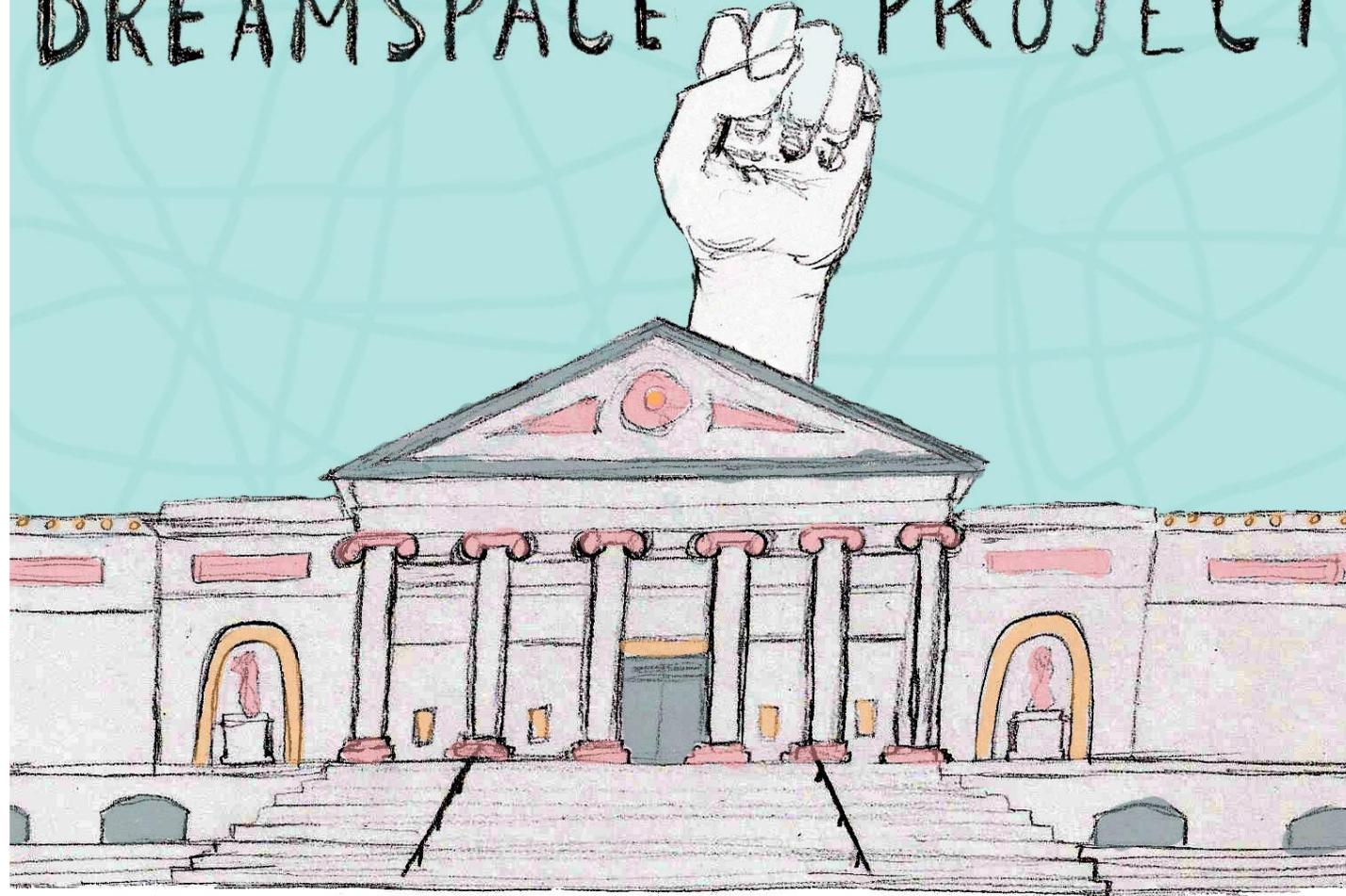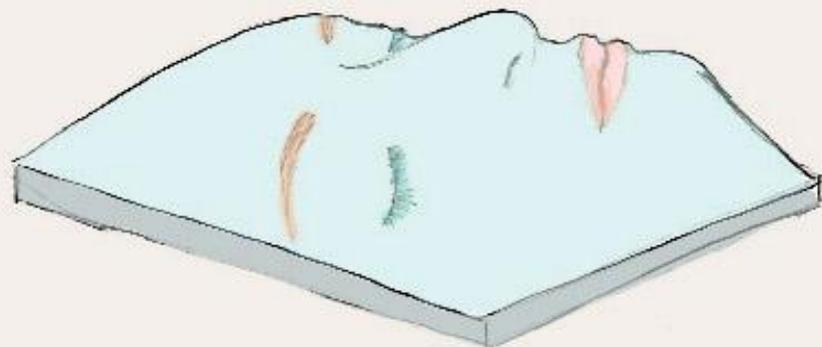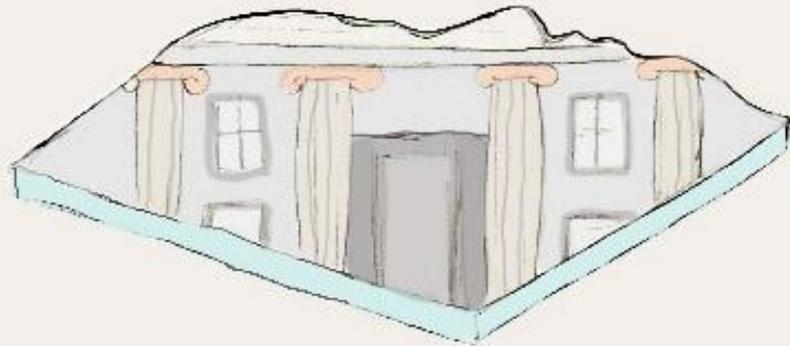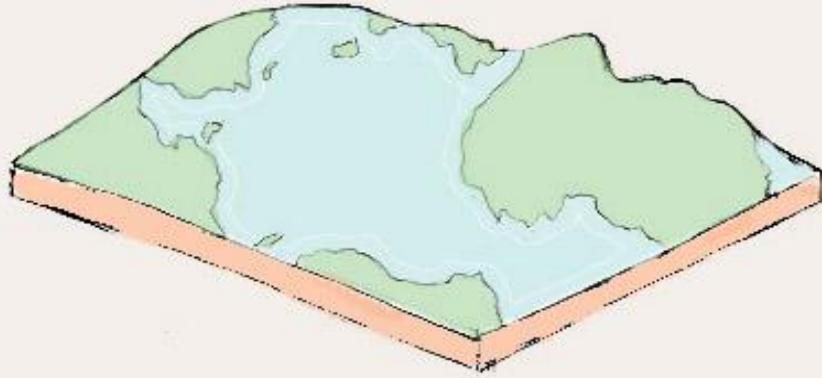# THE DREAMSPACE PROJECT

