 What goes good with Oreos? The Season 5 Book, of course—it's hot off the presses and available for preorder!

Hot Off the Presses: Season 5 Book! | Art21 Blog
The Season 5 Book is here! At 224 pages and over 400 illustrations, the book also includes an introductory essay by Art21 Executive Producer and Curator

September 15, 2009 at 4:20pm · Comment · Like · Share · Flag

13 people like this.

Angela Lentino Don't forget the milk!! Or ice cream!!
September 15, 2009 at 5:59pm · Like · Report

Roberto Escudero I get very excited and anxious every time a new season comes up..... since the moment I find out until a second it starts. Anyone feel the same way?
September 16, 2009 at 2:41am · Like · Report

Write a comment...

- September 17, 2009 at 10:19am - Comment · Like · Flag

**Art21** We can't wait to hear all about the screening. Please do share with us after the event!

- September 17, 2009 at 10:45am - Like · Report

**Art21** Kimsooja discusses the different perspectives of her Needle Woman performances in this Season 5 sneak peek. "A Needle Woman" is included in the "Your Bright Future" exhibition at the LACMA Los Angeles County Museum of Art, which closes this weekend on 9/20.

Meet the Season 5 Artist: Kimsooja | Art21 Blog

- September 17, 2009 at 2:49pm - Comment · Like · Share · Flag

- 22 people like this.

**Astrid Ho** Looking forward to this. Huge admirer of Kimsooja.

- September 17, 2009 at 6:53pm - Like · Report

**Art21** Video: Laylah Ali feels the need to channel her "electrical loose ends" in the studio "or somebody would get hurt"

- September 18, 2009 at 1:42pm - Comment · Like · Share · Flag

- 30 people like this.

**Alex Cortes** She sure is! and so true in what she says, I relate to her so much in different aspects of my work!

- September 18, 2009 at 3:01pm - Like · Report
Art21 Introducing "Looking at Los Angeles": a bi-weekly dispatch on art in LA, starting off with a look at LACMA Los Angeles County Museum of Art’s "Pompeii and the Roman Villa" exhibition (Two shout outs to LACMA in two days—total coincidence, honestly!)

The Last Days of Pompeii in LA | Art21 Blog

The Los Angeles art world still has a lot of the laissez-faire approachability that endeared it back in the '60s, which is why so many artists migrate to L.A. and never leave. Lily Simonson and Catherine Wagley, who both came to the West Coast as art students, have made the city home. Looking at Los...

September 18, 2009 at 2:37pm · Comment · Like · Share · Flag

10 people like this.

Write a comment...
Art21 Congratulations to Mark Bradford, recipient of a 2009 MacArthur Fellowship! (article via Los Angeles Times Culture Monster)

L.A. artist Mark Bradford wins MacArthur Fellowship | Culture Monster | Los Angeles Times
latimesblogs.latimes.com
L.A. artist Mark Bradford, 47, has won lots of prestigious prizes in the past, including the Bucksbaum Award (2006), the Louis Comfort Tiffany Foundation Award (2003) and the Joan Mitchell Foundation Award (2002). Tuesday he nabs the Big One: a...

September 22, 2009 at 10:33am · Comment · Like · Share · Flag

Jenni Molina, Lisa Boughter, Nettrice Gaskins and 42 others like this.

Portia Cobb Heyward His work looks Fing amazing...
September 22, 2009 at 10:38am · Like

Emily Rutledge Mark's work is wonderful! You cannot fully appreciate it with an online image.
September 22, 2009 at 10:41am · Like

Dean Valadez Well deserved - his technical, conceptual, and visual complexities demand attention.
September 22, 2009 at 10:46am · Like

Lisa Aronow Stunning work!
September 22, 2009 at 11:35am · Like

Michelle Galles Cochran Love this...well deserved!
September 22, 2009 at 11:48am · Like

Natalie J he's 47!!!??! no way. met him in person, and doesn't look a day near 40...
September 22, 2009 at 12:21pm · Like

Claudio Ghirardo The artist deserves it! His work has tremendous layer and depth.
September 22, 2009 at 2:17pm · Like

Sarah Stone Great work!!
September 22, 2009 at 2:57pm · Like

Diana Nicholette Jeon Bradford is an awesome artist with a great sense of humor that shows in his work as well.
September 22, 2009 at 5:49pm · Like

Art21 For those in the New York City area: Be sure to check out Mark Bradford’s exhibition with 1997 MacArthur Fellow, Kara Walker, at Sikkema Jenkins, on view through 10/17:
September 22, 2009 at 10:17pm · Like

Write a comment...
Art21 Educators: Our Season 5 Educators' Guide is now available in
download and print versions (the latter of which smells fantastic!)

Art21 – season 5 educators’ guide
beta.art21.org
Fifth in the series of Educators’ Guides, the Season Five Guide is a
32-page full color manual that provides additional background
information about each of the featured artists and themes. The
Guide is ...

September 22, 2009 at 6:25pm · Comment · Like · Share · Flag

41 people like this.

Nate Morgan It looks terrific!!! Great job Art21!!!
September 22, 2009 at 9:00pm · Like

Michael Dusik I still have to buy my first set of DVDs but I
absolutely love them.
September 22, 2009 at 10:01pm · Like

Anita Fina Kiewra You mean smell-o-rama?!?!! Wow!!!
September 22, 2009 at 10:56pm · Like

Joe Fusaro Can't wait to smell it?
September 23, 2009 at 5:36am · Like

Art21 It smells just like a new textbook and is really beautiful.
September 23, 2009 at 11:57am · Like

Natalie J I love new textbook smee!!!!!
September 23, 2009 at 12:00pm · Like

Susan E. Thomas any way to pick up print guide in person in
NYC? says it will take weeks to arrive, and our event at BMCC is
scheduled for Oct. 13.
September 23, 2009 at 5:45pm · Like

Write a comment...

Vivian Moreira Komando Great resource for any art classroom!
September 22, 2009 at 9:18pm · Comment · Like · Flag

The Mattress Factory has announced the addition of Greer Lankton’s It’s
all about ME, Not You (1996) to its permanent collection.
September 23, 2009 at 9:12am · Comment · Like · Flag

Andres Silva Sle http://www.wix.com/silvasle/andresilvasle
September 24, 2009 at 12:39pm · Comment · Like · Flag

September 24, 2009 at 1:31pm · Comment · Like · Flag
**Art21** Allan McCollum discusses how heraldry and symbols inspired his shape-producing systems in this Season 5 sneak peek

Meet the Season 5 Artist: Allan McCollum | Art21 Blog

The above video is excerpted from the Season 5 episode Systems, premiering on Wednesday, October 28, 2009 at 10pm (ET) on PBS (check local listings).

September 24, 2009 at 2:04pm · Comment · Like · Share · Flag

- **Namaste! Toyouth:** Omg I'm so excited about season 5!
  - September 24, 2009 at 2:20pm · Like · Report

- **Madamme Viola:** me toooo!!! season 5!!!
  - September 24, 2009 at 2:58pm · Like · Report

- **Roberto Escudero:** Im literally counting the days till it comes out.
  - September 25, 2009 at 1:50am · Like · Report

Write a comment...

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**Mary Sellers** Season 5 episode on Fantasy is showing at WVSA ARTs connection on October 15th in Washington, DC!

visit [http://www.wvarts.org/](http://www.wvarts.org/) for more information!

September 24, 2009 at 3:42pm · Comment · Like · Flag

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**Julia –loli Diaz Ornes** at last....welcome season 5.....I waiting at the Dominican Republic through films and arts...loli

September 25, 2009 at 8:56am · Comment · Like · Flag

---

**Charlotte Landrum** Hey there, Art21. We're working on scheduling an Access event in Cleveland with our young arts professionals group, but I haven't gotten a response to the email I sent you guys. If I go ahead and submit the event via your online system, will that automatically generate an order to send the DVD? Just want to be sure we'll receive it by our screening date: October 8!

September 25, 2009 at 11:53am · Comment · Like · Flag

---

**Art21** We will be in touch with you, so you can get everything ready for your Art21 Access '09 event.

September 25, 2009 at 12:46pm · Like · Report

Write a comment...
Art21 Crowdsourced fundraising for creative projects: Guest blogger An Xiao interviews Kickstarter co-founder Yancey Strickler and details her own experiences in raising funds using the platform (in two parts)

Kickstarting Creative Projects: An Innovative Micro-Giving Site, Part 1 of 2 | Art21 Blog
blog.art21.org
July 7, 2009. It’s the middle of summer, and I’ve just heard from the folks at the DUMBO Arts Center that my installation proposal, Phone-Tastic View, has

September 25, 2009 at 3:28pm · Comment · Like · Share · Flag

4 people like this.

Write a comment...

Art21 Arturo Herrera discusses the importance of accepting failure in order to be able to learn and grow as an artist

Arturo Herrera | Failure | Art21 Blog
blog.art21.org
In his Berlin studio, Arturo Herrera discusses the importance of accepting failure in order to be able to learn and grow as an artist.

September 25, 2009 at 6:14pm · Comment · Like · Share · Flag

44 people like this.

Wanda J Pearcy yep, he is exactly right!!!
September 25, 2009 at 6:19pm · Like

Julon Pinkston It is good to hear from another artist. I have always embraced failure, yet in my own education was taught to almost hide the presence or idea of any failure.
September 25, 2009 at 6:23pm · Like

Danielle Roney I couldn't agree more. Risks and rewards allow the evolution of the creative pursuit – and failure plays a critical role.
September 25, 2009 at 6:33pm · Like

Julia Couzens I wonder if failure is the artist's lifes blood.
September 25, 2009 at 6:41pm · Like

Josephine Lipuma @Art21, Last year in April 2008 , I fail really bad, it was devastating, but I bounced back, and here I am.
September 25, 2009 at 7:03pm · Like
Amazing. I just played that Arturo segment this morning before teaching my class today. Great lesson.

Without the failure there is no success, no innovation and no great leaders. People are afraid of failure what they should be afraid of is doing nothing. That is what every great creative person is face with every time one speak, dance, write, sing, paint, etc.

Thanks for sharing this.
September 25, 2009 at 8:38pm · Like

yeah failure accepting yeah, how bout not having money?
September 25, 2009 at 8:40pm · Like

as an art student there’s thing to pay parties to attend, a life to live!
September 25, 2009 at 8:41pm · Like

correction: as a person...
September 25, 2009 at 9:23pm · Like

One of the keys is to try not to take things too seriously whether that be failure OR success. But it’s hard to do.
September 25, 2009 at 9:40pm · Like

aint that the truth! you never know what success is if you havent failed!
September 26, 2009 at 3:20am · Like

Whatever doesn't workout is just another experience that enriches life’s journey, everything can be a stepping stone to something else.
September 26, 2009 at 5:16am · Like

Thanks, that’s agreat way to think about it.
September 28, 2009 at 8:59pm · Like

Write a comment...
Art21 Join Season 5 artist Allan McCollum and Season 3 artist Josiah McElheny, in conversation as they explore ideas central to their work and art practice. Premiering Allan McCollum’s segment from the upcoming Art:21 episode Systems, the conversation begins with an investigation of the artist’s past work and continues with a presentation of some of McElheny’s recent projects as well as consider themes such as memory, systems, language, production, and installation.

The event is free and open to the public. Seating is provided on a first come, first serve basis.


Media sponsor BOMB Magazine: http://www.bombsite.com/

Allan McCollum is featured in the Season 5 episode "Systems," premiering Wednesday, October 28, 2009 at 10:00 p.m. (ET) on PBS (check local listings).


A Conversation with Allan McCollum and Josiah McElheny
Presented by Art21 and The New York Public Library, The Art Collection at the Mid–Manhattan Library
Tuesday, October 6, 2009 at 6:00pm
New York Public Library, South Court Auditorium, Stephen...

September 26, 2009 at 2:35pm · Comment · Like · Share
Art21 Art:21 Season 5 artist Florian Maier-Aichen will share how he uses the computer to manipulate his photography to create stunning digitally abstracted images. The event will feature an advanced screening of Maier-Aichen's segment from "Art:21—Art in the Twenty-First Century" episode "Fantasy," along with a moderated discussion and Q&A with Maier-Aichen and Art21 Associate Curator, Wesley Miller.

The event is free and open to the public. Seating is provided on a first come, first serve basis.

Florian Maier-Aichen is featured in the Season 5 (2009) episode "Fantasy," premiering Wednesday, October 14, 2009 at 10:00 p.m. (ET) on PBS (check local listings).


Meet the Artist: Florian Maier-Aichen
Presented by Art21
Friday, October 9, 2009 at 7:00pm
Apple Store, SoHo, New York, NY

September 26, 2009 at 2:41pm · Comment · Like · Share

Angela Kelly likes this.

Write a comment...
Art21 Join Season 5—featured artist Carrie Mae Weems and Patricia J. Williams, the James L. Dohr Professor of Law at Columbia University in conversation as they explore critical issues of race, history, and memory through the artist’s work, making connections to current cultural and political events of our time. A screening of Carrie Mae Weems’s segment from the "Art:21—Art in the Twenty-First Century" episode "Compassion" will precede the conversation.

This event is co-presented by Art21 and The Studio Museum in Harlem. The event is hosted by Columbia University, Office of Government and Community Affairs.

Registration is required for this event. To register and reserve a seat, please visit: http://calendar.columbia.edu/sundial/webapi/get.php?vt=detail&id=35786&con=standalone&br=neighbors#

Media sponsor BOMB Magazine: http://www.bombsite.com/

Carrie Mae Weems is featured in the Season 5 (2009) episode “Compassion,” premiering Wednesday, October 7, 2009 at 10:00 p.m. (ET) on PBS (check local listings).

Preview the Season 5 segment on the Art21 Blog:

A Conversation with Carrie Mae Weems and Patricia J. Williams
Presented by Art21 and The Studio Museum in Harlem and hosted by Columbia University, Office of Government and Community Affairs
Thursday, October 15, 2009 at 7:00pm
Columbia University, Jerome Green Hall, Room 102, New York, NY

September 26, 2009 at 2:47pm · Comment · Like · Share

Angela Kelly likes this.
Write a comment...
Art21 Information about our October events in New York City—featuring Allan McCollum, Florian Maier–Aichen, and Carrie Mae Weems—is now available from our "Events" tab.

Art21 Art21 produces the Peabody-winning PBS series "Art 21—Art in the Twenty-First Century", as well as books, Internet-based resources, and public programs. What makes Art21 a bold new endeavor is not only the caliber of the artists featured, but the media in which they are presented. The accessibility of television and the Internet makes it possible to reach an extremely large audience. Art21’s current projects include: – television series – education – public programs & outreach – online resources – books A 501(c)(3) nonprofit organization, Art21’s projects are funded primarily through individual donations to Art21, grants from foundations and government agencies, and sponsorship of our television series and other programs.

Non-Profit: 27,805 people like this.

September 26, 2009 at 5:02pm · Comment · Like · Share · Flag

Jos Rosenthal Are there any Art21 events in Tulsa?
September 26, 2009 at 8:46pm · Like · Report

Art21 Jos: Living Arts of Tulsa is holding a screening of Transformation tomorrow (9/29) and Systems on 10/13. More info here: http://www.livingarts.org/video.htm#art21
September 28, 2009 at 10:52am · Like · Report

Write a comment...
Art21 In addition to our 3 NYC events, we are also partnering with organizations across the world as part of our international screening initiative, Art21 Access '09. Screenings are in full swing this week and continue throughout October. Find an event near you!