A WORKBOOK & TOOLKIT FOR CRITICAL PRAXIS IN THE AMERICAN ART MUSEUM

chapter 1

Contextualizing: mapping and navigating terrains

table of contents

introduction

We begin our collective journey of *The Dreamspace Project Workbook* with an excerpt from Judith Baca's "Whose Monument Where? Public Art in a Many-Cultured Society" (1996). She describes the origins of her mural the *Great Wall of Los Angeles*:

> "One of the most catastrophic consequences of an endless real estate boom was the concreting of the entire Los Angeles River, on which the city was founded. The river, as the earth's arteries—thus atrophied and hardened—created a giant scar across the land which served to further divide an already divided city. It is this metaphor that inspired my own half-mile-long mural on the history of ethnic peoples painted in the Los Angeles river conduit. Just as young Chicanos tattoo battle scars on their bodies, the *Great Wall of Los Angeles* is a tattoo on a scar where the river once ran. In it reappear the disappeared stories of ethnic populations that make up the labor force which built our city, state, and nation" (1996, p. 133).

The story she weaves is enchanting, threading together multiple terrains of geography and history embodied in human movement, memory, and creative expression. Baca's narrative captures the way we trace and carve lines into the earth to create divisions, to remember who won, who belongs, and who is kept out. At times, we build to create bridges and break down barriers. There is a vivid sense of a physical lineage between land and earth, our bodies, and our histories. Our construction of these terrains reflect our worldviews, and the institutions and systems we put in place to develop and maintain our sense of place.

You may wonder why we begin here, tending to this concept of landscapes. The first chapter of *The Dreamspace Project Workbook*, "Contextualizing: Mapping and Navigating Terrains," introduces the practice of developing critical self-awareness, building knowledge of the many ecologies we inhabit, and expanding understandings of our roles and responsibilities. To support art museum educators in their journey towards critical consciousness, this workbook will focus on mapping and navigating **the terrains of the Dreamspace: global, institutional, and self.**

Contextualizing our selves in the terrains of the Dreamspace is all about relevance and interconnectivity. We dive and dig into *how* racism is relevant to our work and practices as art museum educators, **pushing beyond justifying why**. We unearth the many and complex ways that our life and work not only intersect with, but are controlled and manipulated by, global systems of oppression. The content of this workbook **pushes beyond symbolically advocating** for social justice; it emphasizes the necessity of actualized critical action.

introduction

The Dreamspace Project Workbook begins from the *inarguable* premise that to live in the United States in the modern day is to be complicit within a network of global systems of oppression including, but not limited to:

- ☐ racism/White Supremacy
- ☐ western-centrism
- ☐ patriarchy
- ☐ heteronormativism
- ☐ cisgenderism
- ☐ ableism
- ☐ capitalism/[plutonomy](#)
- ☐ war
- ☐ colonialism
- ☐ classism/privilege

All of these are interwoven and built into the foundation of our society not only historically, but persistently fabricated and upheld by our own (in)actions and (in)decisions. The American art museum is implicated in this. Regardless of our well-meaning intentions to present our museums as spaces for public learning and enjoyment, our society and institutions are founded upon these flaws. Therefore, our roles and responsibilities as critical art museum practitioners goes beyond advocating for diversity or inclusion; what would be the purpose of trying to build in equity and diversity into a fundamentally oppressive institution?

If we consider our selves responsible, we must delegitimize and dismantle oppressive systems of power and hierarchy in our institutions. **We must radically reimagine and reconstruct new models for inclusive, equitable, and socially-just American cultural institutions and society.**

In this chapter, we begin with the core concepts of race, racism, colorblind racism, Whiteness, and White Supremacy to introduce ideas, perspectives, and language that are **foundational** to our work. The work of critical praxis extends far beyond *acknowledging* racism as a pressing issue, and necessitates active rethinking and transformation of our institutions, disciplines, and practices.

Thus, critical reflection and analytic understanding of racism and White Supremacy are not the long-term goals of this workbook, they are our starting point and baseline for understanding.

Each core concept will be introduced with a quote, followed by some questions for reflection. The questions are modeled on our Framework for Openness, in order to cultivate critical reflection and study of our world, our institutions, and our selves.

* Please feel free to print out the next page (5) and use it as a poster!

the dreamspace

framework for openness

everyone is complicit with racism

As a consequence of the society you live in, you exhibit symptoms of White Supremacy—some that you may be able to notice and fix, and some that are deeply ingrained behaviors and biases that will take more time. No one is "in the clear," and it is *everyone's* responsibility to be attuned and counteract these streams!

don't let emotion get in the way of criticality and consciousness

Learning about racism and systems of oppression is an emotional and painful process. Don't let these emotions take control. If you feel fear, anger, or frustration, you are on a path to learning something that is changing your core. Breathe, stay calm, and keep going.

bring it up

These may be difficult conversations to have with colleagues and supervisors. But if you have trust and respect, speak your truth—this is a real opportunity for learning, teaching and growth. Staying silent on these issues doesn't help anyone grow, and there may be someone in your midst sensing things that you don't even notice. Openness is key.

"listen with your skin"

Professor Carla Rinaldi of Reggio Emilia coined this phrase in an interview. It brings to mind the image of a creature molting, and the notion of listening with your entire being, growing and shape-shifting in the moment. When concerns regarding racism come up, be ready to put all assumptions and biases aside, and listen for understanding. Be open to being challenged and look for ways you can be supportive.

Race

"Fabrication implies the workings of human hands, and suggests the possible intention to deceive. More than the industrial term 'formation,' which carries connotations of neutral constructions and processes indifferent to individual intervention, referring to the fabrication of races emphasizes the human element and evokes the plastic and inconstant character of race" (Haney-López, 1995, p. 196).