Find an Event Near You | Art21 Access '09
access.art21.org
Do you want to attend an Art21 Access '09 event? Check out the event calendar to find an event being held near you.

September 28, 2009 at 2:04pm · Comment · Like · Share · Flag

Jesse Slotterback, Nettrice Gaskins and 9 others like this.

Julie Chase Compassion premieres on Wednesday, October 7th Featuring William Kentridge, Doris Salcedo, Carrie Mae Weems this is gonna be wonderful!
September 28, 2009 at 2:22pm · Like

Nettrice Gaskins Any in the Boston area?
September 28, 2009 at 2:28pm · Like

Neha Luhar-Trice Any in IL? I didn't see any on the list.
September 28, 2009 at 3:23pm · Like

Felipe Alcantara Where on Long island?
September 28, 2009 at 3:23pm · Like

Amy Buchheit Yay! Spreading the word! I'll be at at least some of the events in Portland OR!
September 28, 2009 at 4:08pm · Like

Maiten Panella yesterday, it was the screening of "Fantasy" in Venice, Italy. Extraordinary!
September 29, 2009 at 5:41am · Like

Art21 @Nettrice: The Art Institute of Boston Library is screening Compassion tomorrow:
http://www.facebook.com/event.php?eid=138269896316&index=1

@Bernadette: There are 4 events in Colorado:
http://access.art21.org/find-an-event-near-you/art21-access...
See More
September 29, 2009 at 1:55pm · Like

Maiten Panella People in Venice want more... so we're planning to do very soon the second screening, "Compassion". "Fantasy" chapter is absolutely AMAZING, thank you guys!
September 29, 2009 at 2:06pm · Like

Write a comment...
Hi Fokhrul Hi Fokhrul IMAGE: 6, oil on paper, --MOHAMMAD FOKHRUL ISLAM-- DHAKA--BANGLADESH--
September 28, 2009 at 4:07pm · Comment · Like · Flag

Hi Fokhrul Hi Fokhrul IMAGE: 5, oil on paper, --MOHAMMAD FOKHRUL ISLAM-- DHAKA--BANGLADESH--
September 28, 2009 at 4:05pm · Comment · Like · Flag

Hi Fokhrul Hi Fokhrul IMAGE: 4, oil on paper, --mohammad fokhrul islam-- DHAKA--BANGLADESH--
September 28, 2009 at 4:02pm · Comment · Like · Flag

2 people like this.

Hi Fokhrul Hi Fokhrul IMAGE: 4, oil on paper, --mohammad fokhrul islam-- DHAKA--BANGLADESH--
Hi Fokhrul THANKS!!!
November 9, 2009 at 1:03pm · Like
Write a comment...

Tony Knaak Hi, I just joined and wanted to share my work, Landscapes of my Soul. If you like, visit my website, http://ahealingstore.net/ Thanks!

September 29, 2009 at 12:20am · Comment · Like · Flag

Anita Kerel Ex Kolonic likes this.

Sharon Barnes I like your website's concept.
October 8, 2009 at 7:58pm · Like

Tony Knaak Thank you Sharon.
October 9, 2009 at 11:43am · Like
Write a comment...

Dorothy Pappas Rapp Just found this and I'm looking forward to Season 5
September 30, 2009 at 10:42am · Comment · Like · Flag
Art21 Season 5 is only a week away! Meet our final artist this season: Julie Mehretu in the "Systems" episode

Meet the Season 5 Artist: Julie Mehretu | Art21 Blog

blog.art21.org

The above video is excerpted from the Season 5 episode Systems, premiering on Wednesday, October 28, 2009 at 10pm (ET) on PBS (check local listings).

October 1, 2009 at 11:18am · Comment · Like · Share · Flag

42 people like this.

Jaclyn Touchstone wooo!
October 1, 2009 at 1:03pm · Like · Report

Sydney Liz I'm very excited about the start of the new season, but does anybody know which day and time?

October 1, 2009 at 12:16pm · Comment · Like · Flag

Art21 The national premiere date is October 7, though your local PBS station might show it at a different time. You can check local listings via our site on PBS:
http://www.pbs.org/art21/series/airdates.html
October 1, 2009 at 12:36pm · Like · Report

Art21 Join us in celebrating National Arts and Humanities Month throughout October! Visit the official site and check out the many ways that you can take part in the celebration.

October is National Arts and Humanities Month
www.americansforthearts.org

National Arts and Humanities Month is a coast-to-coast collective celebration of culture in America. Coordinated by Americans for the Arts, it has become the largest annual celebration of the arts and humanities in the nation.

October 1, 2009 at 4:00pm · Comment · Like · Share · Flag

19 people like this.

Ann Tracy so come on down to my art reception on 2nd Sat at the Enotria Annex (Del Paso at Arden) to see some art that you probably will never see any place else...

October 1, 2009 at 5:53pm · Like · Report

Write a comment...
Reem Khatib I'm very excited about the start of the new season
October 1, 2009 at 5:43pm · Comment · Like · Flag

Reem Khatib

October 1, 2009 at 5:25pm · Comment · Like · Flag

3 people like this.

Tom Hlas Beautiful!
January 8 at 11:44am · Like · 1 person

Write a comment...
Art21 Jackson Pollock or Louis Comfort Tiffany? Which artist does Richard Tuttle call the "brush of society"?

Richard Tuttle | Pollock & Tiffany | Art21 Blog
blog.art21.org

Artist Richard Tuttle pays homage to American art giants Jackson Pollock and Louis Comfort Tiffany, placing his work in an aesthetic tradition that spans

October 2, 2009 at 12:54pm · Comment · Like · Share · Flag

4 people like this.

Palmer Holmes Pollock
October 2, 2009 at 12:56pm · Like

Rebecca Venn OK...can I be the "pencil of society" then? rebeccavenn.com ??
October 2, 2009 at 1:06pm · Like

Julia Williams Beautiful work, Rebecca!
October 2, 2009 at 1:10pm · Like

Rebecca Venn Why THANKS, Julia...where are you...and maybe WHO? :-)
October 2, 2009 at 1:15pm · Like

Julia Williams Just a fan on Art21. I saw your link so I checked it out. I’m a photographer in Arkansas. I have a flickr stream you’re welcome to peruse sometime. :) http://www.flickr.com/justinlee
October 2, 2009 at 2:33pm · Like

Rebecca Venn You have a wonderful eye for light and composition.
October 2, 2009 at 2:52pm · Like

Paul Grant Did people see the interesting Article on Pollock in The Smithsonian? It asserts that Pollock camouflaged his name in "Mural" (Interesting interactive slide show also.) http://www.smithsonianmag.com/arts-culture/61146957.html
October 2, 2009 at 3:01pm · Like

Write a comment...
Art21 Just announced: Josiah McElheny will join Allan McCollum at our event on Tuesday. Have a question for them? Post it to the event's wall for a chance to have it asked at the event, and we will post the results on our blog.

A Conversation with Allan McCollum and Josiah McElheny
Presented by Art21 and The New York Public Library, The Art Collection at the Mid-Manhattan Library
Location: New York Public Library, South Court Auditorium, Stephen A. Schwarzman Building
Time: 8:00PM Tuesday, October 6th

October 2, 2009 at 2:54pm · Comment · Like · Share · Flag

7 people like this.

Cean Martine Peevey I think it would be cool if some of your awesome artists could road trip to see us here in the Midwest. October 2, 2009 at 4:42pm · Like

Art21 We agree—we definitely have been thinking about ways to bring these types of programs to venues outside of New York City. Know any potential funders? :) October 2, 2009 at 5:28pm · Like

Mary E. Foster Now that's the best ideal I heard in a long time! October 2, 2009 at 10:39pm · Like

Cean Martine Peevey Let me see what I can do. October 2, 2009 at 11:52pm · Like

Write a comment...
Art21 Check out the fantastic new site from Season 4 artist Ursula von Rydingsvard, loaded with resources about her work, including photos of her sculptures and process

Ursula von Rydingsvard
www.ursulavonrydingsvard.net

October 2, 2009 at 5:19pm · Comment · Like · Share · Flag

24 people like this.

Molly Ann Miller Ahhhh – Art 21, gotta love it! Great Piece.
October 2, 2009 at 5:31pm · Like

Mary E. Foster Wonderfull!
October 2, 2009 at 5:44pm · Like

Betsy Orr Fulmer very nice
October 2, 2009 at 7:13pm · Like

Aurora Pope whooooa
October 2, 2009 at 7:59pm · Like

Jose Maria Bahena already seen it
October 2, 2009 at 9:50pm · Like

Write a comment...

Joni Yates I love this site!
October 3, 2009 at 11:03am · Comment · Like · Flag
Art21 Reminder: Allan McCollum and Josiah McElheny at the New York Public Library tomorrow!

Ask the artists a question! Submit it in the comments section of the blog.


A Conversation with Allan McCollum and Josiah McElheny
Presented by Art21 and The New York Public Library, The Art Collection at the Mid-Manhattan Library
Location: New York Public Library, South Court Auditorium, Stephen A. Schwarzman Building
Time: 6:00PM Tuesday, October 6th

October 5, 2009 at 2:18pm · Comment · Like · Share · Flag

7 people like this.

Write a comment...
Art21 We're very excited to announce that 16 full episodes are now available for free streaming via the PBS Video Portal. Stay tuned, more to come...

October 6, 2009 at 12:40pm · Comment · Like · Share · Flag

Lisa Boughter, Holly Bynoe and 59 others like this.

Hans Heiner Buhr I am watching now "Paradox"
October 6, 2009 at 12:46pm · Like

Gabriella Brown AWESOME!!!
October 6, 2009 at 12:53pm · Like

Ping Wang nice
October 6, 2009 at 1:03pm · Like

Erika Swinson Thank You
October 6, 2009 at 1:04pm · Like

Jared Weiss Whew.
October 6, 2009 at 1:11pm · Like

Andrea L Stern oh yes thank you because our local PBS is not showing it.
October 6, 2009 at 2:41pm · Like

Kim Black Woo hoo Great!
October 6, 2009 at 3:13pm · Like

Tania Sheko Pity I can't watch them from Australia.
October 6, 2009 at 6:44pm · Like

Namaste! This I'm so excited we're having a small artist night for the 10 pm show! Very Stoked!
October 6, 2009 at 7:19pm · Like

Write a comment...

Robbin Zella October 15th the Housatonic Museum of Art will present Art:21 Season 5/Fantasy Episode in Beacon Hall Events Center followed by a discussion with D. Dominick Lombardi
October 6, 2009 at 3:21pm · Comment · Like · Flag

Art21 Please do let us know how the event goes!
October 6, 2009 at 3:55pm · Like · Report

Write a comment...
Art21 Don't forget: Tune in and/or set your DVRs for the Season 5 premiere on PBS tomorrow at 10pm ET, featuring William Kentridge, Doris Salcedo, and Carrie Mae Weems. Be sure to check your local listings for broadcast times.

Art21. Air Dates & Times | PBS

art.21–Art in the Twenty-First Century is a PBS documentary series about contemporary visual art in the United States and the artists who make it.

Lisa Boughter, Nettrice Gaskins, Holly Bynoe and 32 others like this.

Silenia Nunez Yes!!! I have been waiting all year for this :-) October 6, 2009 at 4:02pm · Like

Daniel Bodner should be good! October 6, 2009 at 4:04pm · Like

Felipe Alcantara ^^ I'm so excited!! October 6, 2009 at 4:10pm · Like

Rebecca Hermes Knapp My local PBS doesn't carry it. Anything I can do about the situation? October 6, 2009 at 4:11pm · Like

Art21 Rebecca: For the long term, you may contact your local PBS station to let them know that you are interested in the program. For the short term, watch this space later this week for possible viewing alternatives... October 6, 2009 at 5:00pm · Like

Rebecca Hermes Knapp Thank you. I contacted them just now. October 6, 2009 at 5:04pm · Like

Molly Ann Miller YES! October 6, 2009 at 5:21pm · Like

Heather Williams can't wait!!! October 6, 2009 at 5:28pm · Like

Emily Greenwood If it wasn't at 11:00 in the PM, KPBS!!! I'll stream it... October 6, 2009 at 6:45pm · Like

Chris Tappan Dowling SWEET now I need the book and DvD
Chris Tappan Dowling SWEET now I need the book and DVD
October 6, 2009 at 6:46pm · Like

Lora Stoyanova Madjar viewing alternatives would be nice
October 6, 2009 at 7:52pm · Like

Kim Campisano LOVE!
October 6, 2009 at 10:52pm · Like

Marla H Bane Why no episode one in Dallas on KERA?
October 7, 2009 at 1:26am · Like

Joyce Hill looking forward to the series to be full of great artists with new ideas for me as an artist to learn more and make my work stronger in content...joycehillstudio.com
October 7, 2009 at 8:45am · Like

Judith Nasse Yeah, it's finally on my KNME channel in New Mexico!! Can't wait!
October 7, 2009 at 9:57am · Like

Write a comment...

Don Greenglass Attended the event at the NYPL this evening. It was terrific and I thank you for making it possible for all of us to attend. Kudos!
October 6, 2009 at 8:44pm · Comment · Like · Flag

Art21 Thanks for attending, and glad to hear you enjoyed!
October 7, 2009 at 12:29pm · Like · Report

Write a comment...

Art Fabrik saw a preview and can't wait to watch the series!
October 7, 2009 at 11:31am · Comment · Like · Flag

Art Beat | Art21 Kicks off New Season | Online NewsHour | PBS www.pbs.org

Daily art news and stories from the Online NewsHour with Jim Lehrer, updated at least once a day and includes interviews, multimedia reports and updates on the art and entertainment world.

October 7, 2009 at 12:28pm · Comment · Like · Share · Flag

17 people like this.

Rosina Santana does it show in Puerto Rico?
October 7, 2009 at 12:46pm · Like

Grace Gray-Adams I'm going to the one at Lux Encinitas tonight.
October 7, 2009 at 1:23pm · Like

Aaron Whitmoyer Cannot believe this is not on in Atlanta
October 7, 2009 at 9:44pm · Like

Art21 Rosina and Aaron: You may contact your local PBS stations to let them know that you are interested in the program. In the meantime, you can check out the episodes on PBS Web site right now, posted every Thursday throughout October.
October 8, 2009 at 11:40am · Like

Write a comment...

Dan O'Connor HELP! WGBH isn't showing Art 21 in Newton MA! Anyone know why?
October 7, 2009 at 10:27pm · Comment · Like · Flag

Art21 WGBH will air the season in November, but the episodes will still be available in the PBS Video Portal throughout October.
October 8, 2009 at 11:34am · Like · Report

Dan O'Connor Bummer about the delay. It's Odd. But at least I can see them somehow. Thanks!
October 8, 2009 at 3:31pm · Like · Report

Write a comment...
Art21 Miss last night's episode? Watch it in the PBS Video Portal, available now for a limited period of viewing. Please feel welcome to leave your thoughts about the episode here—we'd love to hear what you think! http://video.pbs.org/program/1217143847/topic/1217148149

ART:21 | PBS Video
video.pbs.org
Art:21—Art in the Twenty-First Century® is the only series on television to focus exclusively on contemporary visual art and artists in the United States. Fascinating and intimate footage allows the viewer...

October 8, 2009 at 11:30am · Comment · Like · Share · Flag

Nettrice Gaskins, Lisa Boughter and 25 others like this.

Emily Haraldson Thank you for having this available online – I missed setting up my DVR last night! The piece on Carrie Mae Weems' work was fantastic.
October 8, 2009 at 1:19pm · Like

Muriel Hasbun Kentridge, Salcedo, Weems: amongst my favorite artists!
October 8, 2009 at 1:33pm · Like

Vickie Martin why isn't it on in Atlanta????
October 8, 2009 at 1:33pm · Like

Pamela Jardieu-Aderman yet ANOTHER great season... it is especially exciting to see important work being produced right this moment. great job to the team at PBS and Art:21 – you are all champions to me!
October 8, 2009 at 2:42pm · Like

Rita Marie Rickels-Claw Was so disappointed that Iowa has to wait to see the first episode until the 20th. Met W. Kentridge a few years ago at Grinnel College...what wonderful work, looking forward to the showing!
October 9, 2009 at 10:31pm · Like

Write a comment...
Art21 Reminder: Florian Maier-Aichen at the Apple Store, Soho NYC tomorrow!

Ask the artists a question! Submit it in the comments section of the blog:

Meet the Artist: Florian Maier-Aichen
Presented by Art21
Location: Apple Store, SoHo
Time: 7:00PM Friday, October 9th

October 8, 2009 at 3:22pm · Comment · Like · Share · Flag

4 people like this.

Art21 It was a really good event. Thank you to everyone who came out!
October 12, 2009 at 11:42am · Like · Report

Bhooma Padmanabhan Art21 season 5 premieres in New Delhi...for schedule check http://www.ficart.org/Homepage.htm
October 9, 2009 at 5:13am · Comment · Like · Flag

Art21 Thanks for sharing. Please let us know how it goes!
October 9, 2009 at 11:35am · Like · Report

Write a comment...
Art21 senior education advisor, Joe Fusaro, catches up with Season 2 featured artist, Janine Antoni

Talking with Janine Antoni, Part One | Art21 Blog
blog.art21.org
To say it was a pleasure to be given the opportunity to interview Janine Antoni for this column is a gross understatement. In 2003, Janine Antoni's.

October 9, 2009 at 11:32am · Comment · Like · Share · Flag

Veronica Cardenas and 16 others like this.

Raymond Fuentes Janine is my hero
October 9, 2009 at 5:11pm · Like · Report

Josie South It was a good show in Chelsea.
October 10, 2009 at 7:50am · Like · Report

Write a comment...

Maiten Panella Hello from Venice! We would like to share with you the home-made video from the screening of FANTASY in our beautiful city. The screening had a big repercussion and we’re trying to make arrangement to make the next one, COMPASSION, in the Accademia di Belle Arti (Fine Arts Accademy). Thank you ART21 for sharing with us this extraordinary series, keep up the great work! http://www.youtube.com/watch?v=QsNQfDsHxh0 Also visit us in HUMA3.com

October 9, 2009 at 11:35am · Comment · Like · Flag

Art21 And a huge thanks to you for hosting an event and sharing the series with your community! We hope it sparked some great discussion—we’d love to hear all about it!

This video is fantastic. We also caught your link on Twitter, and RT’ed it immediately!
October 9, 2009 at 11:50am · Like · Report

Write a comment...

Josiah McElheny discusses relationships between factual history and interpreted reinvention: "Art is essentially a physical remnant of a moment, and you can never know any more what that moment was..." http://blog.art21.org/2009/10/09/josiah-mcelheny-history-originality/

Josiah McElheny | History & Originality | Art21 Blog
blog.art21.org
EXCLUSIVE: Artist Josiah McElheny discusses the relationship between artworks and the context in which they were created, highlighting the distinctions between history and the personal and interpretive reinvention of historical facts.

October 9, 2009 at 5:27pm · Comment · Like · Share · Flag

14 people like this.

Write a comment...
Ric Standridge  Art 21....check it out...on PBS this Oct. I urge you to look and feel something more about yourself....through Art!
October 13, 2009 at 7:43am · Comment · Like · Flag

Art21 Well, thank you for that!
October 13, 2009 at 4:45pm · Like · Report

Art21 New episode "Fantasy" premieres on PBS tomorrow (and in the online PBS Video portal on Thursday), featuring Jeff Koons, Mary Heilmann, Florian Maier-Aichen, and Cao Fei. Check local listings!
Art21 Season Five. Episode: "Fantasy". Contemporary Art Documentary Film | PBS
www.pbs.org
How might desires and taboos shape our ability to imagine? What role does technology play in wish fulfillment? The Art21 documentary “Fantasy” explores these questions in the work of the artists Jeff Koons, Mary Heilmann, Florian Maier-Aichen, and Cao Fei.

October 13, 2009 at 4:44pm · Comment · Like · Share · Flag

Vj LillTtx I'm a fan of art 21!!! ready for season 5
October 13, 2009 at 4:45pm · Like

Eric Cahan Can't wait. I've got it Tivo'd for tomorrow
October 13, 2009 at 4:53pm · Like

Barb Kane Already seen it at the Access'09 premiere screening at Munson-Williams-Proctor Arts Institute in Utica, NY! Fantastical
October 13, 2009 at 4:56pm · Like

Debbie Ruckman Finally getting back to having the time off to watch this series! Didn't realize how much I had missed the illustration of the diversity of artistic approaches! Wonderful series.
October 18, 2009 at 5:56pm · Like
Art21 Janine Antoni and Joe Fusaro discuss parenthood and the "slowed down" viewing of contemporary art in the second part of their conversation.

Talking with Janine Antoni, Part Two | Art21 Blog
blog.art21.org
The following is part two of my discussion with Janine Antoni from last week. Be sure to catch her new show at Luhring Augustine Gallery, titled Up.

October 14, 2009 at 11:03am · Comment · Like · Share · Flag

18 people like this.

Raymond Fuentes Janine Antoni is a God.
October 14, 2009 at 11:17am · Like

Lava Thomas A Goddess!
October 14, 2009 at 11:49am · Like

Ti Cheung I remember when in the 90's art was all about sex. I remember looking in the bookstore at the Guggenheim and all of the art books had been replaced by sex books. Now it's all about "parenting" I guess that's how it works ;-
October 14, 2009 at 11:57am · Like

Nestan Vardiashvili it was a nice show :)
October 14, 2009 at 12:12pm · Like

Gina Gibson Wonderful work from a great artist!
October 14, 2009 at 1:45pm · Like

Write a comment...

Geraldine Arnold Why isn't this show on pbs stations in north carolina?
October 14, 2009 at 3:32pm · Comment · Like · Flag

Art21 The North Carolina PBS stations will air Season 5 episodes on November 23-26 at 5:00 a.m. each day. We certainly encourage you to contact your local PBS station to let them know that you're interested in the show!
October 14, 2009 at 4:44pm · Like · Report

Molly Ann Miller Thank goodness... But, yes why not now. I will contact them!
October 14, 2009 at 5:40pm · Like · Report

Geraldine Arnold 5:00AM ?
October 14, 2009 at 7:43pm · Like · Report

Write a comment...
Art21 An Other Music bag and a New York Dolls record make background cameos in tonight's episode. Those familiar with the artist won't be surprised, but for those who aren't, here's a hint (ok, it's more than a hint)

Inside the Painter's Studio – The Morning News
www.themorningnews.org
An online magazine, published weekdays.

October 14, 2009 at 5:33pm · Comment · Like · Share · Flag

11 people like this.

Aileen Imperatrice I'm so disappointed. It looks as though the local Fresno affiliate KVPT is not showing art:21. I sent them a message after the first one was supposed to air and I haven't heard back yet. They ran the season last time, so I don't know why they aren't running it this time. I'm hoping I'm wrong and just looking for it on the wrong day – maybe they're going to broadcast it on another day?
October 14, 2009 at 6:01pm · Like

Antony Chrysostomou art is art :)
October 14, 2009 at 6:03pm · Like

Julia Bradshaw I'm another Fresno person who would like to see this programme aired in this region.
October 14, 2009 at 6:12pm · Like

Bmj Doty I'd like to see it in Saskatchewan
October 14, 2009 at 6:33pm · Like

Mark Reginald Lowe Yes! Saskatchewan
October 14, 2009 at 6:49pm · Like

Bmj Doty Mondays!
October 14, 2009 at 6:57pm · Like

Mark Reginald Lowe around 9pm
October 14, 2009 at 6:58pm · Like

Bmj Doty 8!
October 14, 2009 at 7:00pm · Like
Mark Reginald Lowe  That makes more sense.  
October 14, 2009 at 7:01pm - Like

Mark Reginald Lowe  Why doesn't CBC pick it up?  
October 14, 2009 at 7:01pm - Like

Sue Chenoweth 10 in AZ  
October 14, 2009 at 7:06pm - Like

Dean Valadez  watching jeff koons talk right now. what do others think of his working process?  
October 14, 2009 at 10:12pm - Like

Dean Valadez  woops, sorry, wrong topic  
October 14, 2009 at 10:12pm - Like

Art21  Aileen and Julia: We don't have any information about KVPT's plans to carry the episode. Don't give up, though -- keep contacting them!  
October 15, 2009 at 9:28am - Like

Dean Valadez  @william- are you answering my post about koons?  
if so, i would agree - he was boring to listen to.  
October 15, 2009 at 9:38am - Like

Reem Khatib  Very niec book  
October 15, 2009 at 4:19pm - Like

Write a comment...

Gerardo M--g College for Creative Studies  
October 14, 2009 at 6:17pm - Comment - Like - Flag

Casey Elaine Swanson  I can't wait for the show tonight! I'm a college art student at SOU, and our Art teacher recommend that we watched the show. Now I'm hooked. :)  
October 14, 2009 at 6:52pm - Comment - Like - Flag
Margaret Adachi: My local PBS station moves programs around. Last week it showed the first episode of Art21 Season 5 on Wed night but tonight it is showing American Masters. I see that I can watch episode 1 (full length) on pbs.org. When will episode 2 "Fantasy" be available to watch online?

October 14, 2009 at 7:54pm · Comment · Like · Flag

Art21: Right now, actually! Each episode will be posted online on Thursdays, the morning after the national broadcast.

http://video.pbs.org/video/1281753428
October 15, 2009 at 9:16am · Like · Report

Art21: Last night’s "Fantasy" episode is now available for online viewing in the PBS Video portal.

ART:21 | PBS Video
video.pbs.org
"Art:21-Art in the Twenty-First Century" is the only series on television to focus exclusively on contemporary visual art and artists in the United States. Fascinating and intimate footage allows ...

October 15, 2009 at 9:19am · Comment · Like · Share · Flag

Netrice Gaskins and 25 others like this.

Dean Valadez: quote from assistant during koons segment: 'ideas change, techniques change, so [we/things] need to keep evolving'

start a discussion: what do others think?
October 15, 2009 at 9:55am · Like

Giselle Calejo: I am all for improvisation, reinvention and going with the flow...change and evolution is what drives my work.

October 15, 2009 at 10:16am · Like

Mandy Paccha: Thanks pbs! been waiting forever to see Mary on ur show!

October 15, 2009 at 1:18pm · Like

Dean Valadez: do you feel the artists improvised while working, or were processes pre--established before they worked? also, should an artist change due to how the market indicates change? just some thoughts....

October 15, 2009 at 1:19pm · Like

Sakura Garnica: TANKS!!

October 15, 2009 at 1:26pm · Like

Kate Terrell: enjoyed it very much!

October 15, 2009 at 1:55pm · Like

Lupe Guerra: I can related to this "fantasy" world; as I am currently playing a few games to write a synopsis about my reactions.

October 29, 2009 at 4:30pm · Like
Carrie Mae Weems, Wynton Marsalis, and Cornel West get down at Atlanta's 20th National Black Arts Festival in this exclusive video

As part of a panel discussion moderated by Baraka Sele at the 20th National Black Arts Festival in Atlanta, Georgia, artist Carrie Mae Weems poses thirteen questions to musician Wynton Marsalis and professor Cornel West, followed by an impromptu song and dance by the participants and audience.

October 16, 2009 at 12:02pm · Comment · Like · Share · Flag

13 people like this.

Amy Fichter this is beautiful.
October 16, 2009 at 1:15pm · Like

Grace Gray-Adams Wish I was there.
October 16, 2009 at 2:51pm · Like

Monica Calo muy muy lindo / esperen al minuto 3 que empieza a tocar Marsalis / muy lindo
October 16, 2009 at 7:40pm · Like

Paula E. Campbell How great. One of my favorite artists -- Carrie Mae Weems -- is cool too.
October 18, 2009 at 12:25pm · Like

Susan Wolf This is such an excellent program I am mentioning it to all of my artist friends and educators. Thank you. Broadcast the series again and again at other times
October 16, 2009 at 4:12pm · Comment · Like · Flag
# Art21 In Memoriam: Nancy Spero (1926–2009)

Nancy Spero. Art in the Twenty-First Century, production still, 2007. Season 4, Episode: Protest. © Art21, Inc. 2007. This morning, we at Art21 were sad to...

October 19, 2009 at 1:13pm · Comment · Like · Share · Flag

22 people like this.

*Josephine Lipuma* @Nancy,
May you be at peace, and I will call you up, when I need a muse!
October 19, 2009 at 1:16pm · Like

*Mary Elizabeth Kimbrough* Amazing artist. rip.
October 19, 2009 at 1:28pm · Like

*Nettrice Gaskins* R.I.P. Nancy!
October 19, 2009 at 1:30pm · Like

*Joseph Gerard Lynch* You have blessed our lives, our world, thru your vision of selfless beauty. Thank you, Nancy Spero. May you forever rest in peace.
October 19, 2009 at 1:42pm · Like

*Kate Rivers* Rest in peace Nancy, one of my all time mentors.
October 19, 2009 at 1:43pm · Like

*Leah Matthews* cries a tear for nancy spero...... she will forever be in my heart, and her prints in my mind and her message in my practice
October 19, 2009 at 3:15pm · Like

*Leah Matthews* cries a tear for nancy spero...... she will forever be in my heart, and her prints in my mind and her message in my practice
October 19, 2009 at 3:15pm · Like

*Ti Cheung* omg! I remember going to her studio way back (1997?) she was wonderful. she'll me missed
October 19, 2009 at 4:19pm · Like

*Barb Cone* Sad news.
October 19, 2009 at 6:04pm · Like
Barb Cone  Sad news.
October 19, 2009 at 4:34pm · Like

Meredith Kuntzsch  Yes, sad news indeed. Love her work.
October 19, 2009 at 5:27pm · Like

Migiwa Orimo  Oh no...
October 19, 2009 at 6:57pm · Like

Reinaldo Sanguino  what a beautiful artist, she will be missed.
October 19, 2009 at 7:50pm · Like

Alex Cortes  Great artist! RIP
October 19, 2009 at 10:25pm · Like

Celeste Flores  RIP - She was a courageous and unique woman.
October 19, 2009 at 10:42pm · Like

Widy Ortiz  que descans en paz una gran artista
October 20, 2009 at 1:43am · Like

Write a comment...