Source: Haney-López, I. (1995). The social construction of race. In Delgado, & Delgado, Richard. (Ed.), *Critical race theory : The cutting edge* (pp. 191-203). Philadelphia: Temple University Press.

What has been your personal experience with race?

What emotions are tied to your personal understandings of, and experiences with, race?

What assumptions and biases do you hold concerning race?

How have art, material/visual culture, and media been used in the socio-cultural fabrication of race?

Is your art museum having critical conversations about race? How can those conversations be started, fostered, or improved?

Racism

"I propose that we think of racism as a system of power with four domains" (Hill Collins, 2009, p. 53).

A structural domain of power that shows … how racism as a system of power is set up, and how it is organized without anybody doing anything.	**A disciplinary domain of power** where people use the rules and regulations of everyday life to uphold the racial hierarchy or to challenge it.
A cultural domain of power that manufactures the ideas that justify racial hierarchy… through the media in particular … constructing representations, ideas, and stories about race and racism as a system of power.	**An interpersonal domain of power** that shapes race relations among individuals in everyday life … where people accept and/or resist racial inequality in their everyday lives.

Source: Hill Collins, P., & Simmons College. (2009). *Another kind of public education : Race, schools, the media, and democratic possibilities* (Simmons College/Beacon Press race, education, and democracy series book). Boston: Beacon Press.

What is your current understanding and working definition of racism?

What have been your personal experiences with racism?

What kinds of emotions, images, and memories does the term racism trigger for you?

Have you ever felt or exhibited resistance to acknowledging your complicity with racism? Why do you think racism is a difficult reality to accept?

Racism

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Do your current understanding and experiences with racism align with any of these quadrants? How do these quadrants expand your understanding of racism?

How is racism related to power? In considering racism as a system of power, who gets the power and who is disempowered?

How have art, material/visual culture, and media been used to perpetuate racism?

Looking at these quadrants, in what ways is the American art museum complicit with racism?

Colorblind racism

"... an impregnable yet elastic ideological wall that barricades whites off from America's racial reality—an impregnable wall because it provides them a safe, color-blind way to state racial views without appearing to be irrational or rabidly racist ... Today there is a sanitized, color-blind way of calling minorities niggers, spics, or chinks ... the language of liberalism ..." (Bonilla-Silva, 2014, p. 305).

Source: Bonilla-Silva, E. (2014). *Racism without racists : Color-blind racism and the persistence of racial inequality in America* (Fourth ed.).

Have you ever heard of the term colorblind racism? What is your current working definition of colorblind racism?

How does the supposedly "well-meaning" intent behind colorblind racism impede or create a barrier to addressing the persistent reality of racism?

What is the harm of ignoring or sanitizing racism?

How does the supposed neutrality of the art museum mask its perpetuation of racism?

Whiteness

"... as long as whiteness is felt to be the human condition, then it alone both defines normality and fully inhabits it ... the equation of being white with being human secures a position of power .... overwhelmingly because it is not seen as whiteness, but as normal." (Dyer, 2002, p. 12).

Source: Dyer, R. (2002). The matter of whiteness. In Rothenberg, & Rothenberg, Paula S. (Ed.), *White privilege : Essential readings on the other side of racism* (pp. 9-14). New York: Worth.

What is your current understanding of Whiteness?

How does Whiteness relate to skin color? How does Whiteness go beyond skin color?

What is considered normal? What kinds of assumptions and biases are part of the construction of normalcy?

How are Whiteness and normalcy interconnected?

How does the American art museum construct, perpetuate, and disseminate notions of Whiteness?

White Supremacy

"In order for white racial hegemony to saturate everyday life, it has to be secured by a process of domination, or those acts, decisions, and policies that white subjects perpetrate on people of color ... white racial supremacy revolves less around the issue of unearned advantages, or the *state* of being dominant, and more around direct processes that secure domination and the privileges associated with it" (Leonardo, 2004, p. 137).

Source: Leonardo, Z. (2004). The Color of Supremacy: Beyond the discourse of 'white privilege'. *Educational Philosophy and Theory, 36*(2), 137-152.

What are some of the ways in your life that other people hold, control, and exercise power against you? What are some of the ways that you hold, control, and exercise power against people?

What is power? Where does power come from?

What does it take to maintain power? What is the relationship between power and dominance?

What are the similarities and differences between racism and White Supremacy?
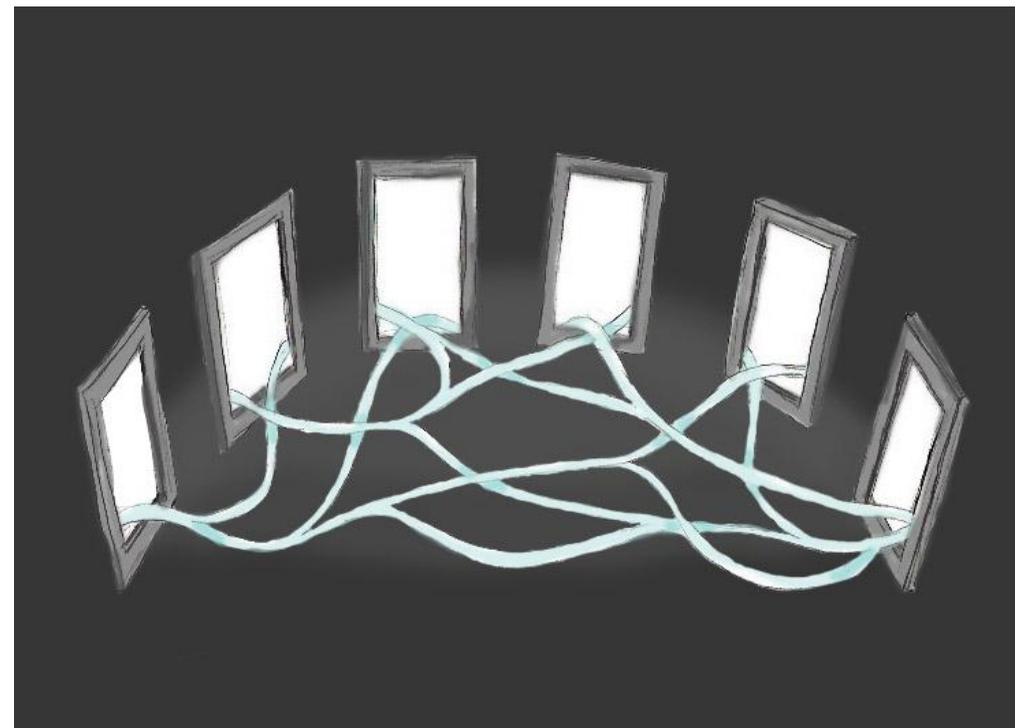
global