Art21  This album includes photos from two Art21 events in NYC, celebrating Season 5.

Conversations with Season 5 Artists (October 2009)
22 new photos

Nettrice Gaskins and 24 others like this.

Linda Rosefsky  Loved the Art21 piece on Carrie Mae Weems...
October 20, 2009 at 3:20pm · Like · Report

Caryne Havican Mender  check out carrie may weems if you're into photography
October 20, 2009 at 4:59pm · Like · Report

Write a comment...
Art21 New episode "Transformation" premieres on PBS tonight, featuring Cindy Sherman, Yinka Shonibare MBE, and Paul McCarthy. Don't forget to check your local listings!


Costumes and masks, makeup and style, dolls & mannequins, stage and cinema—what strategies do we use to refashion identity? Do we seek out excess and extremes in order to see ourselves more clearly?

October 21, 2009 at 9:27am · Comment · Like · Share · Flag

29 people like this.

Tamora Harding-Childs OMG! This is going to be excellent! Tune in folks...
October 21, 2009 at 9:36am · Like

Trish Mayo Saw Yinka Shonibare MBE and heard his talk at Brooklyn Museum recently – he is incredible!! Can't wait to see this.
October 21, 2009 at 9:41am · Like

Luca Pizzarani this remind me to send more pledge to pbs!
October 21, 2009 at 9:42am · Like

Caroline Letham Santa I thought this was on thursdays? did the day change?
October 21, 2009 at 9:50am · Like

Art21 Trish took some great photos from the Yinka Shonibare MBE show at the Brooklyn Museum earlier this year. Check them out!

http://www.flickr.com/photos/obsessivephotography/tags/yinkashonibarembe/

Caroline: Your local PBS station might air the ... See More
October 21, 2009 at 10:35am · Like

Caryn Alma Thursday is when it can be seen online.
Caryn Alma Thursday is when it can be seen online.
October 21, 2009 at 1:16pm · Like

Sally Rose I missed it!! It was shown in Seattle at 4 frickin am!!!!
October 21, 2009 at 1:19pm · Like

Suzanne M. Cohen @Sally, it was also shown in Seattle on Sunday at 11pm. That's when you can catch next week's episode, FYI.
October 21, 2009 at 2:16pm · Like

Karla Grijalva Great Documentary! It will be @ 10pm Eight HD, AZ
October 22, 2009 at 12:13am · Like

Cody Skaggs First time viewer tonight–amazing!
October 22, 2009 at 1:55am · Like

John Noga Made me reconsider the work of Paul McCarthy!
October 22, 2009 at 12:24pm · Like

Lupe Guerra I think P. Mckartney kinda scared me some but I just loved the C. Sherman segment!
October 29, 2009 at 4:29pm · Like

Write a comment...
Tanya Gauthreaux Great show, glad I caught it KLRU 9am.
October 21, 2009 at 11:03pm via Facebook for iPhone · Comment · Like · Flag

Art21 Last night's "Transformation" episode is now available in the online PBS Video portal. Already watched it? We'd love to hear what you think!
Transformation, ART21, PBS Video
video.pbs.org
Artists satirize society & reinvent icons of literature, art history, & popular culture.
October 22, 2009 at 12:46pm · Comment · Like · Share · Flag

18 people like this.

Tanya Gauthreaux Very cool to know I can watch again.
October 22, 2009 at 1:07pm · Like

Pranay Reddy Liked this a lot. Yinka Shonibare's part was a great surprise. And Paul McCarthy is always captivating. What a great service this show is to the public. Bravo.
October 22, 2009 at 1:15pm · Like

Pranay Reddy Liked this a lot. Yinka Shonibare's part was a great surprise. And Paul McCarthy is always captivating. What a great service this show is to the public. Bravo.
October 22, 2009 at 1:15pm · Like

Jessie Landivar Great episode, very very inspiring. Paul McCarthy's piece was a lil bit terrifying, lol. Thank you again PBS for this wonderful series ♥
October 22, 2009 at 1:36pm · Like

Tuesday Foster I also really enjoyed this episode, well done, Art:21
October 22, 2009 at 3:55pm · Like

Susan Livingston Yinka Shonibare's segment was by far the best-love him and his work - he has such a great sense of humor while still being focused on ideas and change
October 22, 2009 at 3:58pm · Like

Caryn Alma I loved the Cindy Sherman part . . . but Paul McCarthy has never impressed me, and even less so now. He's very inarticulate about his work, compared to Sherman and Shonibare.
October 22, 2009 at 5:12pm · Like

Diane Gauthier This airs soooo late at night in my area, I'm
**Diane Gauthier** This airs soooo late at night in my area, I'm pretty frustrated! I don't have DVR, nor does anyone else I know. I'll have to wait to watch them streaming on the web, or order them on netflix.
October 22, 2009 at 6:36pm · Like

**Nikki Stevens Soppelsa** watched this during lunch today online because she fell asleep somewhere between Cindy Sherman and Paul McCarthy. Loved Yinka !! So so on Sherman...enjoyed her vintage shopping trip though! ...was not taken by P.M. at all (this is where deep sleep occurred). ...found myself still mystified at what gains notoriety and swank pricey studios in NYC! Art!
October 22, 2009 at 6:40pm · Like

**Kim Wysocki** I watch it on the web.....airs at 5 am here.
October 23, 2009 at 8:12am · Like

**Elena Shpak** Yes, Paul McCarthy did not impress for me either, but the first two were great. One needs an incredible imagination to transform oneself into different personas for so many years.
October 23, 2009 at 9:37am · Like

**Alejandro Teichberg** I am so grateful for this series. First of all there is so little worth watching on the tube, and it is so nice to be able to get a live glimpse at artists in their studios working......that said I was a little dissapointed in the directions both Sherman and McCarthy have arrived at...both their early works were so vital.
October 23, 2009 at 11:15am · Like
**Marguerite Leslie** Art:21 Fans in NYC can come to Brooklyn Artists Gym to watch "Transformation" and discuss with other artists and fans at the Fall Salon: FANTASY/TRANSFORMATION event this Friday from 7–11pm. See you there!
October 22, 2009 at 1:13pm · Comment · Like · Flag

**Art21** Think you've got what it takes to guest blog for us? We have a slot or two open at the end of this year. Email your interest to blog [at] art21 [dot] org.
October 22, 2009 at 4:29pm · Comment · Like

Steve Dahlberg, Nettrice Gaskins and 12 others like this.

**Nikki Stevens Soppelsa** I don't know...what does it take?!
October 22, 2009 at 4:35pm · Like

**Carole J. McCoy** Hi, I am looking forward to being part of ART. 21 blog...
October 22, 2009 at 4:39pm · Like

**Stella Bella** Ya gotta a qualifying quiz?
October 22, 2009 at 4:41pm · Like

**Kate Rivers** Sounds interesting.
October 22, 2009 at 4:56pm · Like

**Nettrice Gaskins** I'm definitely interested and sent my email!
October 22, 2009 at 5:04pm · Like

**Cristina Rivas** epaleee Yanina, en estas fotos apareces como la cantante española Martirio.....besos y abrazos......
October 22, 2009 at 5:32pm · Like

**Norma Sevold** Sure
October 22, 2009 at 7:03pm · Like

Write a comment...

**Anu Ramachandran** Yinka's costumes are simply brilliant!
October 22, 2009 at 10:01pm · Comment · Like · Flag

2 people like this.

Write a comment...
Mary Heilmann discusses the influences of Wabi-sabi and the Simpsons on her work in this exclusive video

Mary Heilmann | Inspiration | Art21 Blog
blog.art21.org

In her Long Island studio, Mary Heilmann discusses two inspirations for her work: tea bowls that adhere to the Japanese aesthetic philosophy of Wabi-sabi and the cartoon color palette used in The Simpsons television show.

October 23, 2009 at 12:20pm · Comment · Like · Share · Flag

28 people like this.

Sean Kelley I just want to thank Pbs and everyone part of Art 21 for giving us this and all there moments of explination whit artist.
October 23, 2009 at 12:28pm · Like

Tuesday Foster She’s wonderful.
October 23, 2009 at 12:28pm · Like

Dean Valadez I loved how she was calling things ‘post-modern’! pretty funny. her work (and articulation of her work) is simple and smart.
October 23, 2009 at 12:44pm · Like

Jeffrey Collins when she mentioned planning it out on a computer for PAINTING, I had to turn it off.
October 23, 2009 at 1:08pm · Like

Debora Dias I don’t particularly enjoy this type work. But her body of work is refreshing somehow.
October 23, 2009 at 2:26pm · Like

Gabriella Brown what’s wrong with using the computer?
October 23, 2009 at 7:22pm · Like

Sharon Barnes interesting, I’m enjoying the series
October 24, 2009 at 12:33am · Like

Diana Nicholette Jean Nothing is wrong with using the computer, except in the minds of the same type of people who would not have accepted acrylic paints, serigraphy, lithography or photography as mediums at the time they were introduced into artistic practice, either.
October 24, 2009 at 1:47am · Like

Write a comment...

Linda Espinoza Caligiuri Caterina this is what I wanted you to see
October 23, 2009 at 4:19pm · Comment · Like · Flag
Lupe Guerra At last, we know what Cindy Sherman REALLY looks like!
October 25, 2009 at 3:51pm · Comment · Like · Flag

Nestan Vardiaabhvili good comment :))
October 25, 2009 at 7:34pm · Like · Report

Jocelyn Nevel If you're a photo nut you should check her walk on in John Water's movie Pecker. It's a goodie.
October 27, 2009 at 10:58pm · Like · Report

Write a comment...

October 26, 2009 at 4:05pm · Comment · Like · Flag

Art21 Final episode of the season airs on PBS tomorrow: "Systems" featuring Julie Mehretu, John Baldessari, Kimsooja, and Allan McCollum. Check your local listings and tune in!
www.pbs.org
What new grammars and logics do artists invent in today's supercharged, information-based society? Why do we find comfort in some systems while rebelling against others? The Art21 documentary "Systems" explores these questions in the work of the artists Julie Mehretu, John Baldessari, Kimsooja, and...

October 27, 2009 at 3:33pm · Comment · Like · Share · Flag

36 people like this.

Tuesday Foster I'm especially looking forward to this episode.
October 27, 2009 at 3:53pm · Like

Jaclyn Touchstone BALDESSARI! Can't wait.
October 27, 2009 at 8:41pm · Like

Julia Bradshaw Really glad these are available on the Internet. That's a great service for those of us who do not live in a town where they are broadcast. Thanks.
October 28, 2009 at 3:35pm · Like

Glenn Dillon enjoyed every episode of art 21 in different ways, "Systems" episode caught my interest the most. Hope the series continues. really love that you can view the program online so you don't have to miss anything
November 2, 2009 at 2:44am · Like

Write a comment...

Jason Steven Murphy "Systems" will be screening for free tonight (Wednesday 10/28) at 7:30 pm at EMPAC in Troy, NY - http://www.facebook.com/event.php?eid=296565720695&ref=mf - hope some of you can make it.
October 28, 2009 at 9:35am · Comment · Like · Flag
Art21 Last night's Systems episode is now available in the PBS Video portal. Be sure to catch up on Season 5 before it comes down on 11/13!

ART21 | PBS Video
video.pbs.org
"Art21-Art in the Twenty-First Century" is the only series on television to focus exclusively on contemporary visual art and artists in the United States. Fascinating and intimate footage allows...

October 29, 2009 at 10:51am · Comment · Like · Share · Flag

18 people like this.

Jason S. Galloway Was an Awesome Episode...Thanks Art21
October 29, 2009 at 11:00am · Like

Alexandra Karl-Patz Awesome episode! Will watch again... The one thing I don't like about art21 is that it ends!
October 29, 2009 at 12:16pm · Like

Linda Rosefsky Great job, as always!
October 29, 2009 at 3:03pm · Like

Jeanne Bennett Rundell This is the episode our group in Las Cruces, NM viewed for a special preview. Everyone really loved it and I think more people are now aware of what a great program Art 21 is. Thanks for creating it. I've learned so much.
October 29, 2009 at 4:06pm · Like

Write a comment...

Sandra Aidar McDermott Watched some of last night's episode almost by accident. Buenisimo!
October 29, 2009 at 10:26pm · Comment · Like · Flag
An Xiao talks to artist Rachel Perry Welty about her Facebook-based performance, "Rachel is"

"Rachel Is" | An Interview with Rachel Perry Welty | Art21 Blog

blog.art21.org

Appropriately enough, I first met conceptual artist Rachel Perry Welty via social media, when word spread about her Facebook-based performance, Rachel is.

October 30, 2009 at 11:08am · Comment · Like · Share · Flag

4 people like this.

Write a comment...
Art21 Jeff Koons discusses the power and sensuality of Versailles in this week's exclusive video

Jeff Koons | Versailles | Art21 Blog
blog.art21.org
From his studio in New York City, Jeff Koons discusses his 2008 exhibition at the Château de Versailles in France. Koons explores the power and sensuality of the grounds at Versailles, citing Louis Quatorze (Louis XIV) as an inspiration for his 1992 piece, Puppy, a large floral sculpture made out of...

October 30, 2009 at 2:50pm · Comment · Like · Share · Flag

Lisa Boughter and 21 others like this.

Gavin Fabbri Jeff koons is a kook
October 30, 2009 at 2:56pm · Like

Daniel Cordani Jeff Koons is a joke
October 30, 2009 at 2:59pm · Like

Bmj Doty He's good
October 30, 2009 at 3:12pm · Like

A MacLean Have you seen his giant topiary?
October 30, 2009 at 3:14pm · Like

Sun Yunfan Jeff Koons is the King of BS
October 30, 2009 at 3:41pm · Like

James Chute he's a good joke: the guy we love to hate. if he didn't exist we'd have to invent him.
October 30, 2009 at 3:47pm · Like

Scott Proctor gotta love it! Or love to hate it!
October 30, 2009 at 4:06pm · Like

Lorie Hancock McCown he's a rich kook.
October 30, 2009 at 4:49pm · Like

Linda Costello Hinchen My art professor poo pooed a project I did almost exactly like this my junior year of college (way before 1992).
October 30, 2009 at 5:05pm · Like

Pecadora Normal no me gusta! me encanta!!!! la onda
October 30, 2009 at 7:28pm · Like

Annette Martinez Strange Attraction.
October 30, 2009 at 9:13pm · Like

Michael Wolfe Sweet!
Michael Wolfe Sweet!
October 30, 2009 at 9:20pm · Like

Angela Weddle Never been a fan of Koons. I've heard that he has a bunch of assistants really make his stuff. I don't care if it's the Renaissance or now—an artist should execute their own work, in my opinion. Not to mention—Pop or not, it just looks tacky.
November 1, 2009 at 12:39pm · Like

Art21 @Angela: Art educator Bob Sullivan recently wrote a blog post that offers a response to reactions such as yours. Whether or not you agree with his perspective, it is worth the read:

November 2, 2009 at 11:18am · Like

Linda Rosefsky Tacky and fabulous – fits in beautifully at Versailles!
November 2, 2009 at 12:37pm · Like

Angela Weddle I read the response. I understand it from an educators standpoint. But integrity of process, honesty, and personal responsibility count. Art can and should have standards.
November 2, 2009 at 1:59pm · Like

Jim Adams this series is really good...I'd love to have it on DVD for my classes to view from time to time.
October 31, 2009 at 9:42pm · Comment · Like · Flag

Jim Adams HA and I found free downloads from iTunes!!!! Its my lucky day!
October 31, 2009 at 10:00pm · Like · Report

Art21 And don't forget about the free online streaming at PBS!
http://video.pbs.org/program/1217143847/
November 2, 2009 at 11:02am · Like · Report
Art21 The Season 5 DVD and Blu-ray hits retail tomorrow! Shop PBS is offering 21% off to our audience: use the promo code "ART21FB" at checkout to receive the discount.

Art21 – shopPBS.org
www.shoppbs.org
Buy Art21 at shoppbs.org – Where every purchase supports public broadcasting.

November 2, 2009 at 11:00am · Comment · Like · Share · Flag

4 people like this.

Joni Yates I love this show, if you haven’t seen it yet, check it out!
November 2, 2009 at 11:26am · Like · Report

Lupe Guerra I MISSED IT THIS WEEKEND! THANK GOD FOR WEB CASTS!
November 2, 2009 at 11:28am · Like · Report

Write a comment...

Art21 Want to find out more about Season 5? Visit the Inside PBS Blog to leave a question for associate curator, Wesley Miller, and series producer, Eve Moros Ortega.

PBS Engage | Ask Art:21 | PBS
www.pbs.org
When you go behind the scenes at Art:21, a PBS series that explores contemporary visual art in the United States, you’ll find associate curator Wesley Miller and series producer Eve Moros Ortega supporting Executive Producer and Curator, Susan Sollins at the helm. ...

November 2, 2009 at 1:54pm · Comment · Like · Share · Flag

8 people like this.

Jairo Robledo Cindy Sherman es magnífica!!! Me parece genial la selección para la 5a temporada de Art:21. Fabuloso.
November 2, 2009 at 5:21pm · Like · Report

Write a comment...
Loved Art21's new season? Please consider supporting Art21 with a donation of as little as $5.

Wow! We can't believe Season 5 of Art21—Art in the Twenty-First Century is over. Hopefully you joined the over 4 million viewers who watched Season 5 on PBS during October, or were able to go to ...

November 4, 2009 at 10:05am · Comment · Like · Share · Flag

James Deane Donate? Paint
November 4, 2009 at 10:37am · Like · Report

Hans-Ulrich Obrist's eulogy for Nancy Spero

Hans Ulrich Obrist, Ever Spero / Journal / e-flux
e-flux.com

"The one thing that artists must possess above all other qualities is immense courage," the filmmaker and anthropologist Jean Rouch once said to me. Nancy Spero, who died on October 18th in Manhattan at the age of 83, was a woman who possessed immense courage, both in her art and in her life. ...

November 5, 2009 at 10:55am · Comment · Like · Share · Flag

Holly Bynoe and 23 others like this.

Write a comment...

Some fresh regional broadcast news: Georgia viewers--GPB's Knowledge channel will air Season 5 on Thursdays at 10pm starting 12/17; Arizona viewers: AZPM (KUAT and KUAS) will air Season 5 on Mondays at 11pm starting 12/7; Online viewers: stream Season 5 on PBS right now, through 11/13!

ART:21 | PBS Video
video.pbs.org

"Art:21-Art in the Twenty-First Century" is the only series on television to focus exclusively on contemporary visual art and artists in the United States. Fascinating and intimate footage allows ...

November 5, 2009 at 3:01pm · Comment · Like · Share · Flag

5 people like this.

Write a comment...
Roni Horn discusses the paradoxical identity and dependency of water in this week's exclusive video

Artist Roni Horn discusses the paradoxical identity and dependency of water, paired with scenes of Icelandic landscapes. Water and Iceland serve as both.

November 7, 2009 at 10:25am · Comment · Like · Share · Flag

Holly Bynoe and 16 others like this.

Write a comment...

Lauren Pirie A great Toronto art initiative up for funding. http://bit.ly/3Mp1g8 Vote for The About Face Collective Solar-powered laundromat art gallery space to win the Aviva community Fund now and every day!!

November 7, 2009 at 2:34pm · Comment · Like · Flag

Valerie Johns I found you through a friend on fb...and and so happy to have found you!

November 8, 2009 at 10:56pm · Comment · Like · Flag

Art21 We're so happy to have you!

November 9, 2009 at 12:45pm · Like · Report

Write a comment...


Met Podcast | Events & Programs | The Metropolitan Museum of Art

www.metmuseum.org


November 9, 2009 at 12:45pm · Comment · Like · Share · Flag

Holly Bynoe and 18 others like this.

Laura Martin She can discuss it in NYC but it lives in Cleveland!! Yeah, CMA!

November 9, 2009 at 2:14pm · Like

Ocean Morisset love this!

November 9, 2009 at 8:31pm · Like

Kay O'Rourke Kara Walker Rocks!

November 10, 2009 at 11:36pm · Like

Write a comment...
Dave Olson Go Art!
November 9, 2009 at 1:49pm · Comment · Like · Flag

Art21 Discover or rediscover Jon Gnagy (Allan McCollum's uncle) and his "Learn to Draw" series (as seen in Season 5 episode, Systems)—read more and watch original broadcast clips, courtesy of the artist's family

Broadcasts | Jon Gnagy
tseymour.com

November 9, 2009 at 2:43pm · Comment · Like · Share · Flag

16 people like this.

Maggie Flowers I remember watching these and drawing the pictures.
November 9, 2009 at 2:49pm · Like

Carol Ann Rice Rafferty Oh wow, brings back old memories for me too :-)
November 9, 2009 at 3:17pm · Like

JoAnne Ruggeri Oh I LOVED Jon Gnagy! I had his book too. Such a classic and so affirming for a young artist growing up in the 60's to see an artist on TELEVISION!
November 9, 2009 at 3:30pm · Like

Ward Doubet I still use the little piece of hardboard from my "Jon Gnagy Learn to Draw" kit as a lapboard.
November 9, 2009 at 3:33pm · Like

Robert Stanley As a kid, I thought he worked so fast that I, clearly, must not have the talent to be like him, an artist. Ten years later, I changed my mind, becoming a late bloomer. I do not know whether to thank his memory or not.
November 9, 2009 at 3:46pm · Like

Katherine Albanese Benevento ah what memories this post has evoked.
November 9, 2009 at 7:10pm · Like

Dan Cooper I still have several items from his kit. They were too precious to me as a little kid to waste. Many episodes are on YouTube. I was set and ready to go by the time the theme song was starting.
November 9, 2009 at 7:54pm · Like

Jan Hoelsly Colt Oh, I thought I was the only person alive who still remember this series. I was so little, TV was so young, but I remember thinking that here was a man who was teaching what I wanted to know. I was "glued" to the set during his lessons.
November 11, 2009 at 1:56am · Like

Write a comment...

Patty Difuss Hola alguien me puede ayudar a encontrar algun video reportaje de Sally Mann,con subtítulos en castellano? gracias.
November 9, 2009 at 6:32pm · Comment · Like · Flag
William Sarradet  Freaking best show on the planet
November 10, 2009 at 11:04pm  •  Comment  •  Like  •  Flag

Sue Gardiner  We will be in Los Angeles next week and want to buy a copy of the DVD for season Five- living in New Zealand the high shipping costs can be saved this way! Can you recommend where to buy the DVD's at a retail store in West LA please?
November 12, 2009 at 5:24pm  •  Comment  •  Like  •  Flag

Art21  While we can't say for sure, it is worth checking in at the Museum shops (LACMA, MOCA, Hammer, etc.), as they typically stock our materials. Hope that you will be able find it!
November 16, 2009 at 11:29am  •  Like  •  Report

Charles Lonon  Art 21 has inspired me to do my Fine Art again.
November 12, 2009 at 7:25pm  •  Comment  •  Like  •  Flag

John Wayne Shaw  I love this series!! cheers!
November 13, 2009 at 10:34am  •  Comment  •  Like  •  Flag

Deborah Orr  ....me, too.
November 13, 2009 at 11:58am  •  Like

Paula Gottardi  good art
November 17, 2009 at 1:39pm  •  Like

Tom Hlas  WonderfulQ
January 8 at 11:43am  •  Like

Jose Lopez  are you serious?
February 11 at 5:33pm  •  Like

Write a comment...
**Art21** John Baldessari discusses his life-long obsession with the distinction between parts and wholes in this week’s exclusive video

John Baldessari | “Raised Eyebrows/ Furrowed Foreheads” | Art21 Blog
blog.art21.org

During the installation of his exhibition Raised Eyebrows/ Furrowed Foreheads (2009) at Marian Goodman Gallery in New York, artist John Baldessari discusses his life-long obsession with the distinction between parts and wholes, as well as his reductive philosophy of art-making.

November 13, 2009 at 12:28pm · Comment · Like · Share · Flag

Lisa Boughter and 20 others like this.

Edgar Fibela Wow!!!
November 14, 2009 at 2:53pm · Like · Report

Write a comment...

**Dwight C** Thanks for all the great work!
November 14, 2009 at 3:57am · Comment · Like · Flag

**Art21** Mythic Environments: ArtPrize’s Kevin Buist on Robert Smithson and Eames Demetrios

Mythic Environments: Robert Smithson and Eames Demetrios | Art21 Blog
blog.art21.org

When I first saw that this site’s new Flash Points topic was Art and the Environment, I immediately thought of two artists: Robert Smithson and Eames

November 16, 2009 at 12:46pm · Comment · Like · Share · Flag

Jenni Molina and 29 others like this.

Leah Purcell-Wadam I live here... this is the most amazing piece and is still in a perpetual state of change. As an artist living in Utah... I am blessed.
November 16, 2009 at 1:56pm · Like · Report

Paul Kaiser Eames i know you are watching :) .... interesting Kevin in that they both seek to alter the landscape in such fundamentally different ways one physically and the other through cognition. one large scale and one minimally yet they still have an enormous effect and work on grand scales. I first met Eames as we showed at the same venue at ArtPrize and i must tell you that if anyone gets a chance to meet him you must. He drips with a genuine flavor that is not a gimmick. He really believes in his art. He is Malta now....anyone there?
November 16, 2009 at 3:36pm · Like · Report

Write a comment...
Behind the scenes of Art21: Wesley Miller's and Eve Moros Ortega's answers to audience questions on the PBS blog.

PBS Engage | Art21 Answers Your Questions | PBS www.pbs.org

The 5th season of Art21 presented inspiring shows on compassion, fantasy, transformation and systems. The series explores the ways artists create masterful works that add passion and creativity...

November 16, 2009 at 2:22pm · Comment · Like · Share · Flag

Kerrie B. Wrye Yeah! The questions I posted to Art:21 got answered!!
It's the first question(s), just the wrong name posted to it!

Check out the Q & A here: http://www.pbs.org/engage/blog/art21-answers-your-questions#comment-19599
November 16, 2009 at 9:53pm · Like · Report

Lili Gonzalez Powerful.....real creativity to my questions
November 17, 2009 at 11:34am · Like · Report

Escribe algo....

November 17, 2009 at 1:54am · Comment · Like · Flag

Indianapolis Museum of Art conservator and No Preservatives columnist Richard McCoy discusses the conservation of "design objects" with Tim Bechthold, head of the conservation department at Die Neue Sammlung, The International Design Museum, in Munich, Germany

International Design Conservation: A Discussion with Tim Bechthold | Art21 Blog blog.art21.org
IMA art conservator Richard McCoy talks with Die Neue Sammlung conservator Tim Bechthold about conserving design arts.

November 18, 2009 at 4:24pm · Comment · Like · Share · Flag

10 people like this.

Write a comment...
From the NewsHour Art Beat blog: Robert Lynch, president of Americans for the Arts, weighs in on the health care debate

Art Beat | The Picture of Health: How Arts Advocates Weigh In on the Health Care Debate | Online New
www.pbs.org

Daily art news and stories from the Online NewsHour with Jim Lehrer, updated at least once a day and includes interviews, multimedia reports and updates on the art and entertainment world.

November 19, 2009 at 11:37am · Comment · Like · Share · Flag

4 people like this.

Write a comment...
Art21 Artist Jeanne-Claude Has Died at 74

Art Beat | Artist Jeanne-Claude Has Died at 74 | Online NewsHour | PBS
www.pbs.org
Daily art news and stories from the Online NewsHour with Jim Lehrer, updated at least once a day and includes interviews, multimedia reports and updates on the art and entertainment world.

November 19, 2009 at 11:54am · Comment · Like · Share · Flag

5 people like this.

Sonia Davis Gutierrez My heart has dropped. What an incredible life. What inspiration. What she had done for artists, art education and the world has enriched so many.
November 19, 2009 at 12:01pm · Like

Teo Freytes que mall great woman met her many years ago in miami rip
November 19, 2009 at 12:01pm · Like

Renee Falloran Belzung Very tragic! And an inspiration to all artist couples!
November 19, 2009 at 12:02pm · Like

Tuesday Foster Terribly sad news. Rest in peace, Jeanne Claude.
November 19, 2009 at 12:11pm · Like

Jessy Irwin This breaks my heart. I have never before hoped so fervently that any two people would live forever for the sake of creating art.
November 19, 2009 at 12:12pm · Like

William McMullen incredible woman and artist
November 19, 2009 at 12:15pm · Like

Martina Riedler Will always remember her ♥
November 19, 2009 at 12:20pm · Like

Brett Engle She was busy up until the end. She will be very missed. What a brilliant mind. http://SpiritualAnimal.com/
November 19, 2009 at 12:29pm · Like

Hope Walker Oh hell....
November 19, 2009 at 1:01pm · Like

Elena Margarita Zapata i loved her, they were amazing together. They had a project going on even now– supposed to be done 2010
November 19, 2009 at 1:04pm · Like

Anna Mikhailovskaia Sad...
November 19, 2009 at 1:11pm · Like

Kathryn Simon they were amazing together, well said, so sad.
November 19, 2009 at 1:23pm · Like
Amado Cruz I was 14 when they did their "Surrounded Islands", an iconic vision of Miami! Saddened to hear the news!
November 19, 2009 at 2:20pm · Like

Carolyn Johnson That is very sad news. I'm sure Christo is quite heart broken. They were so good together.
November 19, 2009 at 2:42pm · Like

Beverly West Leach On no – her art spirit was special. No doubt Christo is heartbroken. It saddens me.
November 19, 2009 at 3:20pm · Like

Fernandovsky Nikolayevich Ascencio =S
November 19, 2009 at 4:55pm · Like

Traci Anderson DiStasio so sad, such a wonderful artist.
November 19, 2009 at 5:02pm · Like

Jessie Landivar Oh NO. I met them both, very kind people. RIP Jeanne-Claude
November 19, 2009 at 5:42pm · Like

Connie Martin Trevino GREAT WORKS!!!!
November 19, 2009 at 6:07pm · Like

Dafknee Walsh wow how sad,i love their work.RIP Jeanne-Claude
November 19, 2009 at 6:50pm · Like

Lisa Abia-Smith The world has lost a creative force in Jeanne-Claude. Your art will remain your legacy.
November 19, 2009 at 11:17pm · Like

Sirarpi Hepihinian Walzer Great Artist and great woman....I will always remember the Reichstag project in Berlin. I was their for the whole week....living the process from begining to the end....What a folk festival that was.
November 19, 2009 at 11:53pm · Like

Write a comment...