Even with our work within the specific context of the American art museum, it is essential to begin our journey of critical praxis with an understanding of our existence within a global community. We have constructed so many ways to distance our selves from the suffering of fellow human beings. It is much easier for us, in an act of self-preservation, to express outrage at injustice, and to convince ourselves and others that we are part of the solution—or at least that we are *decidedly not* part of the problem. But we are living out the contemporary and ever-present legacies of historical oppression, and the choice of whether something is "related" to us or our jobs is not ours to make. In *Freedom is a Constant Struggle: Ferguson, Palestine, and the foundations of a movement,* Angela Y. Davis argues the necessity to emphasize the relationships and interconnectivity of global social justice movements:

"One of the things I've been thinking about in relation to the need to diversify movements in solidarity with Palestine is that, the tendency is to approach issues about which one is passionate within a narrow framework. People do this whatever their concerns are ... The question is how to create windows and doors for people who believe in justice to enter and join the Palestine solidarity movement. So that the question of how to bring movements together is also a question of the kind of language one uses and the consciousness one tries to impart. I think it's important to insist on the intersectionality of movements" (2016, p. 21).

Another way I think about this interconnectivity between global social justice movements is Audre Lorde's assertion:

"There is no such thing as a single-issue struggle because we do not live single-issue lives" (2007).

We cannot pick and choose which issues are relevant to us, what we decide to advocate for, and what situations we opt out of. Any sense of (opt)ions are mere illusions generated from the comfortable safety of privileged distance. Challenging the status quo may not be listed under our job descriptions, but rather than thinking of one's professional career and this journey of critical praxis as two separate paths, it is a matter of centering our professional practice in purposes and values grounded in social justice. As educators in the twenty-first century, we must consider our selves accountable to our larger global community.


* We will cover the specific concept of intersectionality more in depth in a later chapter.

global

While studying our connections to the global community, first and foremost, start from where you are at. We are anchored by our commitment to anti-racism and social justice but acknowledge that we are all unique individuals, starting our journey at different places. Much of this work is about mapping and navigating tensions within one's self, one's institution, and pushing our thoughts and actions to extend to the larger global community.

At times, you may come across content that triggers strong emotions or resistance. That's great; sit with those emotions, take a breath, and reflect. This workbook is an opportunity for you to learn this content at your own pace; take advantage of this "safety," be brave, and nudge your self towards greater discomfort and criticality.
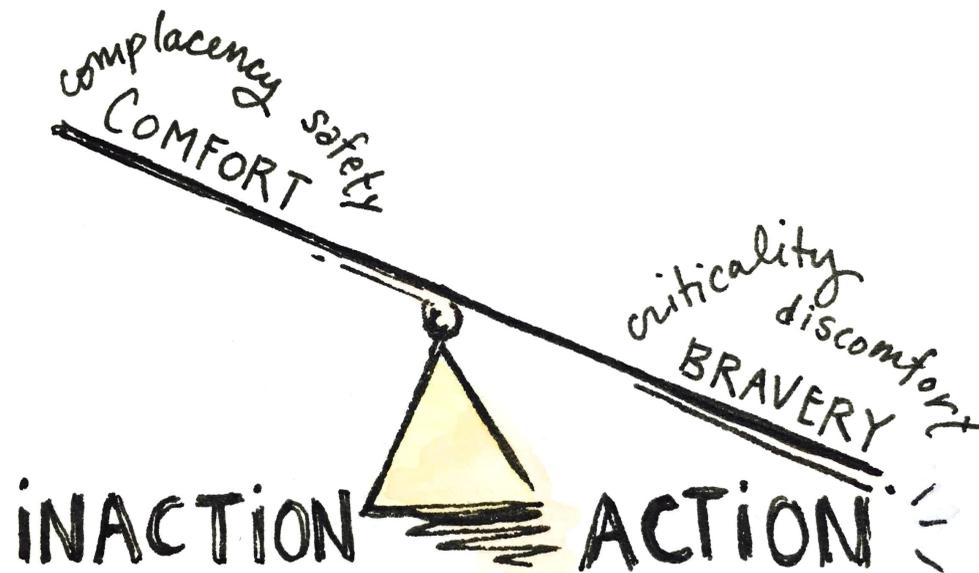
There is not one right way to go about this work. Mapping and navigating the global terrain is tied to the ecologies of infinite communities but our actions invariably hinge on our subjective selves. Rather than providing any templates or frameworks to limit the scope of your learning and research, here are some ideas for exercises and strategies to practice:

- ☐ Keep up with global current events. Consider these events as symptoms of intersecting systems of oppression. Trace these events back to their historical contexts and analyze the ways in which you are personally connected to them.
- ☐ Research and reflect on the human experience of diaspora across the world and over time. How does this inform our work as educators in multicultural communities?
- ☐ Track global injustice, human rights cases, and social justice movements.
- ☐ Map the objects and artworks in your collection. Without relying on gallery titles and categorizations, spend time investigating where the objects in your collection are from and how they came to be at your museum.

complacency safety
COMFORT
criticality discomfort
BRAVERY
iNACTION ACTION

institutional

"Museums have been complicit in the construction of physical and cultural hierarchies that underpinned racist thought from the Enlightenment until well into the twentieth century, in marked contrast to the inclusionary role that many now seek to fulfil ... There is nothing 'post' about colonialism as a view of the world that persists" (Lynch & Alberti, 2010, pp. 13-14).

The Dreamspace Workbook is written to examine, interrogate, and act against the oppressive, racist, hierarchical foundations of the American art museum. We will critically examine the art museum and problematize its status quo of normalcy, and look for ways we can ignite institutional change.

It is not enough to acknowledge the dark legacies of our institutional histories and disciplines. We must always remember that these violent and problematic pasts have ignited colonizing, dehumanizing processes that serve as the foundation of our **current** practices. It requires more than noticing, or trying to avoid, things that seem *overtly* or blatantly racist. We have to understand that racism is foundational and fundamental to our institutions, practices, and lives; they are not restricted to the few or extreme exceptions. **We need to be more perceptive to the infinite and intersecting ways that global systems of oppression infiltrate and determine our actions and decisions.** This influences everything from who gets to enter and participate in these spaces, how we conceive and engage with visitors and the public, how we think about learning and education, and where we place our values - in objects, or our fellow human beings.