Art21 Another look behind the scenes at Art21: Laurie Simmons chats with executive director Susan Sollins

The Real Story: Laurie Simmons Interviews Art21 Executive Director Susan Sollins | Art21 Blog

Season 4 artist Laurie Simmons recently sat down with Art21's Executive Director Susan Sollins to uncover the story of how Art21 began and the experience of

November 19, 2009 at 3:04pm · Comment · Like · Share · Flag

Lisa Boughter and 3 others like this.

Write a comment...
RECENT ACTIVITY

Art21 commented on Summer Nation's photo.

Nestan Vardiashvili  Anybody knows interesting exhibition to see in Paris? thx.
November 19, 2009 at 3:36pm  ·  Comment  ·  Like  ·  Flag

Bridget Ettress  Thanks, Chickee, for the invite.
November 19, 2009 at 7:57pm  ·  Comment  ·  Like  ·  Flag

Art21  Starting tonight and going into the weekend: Oliver Herring's "3 Day Weekend" performance and "live video shoot" at Salon 94, for PERFORMA

Oliver Herring  PERFORMA
performa-arts.org
"3 Day Weekend" is both a performance and material for a live video shoot. The Weekend will unfold as a series of interactions built over the course of three days with a group of people who were chosen through an open application process. ...

November 20, 2009 at 10:48am  ·  Comment  ·  Like  ·  Share  ·  Flag

7 people like this.

Write a comment...
Art21 Paul McCarthy discusses Piccadilly Circus, a video work featuring costumed players in the roles of George W. Bush, Osama Bin Laden, and the Queen Mum

Paul McCarthy | “Piccadilly Circus” | Art21 Blog
blog.art21.org
Artist Paul McCarthy describes the improvisational process and performances behind the video work Piccadilly Circus (2003). Filmed at an unoccupied London bank before being renovated by Hauser & Wirth gallery in 2002, and shot several months before the start of the Iraq War, the work features costum...

November 20, 2009 at 2:44pm · Comment · Like · Share · Flag

👍 Jenni Molina, Karen Danna-Lynch and 7 others like this.

Daniel Cordani brilliant
November 20, 2009 at 3:12pm · Like · Report

Lisa M. Carlo Love the camera play, esp. in the beginning of the clip. Comforting and nauseating at the same time.
November 21, 2009 at 10:31am · Like · Report

Write a comment...

Walter Otero http://www.mpnow.com/entertainment/x1945259933/Human-be-ing
November 21, 2009 at 12:15pm · Comment · Like · Flag

Diamond Nylone does anyone know any good printmaking artists? excuse my dumbness
November 22, 2009 at 7:56pm · Comment · Like · Flag

Patricia Mendoza Don’t you want to make a trip to Oaxaca.......the city it’s great and filled with great printmaking artists
November 24, 2009 at 1:19pm · Like · Report

Write a comment...
Art21 A pair of Cai Guo-Qiang shows, Bruce Nauman sound installations, a reason to (finally) talk about Shaq, and more in this week's roundup, courtesy of Nicole Caruth

Weekly Roundup | Art21 Blog
blog.art21.org
From the west to the east coast and over to Taiwan, Art21 artists are involved in a number of new and large-scale exhibitions:
Works by Barry McGee

November 24, 2009 at 10:30am · Comment · Like · Share · Flag

9 people like this.

Write a comment...

Art21 How did American artists fair during the 2008–09 recession? The NY Times assesses a survey of over 5,000 creative types.

A Survey Shows Pain of Recession for Artists – NYTimes.com
www.nytimes.com
A major new survey of American artists and how they are weathering the economic downturn has found that slightly more than half experienced a drop in income from 2008 to 2009.

November 24, 2009 at 12:51pm · Comment · Like · Share · Flag

20 people like this.

Barb Cone You mean someone HAS income?
November 24, 2009 at 3:53pm · Like · Report

Kim Black How sad.
November 24, 2009 at 4:46pm · Like · Report

Write a comment...
Our former Web intern (she has posted to this very Facebook page behind the Art21 mask) Nicole Sansone returns to Art21: In her first guest blog post, she discusses her "email balls"

Making It Happen | Art21 Blog
blog.art21.org
I have email balls. I sit behind my computer screen, protected by a Gmail-cloak of anonymity and I email whomever, whenever, whatever. I landed my first

November 25, 2009 at 2:42pm · Comment · Like · Share · Flag

9 people like this.

**Luke Warm** tell this girl that I love her in a Big Fish kinda way...
November 25, 2009 at 3:02pm · Like

**Bridget Anderson** My undergraduate days are numbered and I'm moving to DC in January for an museum internship so courage is something I'm feeling a little low on! Unfortunately now is when all of this networking nonsense needs to happen, so a big thanks to Nicole for being a bit of sunshine falling on the intimidating path which is the future for anyone trying to find a job now much less in the arts! Thank you.
November 25, 2009 at 3:17pm · Like

**Hope Walker** You're going to the right place though, Bridget. DC is wonderful if you are interested in the arts. I did my MA at American in DC and the opportunity to spend time with the leading thinkers on just about anything arts-related was a true blessing.
November 25, 2009 at 5:52pm · Like

**Brigette Woodard** Developing an internship for university arts majors in Nairobi. Any ideas on how we can find funding to pay stipends?
November 26, 2009 at 2:14am · Like

**Art21** Oh Bridget, guurrealll, I'm with you. Networking can be a hellish nightmare, or it can be an absolute pleasant surprise. You never know what you're going to find out and from whom! Downright refreshes my faith in humanity sometimes. Sometimes.

And, uh..."Big Fish?" I know I'm going to receive a thousand tongue lashings for this next thing I'm about to say, but I couldn't sit through "Big Fish." Never got more than 20 minutes into the movie. So with that in mind...was that a compliment or should I be royally offended?

Thanks for the support! It's been great blogging... xxNicole

...and I'm not quite sure how to post on this wall as myself and not an Art21 admin...Jonathan?
December 10, 2009 at 11:39pm · Like

**Luke Warm** it was a condiment, yellow
December 11, 2009 at 1:13am · Like
**Summer Nation** Here I am hosting Season 5 at the Mississippi Museum of Art.

November 25, 2009 at 2:45pm · Comment · Like · Flag

2 people like this.

**Art21** Thanks for sharing--looks like you had a great turnout!
November 25, 2009 at 2:52pm · Like

**Summer Nation** For 10 am, 30 people wasn’t too bad. Next year I’ll have it later in the day.
November 25, 2009 at 2:56pm · Like

Write a comment...

---

**Paul Domzal** Have the Season 5 episodes of Art:21 been removed from pbs.org? Any info appreciated...
November 29, 2009 at 5:53pm · Comment · Like · Flag

**Art21** Hi there. Yes, Season 5 was available on PBS.org for a limited period of time--the episodes were removed on 11/13. If you’re looking to stream via the Web and you have a Netflix account, all 5 seasons are currently available to watch instantly.
November 30, 2009 at 10:45am · Like · Report

**Paul Domzal** Thx.
December 7, 2009 at 10:28am · Like · Report

Write a comment...
Greetings! I'd love your feedback on my recent blog post: [link](http://blog.art21.org/2009/11/30/virtual-artists-immersive-discoveries-in-a-virtual-3d-frontier)

November 30, 2009 at 1:15pm · Comment · Like · Flag

Ismelina A. Cafuir likes this.

Art21 Thanks once again for contributing such a fantastic post, Nettroce. It serves as an excellent overview and introduction to the work and practices of artists in virtual worlds. The post is definitely getting a lot of great feedback -- congrats!

December 1, 2009 at 9:21am · Like · Report

Nettrice Gaskins Thank you Art 21 for giving me the opportunity to share! I appreciate the comments people are posting.

December 1, 2009 at 9:26am · Like · Report

Art21 Art21 Holiday Sale! 25% off the Season 5 companion book using the following promotion code at checkout: art21holiday

https://www.e2e-store.com/art21/

November 30, 2009 at 4:24pm · Comment · Like · Share · Flag

4 people like this.

Write a comment...
Art21 Virtual Frontier: Latest Art 2.1 contributor Nettrice Gaskins gives us a glimpse inside the world of virtual 3D art

Virtual Artists’ Immersive Discoveries in a Virtual 3D Frontier | Art21 Blog
blog.art21.org

William Saroyan wrote: The role of art is to make a world which can be inhabited. Virtual art had its debut in a cave at Twin Rivers near Lusaka, Zambia, about 35,000 years ago, with two dimensional images of Stone Age man in his elemental environment, his world.

December 1, 2009 at 9:18am · Comment · Like · Share · Flag

Nettrice Gaskins and 15 others like this.

James David Thomas ...interesting........
December 1, 2009 at 9:50am · Like · Report

Kristine Schomaker Wonderful!!! I'm an artist in Second Life and it's an amazing place for creativity. It's a great platform for art solely within virtual worlds, artists bringing there real life paintings into a virtual space to show and artists using a virtual environment to talk about identity in our media saturated, technologically advancing culture. Check it out!!
December 1, 2009 at 10:45am · Like · Report

Nettrice Gaskins Yay!! Thanks for the opportunity Art21! :)
December 3, 2009 at 5:59pm · Like · Report

Write a comment...
Art21 We added 6 videos—with notes!—to ArtBabble, featuring Shonibare, Baldessari, Heilmann, Weems, Koons, and McCarthy

December 3, 2009 at 1:03pm · Comment · Like · Share · Flag

Quanisha Eaton and 6 others like this.

Write a comment...

Art21 Vote for Art21 in the Chase Community Giving Program! Help us win $25,000!

apps.facebook.com
apps.facebook.com

December 3, 2009 at 1:09pm · Comment · Like · Share · Flag

6 people like this.

Write a comment...

Megan Elizabeth S Love you so much! You keep me up to date so I can keep my students engaged!

December 3, 2009 at 5:28pm · Comment · Like · Flag

Art21 So nice to hear! Thank you for sharing!

December 4, 2009 at 11:46am · Like · Report

Write a comment...

Elizabeth Knop I'm with Megan, this show is amazing and inspirational!

December 3, 2009 at 5:31pm · Comment · Like · Flag

Art21 Thanks for sharing!

December 4, 2009 at 11:45am · Like · Report

Write a comment...
**Teresa McCallum** I can't get my sign in to work... Dammit!
December 3, 2009 at 6:12pm · Comment · Like · Flag

**Teresa McCallum** I haven't tried today... Hopefully it works... I hope nobody stole my user name...
December 4, 2009 at 2:43pm · Like · Report

**Teresa McCallum** YES!!! I'm in!!!!
December 4, 2009 at 3:00pm · Like · Report

**Donna Rees** Love the show and the educational companion sets! Thanks!
December 4, 2009 at 11:12am · Comment · Like · Flag

**Art21** Happy to hear! Thanks for joining us here, and we hope to hear more from you soon.
December 4, 2009 at 11:44am · Like · Report

**Art21** Kimsooja reflects on her series of videotaped performances, realized in cities around the world: "I suddenly felt so vulnerable...and I couldn't stop crying from that moment"

**Kimsooja** | “A Beggar Woman” & “A Homeless Woman” | Art21 Blog
blog.art21.org
Artist Kimsooja reflects on her series of videotaped performances — A Beggar Woman and A Homeless Woman (both 2000-01) — realized in cities around the world: Cairo, Delhi, Lagos, and Mexico City.

December 4, 2009 at 11:35am · Comment · Like · Share · Flag

22 people like this.

**Dimitri Launder** Cutting edge performance collective LIVING STRUCTURES reveal their eagerly awaited new event BIOSPHERE || Devised specifically with AREA10 during the past month || Performed on the 17th December || ONE NIGHT ONLY TO THE PUBLIC || BOOK NOW || http://www.facebook.com/event.php?id=1944745580238&index=1
December 6, 2009 at 6:12am · Comment · Like · Flag
Art21 Gabriel Orozco retrospective opens this Sunday at MoMA The Museum of Modern Art, and includes his sculpture, Mobile Matrix, on view for the first time outside Mexico.

Gabriel Orozco | "Mobile Matrix" | Art21 Blog
blog.art21.org
EXCLUSIVE: Gabriel Orozco discusses the process behind his sculpture Mobile Matrix (2006), a permanent installation for the José Vasconcelos Library in

December 7, 2009 at 11:21am · Comment · Like · Share · Flag

Lisa Boughter, Veronica Cardenas and 24 others like this.

Lara PisaRelli wow
It is so sensitive, tender, and a projection of the mind overlayed on a natural organic object
December 7, 2009 at 9:19pm · Like · Report

Write a comment...

Ranjan Ghosh Thank you for sharing!
December 8, 2009 at 10:26am · Comment · Like · Flag

Art21 It might "look" like contemporary art, but is it? Letter from London columnist Ben Street asks the question, "Who gets to call it art?"

Letter from London: Who Gets To Call It Art? | Art21 Blog
blog.art21.org
It is possible to read the Court's opinion ... in a variety of ways. In saying this, I imply no criticism of the Court, which in those cases was faced with

December 8, 2009 at 11:11am · Comment · Like · Share · Flag

8 people like this.

Write a comment...

Shayna Schapp A screening of Art 21's "Transformation" episode is coming up on December 15 at KABK in The Hague, The Netherlands.

http://art21.public.eventbrite.com/
December 8, 2009 at 2:54pm · Comment · Like · Flag
Art21 Katie Holden drops by the Art21 Blog to give us the story behind her Tree Museum project, part of the current Flash Points topic, "How does art respond to and redefine the natural world?"

Tree Museum | Art21 Blog
blog.art21.org
I think it's fair to say that Tree Museum is unlike most other recent public art projects in New York City. The scale of the project is huge and at ten miles in length...

December 10, 2009 at 11:21am · Comment · Like · Share · Flag

10 people like this.

Cara Jordan *Katie Holten
December 10, 2009 at 3:27pm · Like · Report

Art21 @Cara: Whoops, thanks for catching that typo.
December 10, 2009 at 4:09pm · Like · Report

Josemaria Bahena and she's expecting everyone to be into it as if it were not hard enough already to truly find an utterly explainable solution to her so-called delusional self! HAHA!
December 10, 2009 at 11:22pm · Like · Report

Write a comment...

Art21 Following up on June's report about declining art audiences, the NEA has released the full report of their 2008 survey. View the report and watch a webcast on the report (streaming right now) below.

A Conversation about the 2008 Survey of Public Participation in the Arts: Webcast
www.arts.gov
A Conversation about the 2008 Survey of Public Participation in the Arts Webcast

December 10, 2009 at 11:55am · Comment · Like · Share · Flag

Babs Keane and 6 others like this.

Write a comment...
Art21 Though we're sure that we haven't a chance at being in the Top 100 for the Chase Community Giving program, we won't go without a fight. Today is the last day to vote!