We begin this process of reflecting on the construction and control of the art museum space in the "let's take a walk" series analyzing specific aspects of place, space, people, voice, and engagement within our institutions.

institutional

"Learning is and can be a value if we are aware that learning - which is pursued by each individual in times and ways that cannot be programmed - is a 'relational place' that makes us reflect on the meaning of education itself and search for new paths in educating and personal and professional development" (Rinaldi, 2001, p. 141).

Working in the fields of arts, education, and museums, we have so much theory, data, and research available for us to study and glean from. While investigating existing information is a vital way to pursue further learning, I want to underline Rinaldi's call for educators as active agents conducting their own research, documentation, and reflection. She advocates actively engaging in self-study, learning, and discovery, not passively consuming information to *program* our selves.

Alongside this notion of active research and critical reflection, I want to encourage us to constantly check our self-awareness on external and personal biases, assumptions, and expectations. Problematize any and all notions of normalcy and status quo; just because "that's the way things are" or "that's the way things are done," does not necessarily mean that they are socially-just or equitable practices. When working on exercises throughout the workbook, remember that norms, protocols, and behaviors that might seem natural for some in the art museum space are not obvious and relevant to, or inclusive of, all peoples.

In the "let's take a walk" mapping exercises:

1. Document!: Take notes, doodle, or snap some photographs to capture and log concrete visual evidence
2. Be specific: Back up your ideas with visual and physical examples
3. Look twice: Take this as an opportunity to explore your museum with new eyes, and with this new lens of critical consciousness in development
4. Question everything!: Ask yourself and colleagues, "Why is this like this? Who is this for? What is the purpose? Can this be better?"
5. Over Time: Make these exercises a long-term practice or habit, not just a one-off!

let's take a walk | place

"Place incarnates the experiences and aspirations of a people. Place is not only a fact to be explained in the broader frame of space, but it is also a reality to be clarified and understood from the perspectives of the people who have given it meaning" (Tuan, 1979, p. 387).

Draw a map of the area surrounding your art museum. You can make this as broad or specific as you wish. Maybe start off with the neighborhoods, sites, and communities within a 3-mile radius, and expand from there.

1. Reflect on your art museum's location within a historical and national context.
2. Acknowledge the Indigenous peoples whose land is now occupied. Who lived where the art museum now stands?
3. Where do you live in relation to the art museum? How do you get to work? What is the path you take?
4. What are five words you would use to describe the city/neighborhood surrounding your art museum?
5. What are the areas of the city that you are most familiar with? What is attractive to you about these places?
6. Are there any areas of the city that you have not yet been to, or avoid? Why?
7. What are five main strengths that your city/neighborhood has to offer?
8. What are five key challenges that your city/neighborhood is facing?
9. What are the relationships between your museum and its local/regional communities?

let's take a walk | space

"… that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it…" (Foucault, 1979, p. 201).

Examine the physical space of your art museum. Take the perspective of a visitor and imagine what they may see or experience.

1. What are five words you would use to describe your art museum?
2. Spend some time analyzing these words. What kinds of meanings and associations do they suggest?
3. What kinds of emotions does the space provoke?
4. Are there other buildings in your city that look like your art museum? What kinds of buildings have similar architecture?
5. What kinds of people, businesses, activities, organizations do these buildings contain?
6. What types of experiences does your art museum space allow for?
7. How is the art museum organized?
8. Take a moment to analyze the style of organization/categorization: who came up with this framework; does/would it make sense to a first-time visitor; whose perspective does it represent?
9. How is the space controlled and monitored?
10. Is your museum a public place?

let's take a walk | people

"Audiences are never 'others'—they are always very concrete selves. In other words, it is impossible to plan a participatory experience and take steps to make it public without also making some assumptions about those who will eventually partake in it" (Helguera, 2011, p. 23).

Whose identities are represented in the art museum? Consider factors including - but not limited to - race, ethnicity, age, gender, sexuality, ability, socio-economic, religious, and educational background.

1. Who are the people who work at your art museum? Is there equal representation of people of diverse identities and backgrounds?
2. Who are the artists represented in your collection? Who are the people/figures featured in their artworks?
3. Whose stories are being told? From whose perspective are these narratives constructed? Look for specific examples.
4. What does your visitorship look like? Is your museum consistently attracting and engaging with people of diverse identities and backgrounds? Look for concrete evidence.
5. When you think of your art museum's "audience" and "community" who comes to mind?
6. Who is included in your intended audience? Who is excluded?
7. Is your intended audience reflected in your actual visitorship?

let's take a walk | voice

"Censorship is saying: 'I'm the one who says the last sentence. Whatever you say, the conclusion is mine" (Weiwei, April 2012).

Walk through your art museum focusing specifically on the lens of *voice*.

1. What does "voice" mean to you? What does it mean to be able to have or exercise voice?
2. What kind of voice does your art museum present? Is it welcoming, friendly, helpful?
3. To whom *specifically* is the art museum directing its voice and message?
4. How many languages does your museum speak?
5. Is the voice of your museum inclusive to diverse visitors and audiences?
6. What is the art museum *saying* throughout its space and in its galleries?
7. Does your museum ask enough questions? Are these questions sincere and open to critique? Do they invite *genuine* inquiry and dialogue from the public?
8. Is there a balance between institutional voice and visitor voice in your museum? Are there any places where visitor voices are *permanently* represented in the museum?

let's take a walk | engagement

"Forging a learning community that values wholeness over division, disassociation, splitting, the democratic educator works to create closeness. Palmer calls it the 'intimacy that does not annihilate difference'" (hooks, 2003, p. 49).

Observe what people are doing in your art museum. Consider not only *their* actions and behaviors, but whether the museum is supporting visitors with opportunities for engagement.

1. What forms of engagement would you like to see in the galleries?
2. What does quality engagement look and feel like for you? What are some behaviors associated with this?
3. What are your standards for quality engagement? Where did this criteria come from?
4. What are the things you value in your visitors' art museum experiences?
5. Describe the forms of engagement you actually see in the galleries.
6. What kinds of interpretation and guided experiences does your museum provide?
7. Do these opportunities for engagement guide/direct visitors toward certain outcomes, or allow for creative agency?
8. Does your museum encourage both individual and social experiences with art?

self

The process of critical self-examination in *The Dreamspace Project Workbook* was inspired by the essay, "To search for the good and make it matter" by Estella Conwill Májozo. I found this particular section most captivating:

> "The dream space of the soul is the real terrain that we should map. If not, then nothing else that we are fighting for or against has any possibility of transformation ... None of these concerns can be taken on unless they are examined, acknowledged, and confronted within the inner territory of the self, the earth that, in fact, we are. The soul is the seedbed of our actions. Everything that we conceptualize, create, or destroy has its beginnings there" (1995, p.88).

I return to this text again and again to reflect on her description of what seems like a forgotten harmony and connectivity between our selves, to one another, and the earth. As I thought about this piece in relation to my work in art museums, an important message emerged. I often find myself in conversations about community outreach, extending the art museum to diverse audiences.

The trajectory of speech and perspective is external. With *The Dreamspace Project*, I take the approach that we can only truly extend our selves as far as we have dared to examine and interrogate inward; to cast an eye not only upon the world and others, but to spend time critically studying our selves and the many layers and identities we hold. I have come to realize that *the bulk of the "work" we must engage in is primarily self-work.*
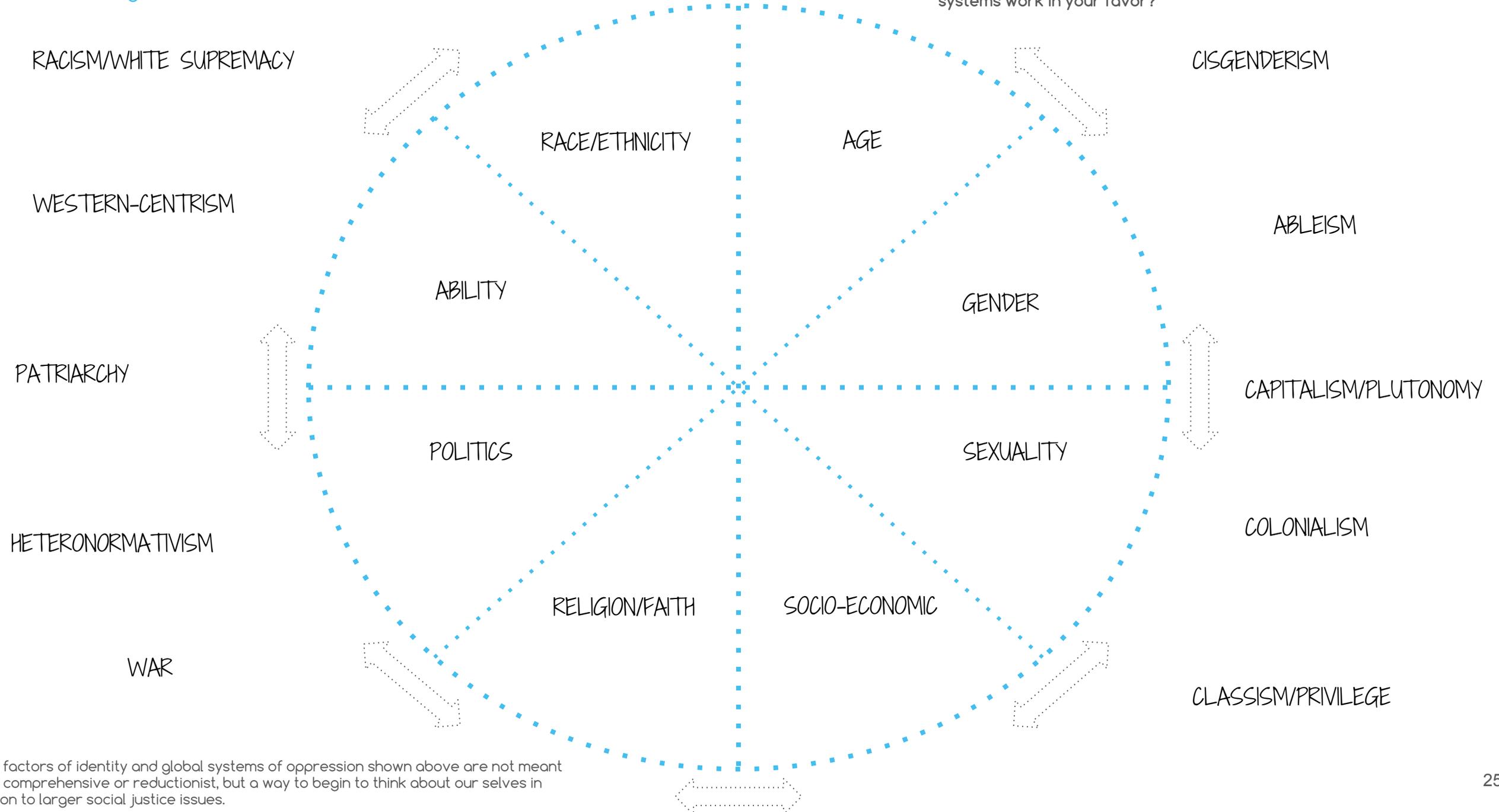
To pursue critical individual and institutional practice, it is essential to turn our outreach inwards; the transformation of our society is inextricably linked to the transformation of our selves. It is the many terrains within that we must examine and interrogate *before* we consider any impact on the world. In this section you will find exercises to take you through mapping:

- ☐ personal identity in relation to global systems of oppression
- ☐ museum road map
- ☐ on education
- ☐ roles, responsibilities, and accountability
- ☐ care and fear

# Mapping personal identity in relation to global systems of oppression

"There is no such thing as a single-issue struggle because we do not live single-issue lives." - Audre Lorde

Take some time to consider your self in relation to global systems of oppression. How do these systems work against you? How do these systems work in your favor?