Art21 on Chase Community Giving
apps.facebook.com
Help Art21 receive $25,000 from the Chase Community Giving program!

December 11, 2009 at 11:28am · Comment · Like · Share · Flag

10 people like this.

Laughton Sebastian Melmoth Bugger the chase community giving bullshit!! The banks caused the financial problems and are now getting publicity from coercing the public into assuming the banks’ previous commitments? They may “go forth and multiply”, in a vulgar sense.

December 11, 2009 at 12:48pm · Like · Report

Tuesday Foster Yes indeed, Laughton.

December 11, 2009 at 1:13pm · Like · Report

Christine Lorenz What Laughton said.

December 11, 2009 at 2:21pm · Like · Report

Write a comment...
Art21 An upside-down glass house, fused bicycles, an empty white shoe box, two exhibitions focusing on American society, an artist just two years shy of a century, and more in this week's roundup, brought to us by Nicole Caruth

Weekly Roundup | Art21 Blog
blog.art21.org
Making this week's roundup are an upside down glass house, a floral puppy, fused bicycles, an empty white shoe box, two exhibitions focusing on American

December 14, 2009 at 3:47pm · Comment · Like · Share · Flag

Mary Caldwell and 10 others like this.

Alexandra Korey Loving this contemporary art show in Tuscany: go see "Manipulating Reality" until Jan 17 2010: http://ow.ly/LPaJ

December 14, 2009 at 5:58am · Comment · Like · Flag

Art21 Doris Salcedo as a "Third World" artist: "I cannot simply use someone else's labor...that will destroy the essence of the piece"

Doris Salcedo | Third World Identity | Art21 Blog
blog.art21.org
In her Bogotá studio, artist Doris Salcedo discusses the stereotypes she faces as a citizen of a Third World country and how she embraces these first-hand

December 11, 2009 at 2:54pm · Comment · Like · Share · Flag

19 people like this.

Pablo Andrés Gómez Granda Doris Salcedo is the very best colombian´s artist, and for his work, is definitely one of the greatest in the hole world. The time will saw us her work like one of the higest in the art history.

December 11, 2009 at 3:17pm · Like · Report

Frédérique Albou indeed!

December 13, 2009 at 12:30am · Like · Report

Dino Dinco I loved this piece and loved her words.

December 15, 2009 at 1:55am · Like · Report

Write a comment...
Art21 If you've enjoyed Art21's programs in 2009, please consider donating to our Annual Fund

Art21 – Donate to the 2009 Annual Fund
beta.art21.org
As you know, Art21 is dedicated to fostering creativity and innovation by engaging students, teachers, and the general public with contemporary visual art, and presenting artists as role models for creative...

December 16, 2009 at 5:16pm · Comment · Like · Share · Flag

5 people like this.

Write a comment...

Art21 Indianapolis Museum of Art conservator considers ethical issues related to conservation in a conversation with architect, professor, and artist, Jorge Otero-Pailos

The Ethics of Dust: A Conversation with Jorge Otero-Pailos | Art21 Blog
blog.art21.org
IMA art conservator Richard McCoy discusses the installation The Ethics of Dust with Columbia University professor & architect Jorge Otero-Pailos.

December 15, 2009 at 10:44am · Comment · Like · Share · Flag

Lisa Soccio likes this.

Antonio Calleja a mixture of romanticism/historicism and blue cheese logics.

December 15, 2009 at 11:02am · Like · Report

Write a comment...
Art21 Flash Points editor Rachel Craft in conversation with the director and curator of the Storm King Art Center, David R. Collens

December 17, 2009 at 10:40am · Comment · Like · Share · Flag

7 people like this.

David Richard Allen Pseudoscience is a methodology, belief, or practice that is claimed to be scientific, or that is made to appear to be scientific, but which does not adhere to an appropriate scientific methodology, lacks supporting evidence or plausibility, or otherwise lacks scientific status. The term comes from the Greek prefix pseudo- (false or pretending) and "science" (from Latin scientia, meaning "knowledge").
December 17, 2009 at 12:16pm · Like · Report

Mike Annese My brain oozed out of my ears reading above....
December 18, 2009 at 2:07am · Like · Report

Get Ben Granillo Tats mike has a pseudointellect
December 18, 2009 at 4:01pm · Like · Report

Write a comment...

Patricia Chandler As an educator I am forever grateful to Art21 for allowing exposure to this wonderful variety of artists. As an artist I am always hungry for the next series. Thank you, and I wish you continued support from all the right places.
December 16, 2009 at 7:09pm · Comment · Like · Flag

Art21 Thank you for the kind words! We are glad to hear that you appreciate our programs and materials. It's been great to have you comment here throughout the year and we look forward to more in 2010!
December 17, 2009 at 10:54am · Like · Report

Write a comment...
Art21 Cindy Sherman surveys her shelves of mannequins, masks, and other props in this week’s exclusive video

Cindy Sherman | Mannequins & Masks | Art21 Blog
blog.art21.org
Surveying some of the props she's used over the years, including masks and mannequin parts, artist Cindy Sherman demonstrates how she uses stand-ins to

December 18, 2009 at 12:01pm · Comment · Like · Share · Flag

Michael Craig, Jenni Molina, Yrsa Davila and 41 others like this.

Jesse Slotterback intriguing
December 18, 2009 at 1:40pm · Like

Get Ben Granillo Tats fascinating blah blah blah......make us new art you ! you i said make it!
December 18, 2009 at 3:45pm · Like

Mina Reiman why doesn't she even know what prop she used for which project and how? never liked her that much anyway! and i agree with Get Ben Granillo. she really needs to make something new. been doing the same thing for 3 decades now. yawn.
December 18, 2009 at 3:53pm · Like

Kerrie B. Wrye Personal therapy in the streets! Messy! Yet, paradoxically empowering for those who really need the exposure...! For some it the first time to encounter the message or information that empowers some dormant aspect of self needing help, for example.

On organizing props, artists aren't accountants; typically spontaneity is the first tool! Though other artists are very organized_ fortunately for the health of humanity, on this note there is no rule!
Take it or leave it. You know what you like, Mina_ that matters also!
December 18, 2009 at 5:36pm · Like

Jane Snar great insight Kerrie...
December 19, 2009 at 12:30am · Like

Edgar Fibela great job!!!
December 19, 2009 at 12:27pm · Like

Write a comment...
Art21 Have British artists "settled down"? Jumping off from Tacita Dean's tree at the Tate Britain to the recent press coverage on the Turner Prize, Ben Street responds.

Tate Britain has just unveiled its 22nd annual Christmas Tree, designed, as usual, by a contemporary British artist. The Christmas Tree tradition at the

December 21, 2009 at 12:26pm · Comment · Like · Share · Flag

8 people like this.

Edgar Fibela Wow!!
December 21, 2009 at 7:52pm · Like · Report

Write a comment...

Quanisha Eaton Hope everyone has a happy holiday! Be safe and have fun. Many blessings to you and yours!
December 21, 2009 at 11:47am · Comment · Like · Flag
Mary Ince Check out the TED 2010 Prize Winner: http://www.tedprize.org/jamie-oliver/ Jamie Oliver is an advocate of feeding kids the right way.
December 27, 2009 at 7:01pm · Comment · Like · Flag

Art21 Nicole Caruth rounds up: Tapestry makers, a silk archway, the master of Cremaster, an artist who likes to do laundry, a magical sound installation, environmental issues, creative explosions, and more
Weekly Roundup | Art21 Blog
blog.art21.org
This week in Art21 artist news we have two tapestry makers, a silk archway, the master of Cremaster, an artist who likes to do laundry, a magical sound
December 22, 2009 at 10:12am · Comment · Like · Share · Flag

Jenni Molina and 9 others like this.

Ronda G. Pennington I really enjoy Matthew Barney's work
December 22, 2009 at 11:52am · Like

Jenni Molina ditto! Too bad Detroit is too far away
December 22, 2009 at 8:25pm · Like

Jim LastNameNoneOfYourBusiness http://www.youtube.com/watch?v=0pJCBOdGRo
December 23, 2009 at 12:48am · Like

Rachel Malone Im a photographer, I also have a disability and use a wheelchair...Anyone have ideas as to a guaranteed method of finding an employer so I can be an assistant?..
December 23, 2009 at 9:21pm · Like
Robin Grunwald historically art has broken new ground during times of economic upheaval
December 29, 2009 at 8:17pm - Comment - Like - Flag

Pablo Serqueira ola espada
December 29, 2009 at 12:49pm - Comment - Like - Flag

December 28, 2009 at 10:32am - Comment - Like - Flag

Art21 Stan Lee (yes, the Stan Lee of comics fame) gives a short take on "Art:21" Season 5 from this past weekend's USA Weekend Magazine

DVDs: Stan Lee on PBS' "Art:21" | USA WEEKEND Magazine
www.usaweekend.com
THE SHOW: PBS' "Art:21" Some of today's most accomplished visual artists create works inspired by the economic crisis and other important global issues. The latest installment of this documentary series, ...

Karen Danna-Lynch and 12 others like this.

Sophia Murray sweet! *)
December 28, 2009 at 1:55pm - Like - Report

Mary Ince Check out the TED 2010 Prize Winner:
http://www.tedprize.org/jamie-oliver/ Jamie Oliver is an advocate of feeding kids the right way.
December 27, 2009 at 7:01pm - Comment - Like - Flag
Art21 Sly Stallone, the RZA, Beyoncé, Shaq, James Franco, and other celebrities who jumped into the art scene in 2009

Top 10 of 2009: Entertainers Who Moonlight as Artists | Art21 Blog

blog.art21.org

In the spirit of my Los Angeles beat, I present to you the most exciting art world interlopers to come out of Hollywood in 2009: 10. Sylvester Stallone

December 31, 2009 at 11:18am · Comment · Like · Share · Flag

11 people like this.

Malcolm Demaro Lomax I want to know the Artist who Moonlight as Entertainers.

December 31, 2009 at 12:00pm · Like

Mariela Rossel Hahaha :)

December 31, 2009 at 12:02pm · Like

Kim Matthews Julian Schnabel, Richard Serra, Eric Bogosian...

December 31, 2009 at 12:59pm · Like

Andrew Warner touche Kim...

December 31, 2009 at 1:45pm · Like

David John Reninger In my opinion this is happening on both sides of the cultural world. Artists seek publicity, dealers, collectors and critics inflate the importance of artists. Entertainment celebrities art work are valued by their status in another field not by the quality of the work. It would nice to judge the true aesthetic value of the work. Who can truly judge? Everyone has self interest.

December 31, 2009 at 2:00pm · Like

Kim Matthews And the biggest performer of them all, Jeff Koons. Those fake Bacon paintings were worth a million laughs.

December 31, 2009 at 3:07pm · Like

Artcast Interviews performing art... or performance art remember, comes from dada back in the beginning of the last century

January 1 at 10:11am · Like

Kerry Langan I just learned that James Franco is the grandson of the incredible artist Mitzi Verne. If you're ever in the Cleveland area, check out her beautiful gallery.

January 2 at 10:56pm · Like

Write a comment...
Art21 Wrapping up Art 2.1 for the year, Nettrice Gaskins explores performance-based art in Second Life

Performatif Interventions: The Progression of 4D Art in a Virtual 3D World | Art21 Blog
blog.art21.org

Still from the performance, Car Bibbe 2, based on a script by Al Hansen, and featuring the avatar of Bibbe Hansen. Second Front, 2008. © All rights

December 31, 2009 at 5:22pm · Comment · Like · Share · Flag

Nettrice Gaskins and 7 others like this.

Nettrice Gaskins Thank you for the wonderful opportunity. Happy New Year!
December 31, 2009 at 6:20pm · Like

Cynda Luclaire Love your artwork, what is the title?
January 1 at 10:57am · Like

Helene Forbes Nice work
January 1 at 2:45pm · Like

Nettrice Gaskins Cynda, if you mean the thumbnail pic that belongs to Bibbe Hansen AKA Bibbe Oh. And thanks Helene! It was fun.. :)
January 1 at 2:54pm · Like

Write a comment...
Art21: Before we sign off for the year, we would like to thank our Facebook community for making 2009 such a special year for Art21. We wish everyone a safe and happy new year, and we look forward to more fun in 2010!

December 31, 2009 at 5:36pm · Comment · Like

Quanisha Eaton, Teresa McCallum, Nettrice Gaskins and 34 others like this.

Stephen Sandoval: All the best to you too!
December 31, 2009 at 6:33pm · Like

Trish Mayo: Hope that 2010 is even better for you.
December 31, 2009 at 6:38pm · Like

A Tomic Elroy: back@ya
December 31, 2009 at 6:39pm · Like

Gaffergirls Gafferglassusa: from our house to yours ...
♥, laughter & prosperity ...

mona & the girls
December 31, 2009 at 11:05pm · Like

Alison Moyna Greene: Hell yeah Art21. Here is to the new year and new artists world wide!!!!!!!!!
January 6 at 2:18am · Like

Write a comment...
### Appendix F. Questionnaire Data

**What do you do for a living?**

<table>
<thead>
<tr>
<th>Response</th>
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<tbody>
<tr>
<td>college art professor</td>
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<tr>
<td>getting my university education</td>
</tr>
<tr>
<td>Art Teacher</td>
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<tr>
<td>Art Education Major/Fine Art Major Undergrad at St. Cloud University</td>
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<tr>
<td>Artist/photographer, investments</td>
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<td>I am a Licensed Massage Therapist</td>
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<td>Working part time as Cultural secretary in the municipality. Work also as an artist</td>
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<tr>
<td>Retail</td>
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<tr>
<td>artist</td>
</tr>
<tr>
<td>Art</td>
</tr>
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<td>Grad Student</td>
</tr>
</tbody>
</table>
I'm an independent filmmaker doing projects here and in other countries, too!

I'm a graphic arts student

I am an artist and educator who bridges the actual and virtual worlds and explores how these realities can have a transformative impact on people's lives and experiences in both worlds when it can be fully implemented and realized.

Graphic design for the web

Artist

Gallerist

Artist; any and all jobs, sometimes exhibition staff prep, curatorial/cultural research.

Full-time student, again! Have an MFA, used to teach.

Student/Teacher

Artist and teacher

I design things with my computer and I also use pencil, paints

Teach art (College and high school levels) (Art History, Appreciation, Drawing, and Art I Studio)

Write software for automotive manufacturing applications.

Visual Artist.

Shoe shining and art

Art historian.
Why did you join Art21’s social network on Facebook?

Support

in part because my local NPR affiliate doesn't carry the show

I am part of the Art community and love the series!

Increase awareness of artists and their work...learn more regarding process and connect at least on an internal level with the "tribe".

i joined the art21 social network on Facebook because i really enjoy the series and it gives me a new perspective on critical thinking as a fine arts student. Therefore, i wanted to see what others like me (or different from me) think about the series and the works of the featured artists.

To keep up with what is going on with Art21. I am very interested in bringing contemporary art into my classroom.

To keep up with news, artists and education information.

Because another artist recommended it...

I don't have TV, but across Art:21 on Netflix and am hooked.

I have a BFA and have all but abandoned art, but this series is helping me rediscover my artistic side.

My interest is art. I'm new member to facebook. Some friends of mine are fan to Art21 so I was curious. The group looks interesting. I Have not had time to see much yet.

I am an artist, and I love learning about other artists.

I found out about it after receiving a google alert for an article about ecoartivism on Art21 where my work was featured and used as an example.
Love ART21

because I like the series and it helps me to stay informed about contemporary art

Saw it on others pages and am a fan of Art 21

i joined to art21's social network on Facebook cuz i like all about arts and it shows all the contemporary art

I am very interested in the activities of creative communities that utilize the web-based platform to interact, collaborate, and communicate.

because i love ART 21. It is the best thing PBS (or anyone on tv) has done for the arts in decades.

they seem to keep up with contemporary art

Enjoy the content

I LOVE these films! This medium of contact to the over all project just takes the personal connection to a whole other level; interactive; community-building!

Because I fell in love with the DVDs and the original show long ago before I ever did my MFA. I remember thinking Andrea Zittel was a nutcase. But I couldn't take my eyes & mind off what she was doing. I used the DVD's in sculpture classes when I taught university courses.

I have watched art 21 for years, in the academic setting and just for inspiration and research

Art21 news and online content info.

I did...because I think that every artist should have resources to get ideas!

I am interested in current ideas, comments and projects in the arts. Art 21 has an interesting variety and approach and I thought connecting with other artists would be interesting.

I have seen and enjoyed some of the documentary artist interviews produced by Art21 available on DVD.

I'd like to keep informed of any new releases or other related projects.
I like the solid information about contemporary artists.

**Where are you in “real life” when you visit Art21’s Facebook site online (e.g. home, work, school, etc.)?**

- work primarily
- home
- home, work and school!
- Home, studio, cafe.
- Home and school
- home
- St. Cloud State University
- home
- Home
- When I'm home
- home
- at home or in my studio.
- at home in art studio
- Home
- home and school
- home
I can access Art21’s site anywhere because I have access to Facebook via my iPhone and I check for news and updates frequently, throughout the day, at home and at work.

work/home

home

home

Usually, I am in my home-studio.

home

Home

home

...mostly @ home! At work does not allow us to watch the Internet unless it is work related!

work and home

Home.

Home

mostly internet cafe cause dont have pc at home

home

---

When do you visit Art21’s Facebook site?

once a week
various times

At least once a week

late evening

whenever it crosses my mind, most likely between 12am and 2am

evenings

Yesterday

a.m.

If I see something interesting on fBook or if I recently watched an episode on Netflix that sparks my interest in something that I want further info on.

Usually in the evening

When I want to watch Art 21 videos

mornings or late evenings

daily

any time I need some inspiration or want to learn something new

not too frequently about a couple times a month

everytime i want learn something new about graphic art

At least 2-3 times per week, during the work day. I also check in when I see updates on my news feed.

when they post something relevant to my interests

when they post

If something good comes up on the news feed

Whenever I see a post and then on rare days I can spend time listening to the whole films! I love and appreciate the access! Thank-you Art:21!
randomly

When there is an update on my news feed
sometimes once a week, depends if im shooting in town or out of town
never
probably once a week or more times per week !
Occasionally
When I am browsing various sites for art news, events and new contacts.
Evenings
when I see a topic I might be interested to read.

What kinds of things do you do on Art21’s Facebook site?

watch the video clips
Watch videos, read about what's new....browse
Look at posts and any updates
I get ideas on how to be an Art Educator in the 21st Century.
I look at videos, look at other people's art, read panel discussions, make decisions
why i relate or don't relate to another artist...look for common themes, see if my
ideas have universality to them in these times, etc...

Links
Going into the log and see if there is something interesting to look upon
I click on the links.  
read articles and gather info  
read posts and look for videos and inspiration  
watch previews of the documentaries  
read posts  
look for new artists  
I visit linked blog posts, websites, and video links. I also add comments to wall posts that are relevant to my interests.  

comment on little posts/videos that are made about artists  
look, read  
link to other pages  
Look, listen to films, and I follow links and occasionally post comments! Interact! It is fun!!  

I just like exploring.  
look, read  
watch videos  
Look at artwork to get ideas for my designs I do with my computer or on paper!

Read comments and posts  
Find out about upcoming events, new artwork, and occasional essays related to art.  

Scan through the first page of posts for anything of interest.  
reading blog and seeing works
What kinds of things do you use the Art21 Facebook site for?

- watching the video clips
- learning, connecting
- find times & info
- reading other people's comments to get a new perspective on the art works or artists
- Looking for updates
- not sure yet, I was hoping that updates would come up on my live feed.
- Dreaming scheming, networking and idealizing...
- A unique place to get a glimpse of art events happening around the world
- To keep updated about contemporary art.
- not much yet. I am still new to the site
- inspiration
- entertainment, learn about things going on in the art world
- As a information channel and a way to engage my peers, colleagues, and students who are also on Facebook. I often post about Art21's activities on my FB wall and in my status updates.
- helps me keep up with what's going on in the art world
read news updates in the artworld

Check in mostly; I often wonder how I could get my own artwork networked into the project somehow. I often wonder how I might connect skills-wise to the Art:21 community. I even wonder how I might directly participate or even connect to jobs, even possible exhibits and or commissions in the greater art-world through Art:21??!

read about goings on in the art world

connect with the art world in Amarillo

I design things looking at art to get ideas but not to copy!

Information on projects, artists and events in the arts.

Staying informed.

re posting for some of my friends.

information, see images, and see reactions of other people.

What does having access to Art21 on Facebook do for you?

lets me see the video clips

keeps me informed , let's me share with a larger audience

keeps me tuned into what's up & is a great way to connect or introduce friends to Art:21

opens my mind to new ideas and points of view

keep me up to date
A reminder to get over there and take in as much as I can!

It is ok. I like the blog better.

Reminds me about art and to watch more Netflix

To be inspired and discover new things

It reminds me about other artists, and keeps me updated on major happenings in the art world.

keeps me updated on current issues

connection to other artists, gives me a place where i fit in

Because I live in Colombia, we don't have immediate access to the documentaries once they come out, so it is good to know in advance what's coming out

allows me to find information

open my mind

Art21's Facebook site has created new opportunities to connect and collaborate with artists from locations all over the globe. I am interested in researching Web 2.0 as part of the 21st century artistic self/identity.

keeps me informed on what Art21 is doing.

helps me keep up with what's going on in the art world.

keeps me informed

Excites possibility internally and inspires me qualitatively!!!!!

It keeps me in touch. I am going into healthcare now. I don't want to lose touch with my art roots. I have no time for art for the most part now, but I can at least read/watch little quips about contemporary artists I used to follow.

keeps me updated about biennials juried shows and overall just artsy stuff

contact with new and old artists

easy info notifications
It really means a lot to me when I want to get ideas for my things, but not to copy!

It interesting. I live in a remote part of the country and enjoy seeing and hearing about things that are not on the radar screen here. Another source. Art 21 seems to be on a higher intellectual level than some other more commercial sites.

As one of many art institutions/galleries/projects I am a fan of, it provides a sense of what is occurring in the art-world, outside of what I am in direct contact with.

Knowledge, you see we don’t have contemporary modern school here in Ethiopia Information that I consider solid, and that my colleagues or artists I know may be reading as well and sharing.

**What does being a part of Art21’s social network on Facebook mean to you?**

options to explore later

access to the video clips

Part of a vibrant community and helping to make it grow!

that I have a great resource

I am glad they have a site and so glad to have found this organization. I feel it is important in staying current in art education.

I am not sure yet...

It gives me a sense of being a part of

With so many members, it is a good place to spread their own art if you want
being connected to info in nearly real time.

a community of artists that can network to inspire each other

I's a social network that matters to me

not too much, I am also a part of a group called Sea Kittens Really?

it is the link to the future, the past and the present

It means I am a part of a vast network of people, groups who are commonly interested in contemporary art issues. It shows my peers and colleagues that I am in touch with a wider art community.

i think it is a nice resource

networking with others who enjoy art

My tribe; I belong to something of high quality made by my colleagues and peers; that I belong somewhere that is adding culture to our nation!!

I like reading other's comments. It is like being in grad school again. Not many in the "normal" world really follow contemporary art, including my family/friends outside the university, so it is a nice connection to art folk.

a significant time wasting device, however it allows for instantaneous access to information, or connection to like minded individuals.

any way to get my name out and my work

i don’t have to be an email subscriber

It means that I can see ideas that give me a lot of ways for designing things with my computer and also probably meet people or artists!

I haven’t really made much use of it. I only joined recently and tend to be more of a voyeur on websites anyway.

It is another opportunity to connect with a far flung community.

I feel part of a community of like-minded people.

tweeting every move the world society make
Sharing solid information with other people in the field.

**Why do you think Art21 has a Facebook site?**

saw a link from PBS site

because you're lonely and crave any sort of human contact, but you justify it as a relational aesthetics project

Social networking is the current communication form used.

to tap into the VAST continent that is FB....raise awareness of the programs and educate

To help network themselves

To remind more people about Art21.

to network and provide public service and support for visual artists  and we need it! it also does a great deal of educating the very uninformed masses..

To be where the people are - more exposure

Information from the text on Art21: Art21 was founded in 1997 with the mission to increase knowledge of contemporary art, ignite discussion, and inspire creative thinking by using diverse media to present contemporary artists at work and in their own words.

To generate interest in Art 21.

taps in to the whole Facebook phenomena. Everyone is on facebook. I know I do most of my connections and sending out info for my shows using facebook these days.

to reach its fan base, help inspire and help recruit people to the shows
to know better the audience
to reach a larger audience
to spread the art around the world

To build capacity and extend their audience base. To promote programming and activities related to the programs to a wider audience. To engage their audience in participatory culture. Henry Jenkins co-authored a White Paper entitled Confronting the Challenges of Participatory Culture: Media Education for the 21st Century that describes a participatory culture as one:
   1. With relatively low barriers to artistic expression and civic engagement
   2. With strong support for creating and sharing one’s creations with others
   3. With some type of informal mentorship whereby what is known by the most experienced is passed along to novices
   4. Where members believe that their contributions matter
   5. Where members feel some degree of social connection with one another (at the least they care what other people think about what they have created). [1]

to connect with fans/friends and keep them informed. same reason anyone gets a "facebook site"

no idea
to spread the word of its offerings

Promotion; accessibility; community-building; exploiting! Not meant negatively_ rather realistically!

To promote the show/DVDs and education. To spark awareness & make connections.

to spread the know

facebook is the way of the future

keep in contact with viewers

I think it is an excellent resource for people like me that do designing with the computer and pencil also!

It gives artists and opportunity to correspond or share ideas, information in an easy to access, familiar format.
Publicity.

To disseminate information about their projects to people who are interested.

it will help to reach every corner

To be present.

**What do you like most about Art21 on Facebook?**

video clips

that it is easily accessed

It provides links to specific videos right off of facebook which is convenient

The fact that I can connect with other artists/art educators on Contemporary art/issues

Not sure yet..

It links me to other artists and creates potentiality

That it is possible for everyone to post their work

They update regularly with interesting videos and relevant news.

the fact that it is there on fb reminds me to look. I forget about websites all the time.

Having it in my network reminds me to check it out

interesting posts and links, inspiration
I may find people with similar interests

that it exists

I can find it always wherever I am

It invites the audience to participate in open discourse about contemporary art issues.

the fact that it is related to my favorite TV show, Art21. and that they sometimes post links to exclusive clips not seen on TV

I enjoy learning about art/artists I might not have seen, yet.

links from my newsfeed

That it is mine 24/7, free of charge! That I can share it to broaden, enlighten and lift others!

convenience

videos and interviews/studio visits

videos

That is a great site full of resources for artist or anybody that likes art!

I can check in when I want or ignore posts if I choose.

The weeding out of less worthy stuff, so I don't have to.

The information and artshare page

It’s easy
What do you like least about Art21 on Facebook?

blog

nada

hahah, there is nothing not to like

I want more updates and more info

not sure yet...

It can become the tool of unscrupulous dealers who make their artists into superstars when really they really should ask themselves why they're important...

I am a new member so I have not found anything bad yet

It would be nice if there a discussion forum, where you could talk more in depth with other people about what you have watched.

what i like the least about Art21 on faebook has nothing to do with Art21. It has to do with the things I dislike about Facebook. Interface. terrible. hard to upload stuff sometimes too.

facebook, i think it is boring and impersonal... the constant updating of our every thought is getting annoying... I'd rather see posts about daily accomplishments

it doesn't have videos

I wish there was more activity from members.

can't think of a thing

its all okay

No, real faces in real time; I don't like this about most electronic media.
Telecasting isn't the same thing!

nothing yet

that I am not featured on art 21

least ? ? ? ? ? . . . ahh nothing to say here it is just a great place to get ideas!

No negatives so far.

Seems to cover young artists, and may be excluding equally worthy older, less pretty, more jaded, but equally important artists.

Other posts from fans publicizing their own work/interests.

mostly it don’t use links

---

**What would you do to improve your experiences with Art21 on Facebook?**

look further into it

more video, less blog

can't think of anything

nothing really, its pretty solid

Try to network more

Not sure yet...

I'd streamline the interface (always a good answer)

wait and see more
not sure

I'd like to see more artwork! artist links, art events around the nation worth noting, anything to get more people interested in art and creating. make something everyday!

more info about the artist

Find ways to incorporate Art21 Facebook content into my teaching and training.

offer events to create exposure for emerging artists

Greater funding for more real-time interactivity with the broader art community in general.

Post more images/videos/news...kind of like CNN facebook page does. It is not too much, or too little.

more just linkage to other art venues, juxtapose lots of sites of different genres and types of arts and artists. "if you like this artist: look at this one" would be great

I would try to place some of my work there and probably just keep it the way it is...why tinker with something that works!

I should visit the site more if I want to feel connected.

Reach out more to "non-artist" civilians more. Try to get the attention of people who feel alienated from art, who think it is elitist and doesn't serve "regular" people.

Happy with current form.
**Heather Hughes: Vita**

**Education**

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<th>Field</th>
<th>Institution</th>
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<td>Information Visualization</td>
<td>Maryland Institute College of Art</td>
<td>Baltimore, MD</td>
<td>2013</td>
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<tr>
<td>Ph.D.</td>
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<td>The Pennsylvania State University</td>
<td>University Park, PA</td>
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<td>University of Houston</td>
<td>Houston, TX</td>
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**Awards**

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**Professional Experience**

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<td>Instructional Designer</td>
<td>Teaching and Learning with Technology</td>
<td>2012-present</td>
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<td>Executive Committee Member</td>
<td>EdMedia: World Conference on Educational Media &amp; Technology</td>
<td>2011-present</td>
</tr>
<tr>
<td>Graduate Research Assistant</td>
<td>Teaching and Learning with Technology</td>
<td>2010-2012</td>
</tr>
<tr>
<td>Graduate Teaching Assistant</td>
<td>Art 10: Introduction to Visual Studies</td>
<td>2009-2012</td>
</tr>
<tr>
<td>Managing Curator</td>
<td>Zoller Gallery</td>
<td>2007-2009</td>
</tr>
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**Selected Publications**


**Selected Presentations**