RACISM/WHITE SUPREMACY

CISGENDERISM

WESTERN-CENTRISM

ABLEISM

PATRIARCHY

CAPITALISM/PLUTONOMY

HETERONORMATIVISM

COLONIALISM

WAR

CLASSISM/PRIVILEGE

RACE/ETHNICITY

AGE

ABILITY

GENDER

POLITICS

SEXUALITY

RELIGION/FAITH

SOCIO-ECONOMIC

* The factors of identity and global systems of oppression shown above are not meant to be comprehensive or reductionist, but a way to begin to think about our selves in relation to larger social justice issues.
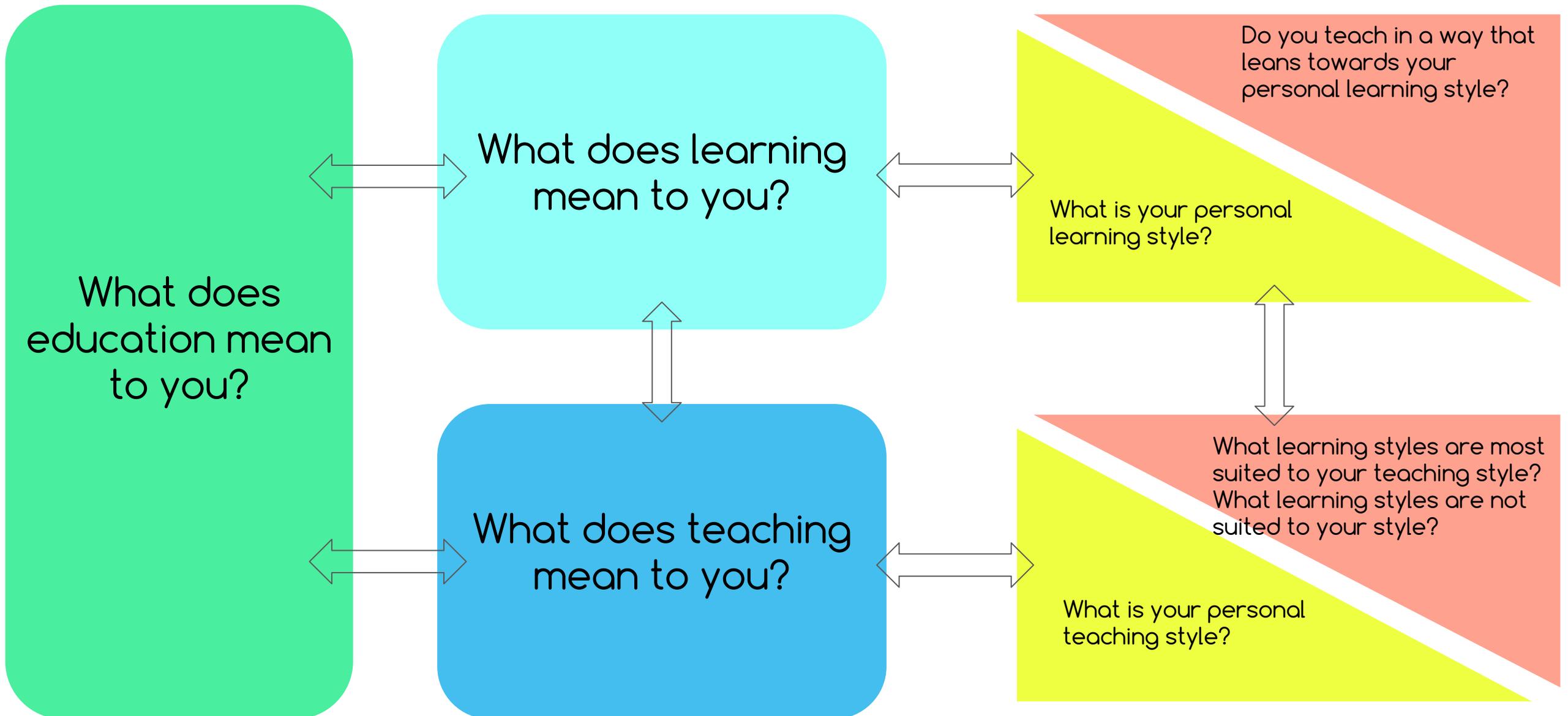
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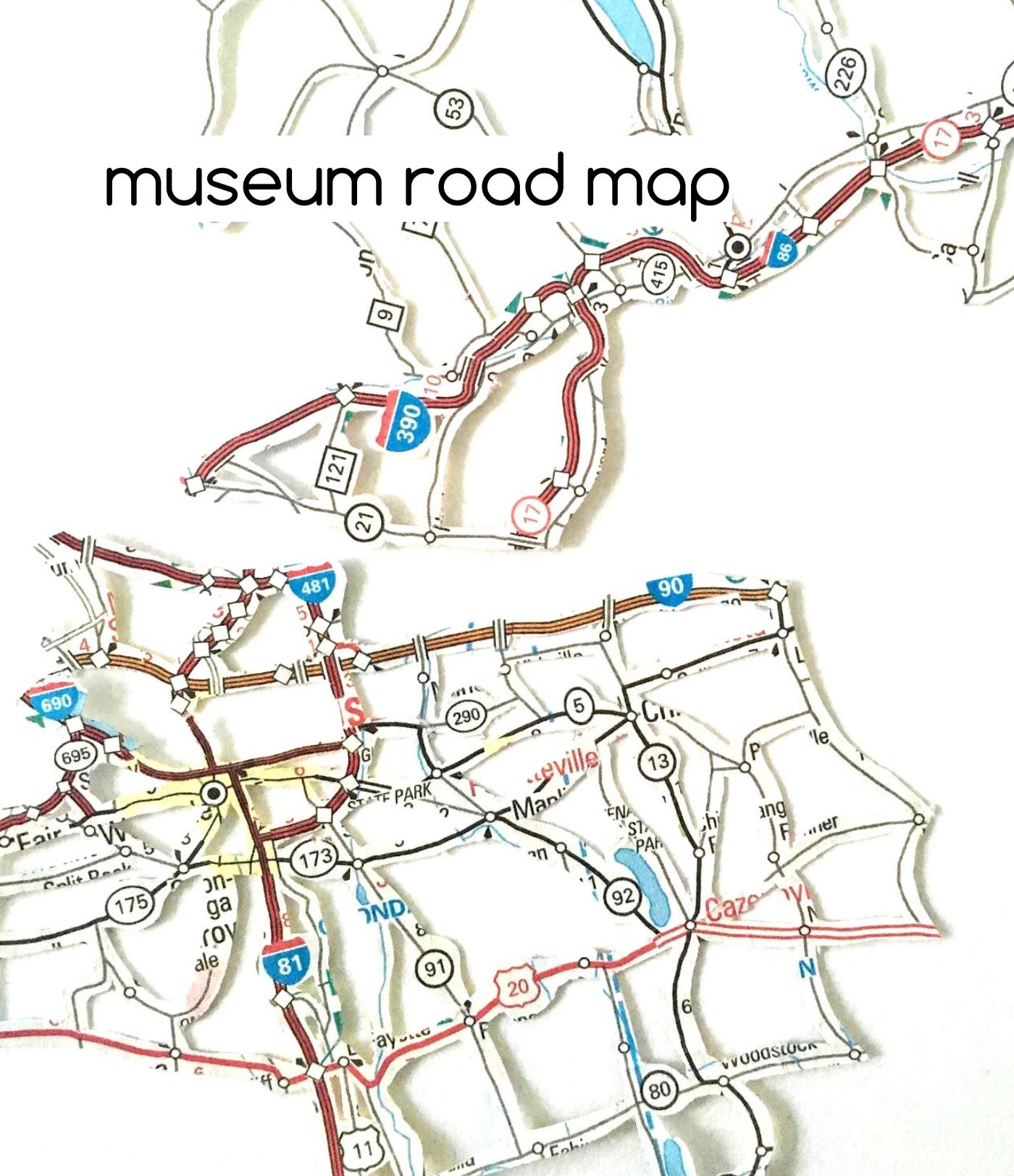
Draw a road map of your museum experience. Where are you coming from, where have you been, what you have seen, and what you have done? All of these insights and experiences inform your practice and perspectives.

1. When did you first realize your passion for art? For museums? For education?
2. Where did this journey begin?
3. What are some of the memories you have tied to *why* you became interested in this path?
4. Where has this path taken you? Which cities? What experiences?
5. What have been some of the most significant sites and experiences in your journey?
6. Have you ever been lost? What was that experience like? What did you do to get your self back on track?
7. Have you discovered unexpected roads and paths along the way?
8. How did you get to your current position and your current institution?
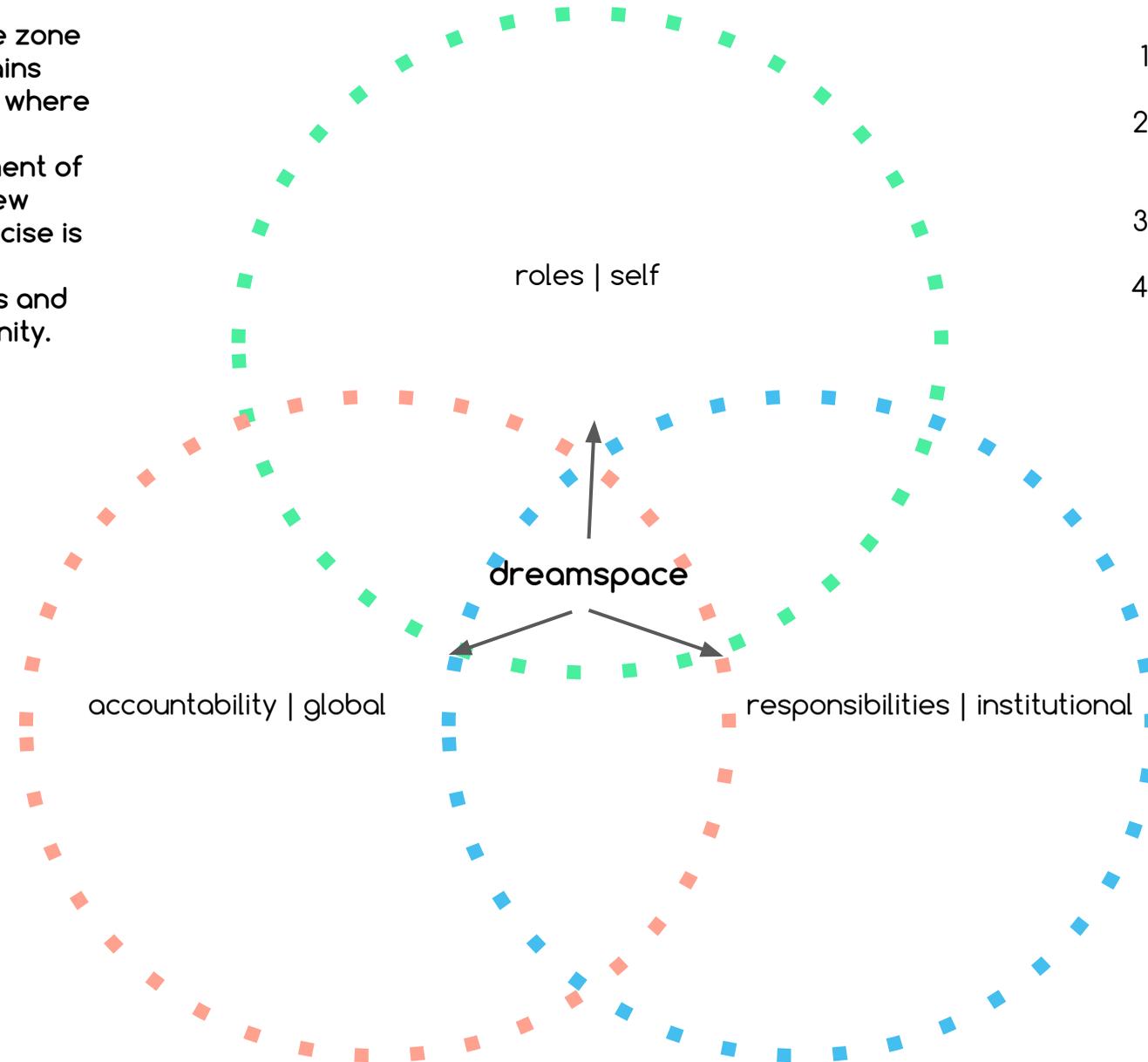9. Where do you see your self headed to next?

on education

- Check for personal preferences and biases and how these influence your learning and teaching style and practice
- Analyze how the decisions you make in designing learning and teaching experiences either include, or exclude, learners

What does education mean to you?

What does learning mean to you?

What does teaching mean to you?

Do you teach in a way that leans towards your personal learning style?

What is your personal learning style?

What learning styles are most suited to your teaching style? What learning styles are not suited to your style?

What is your personal teaching style?

roles, responsibilities, accountability

We envision the dreamspace as the zone of overlap between the three terrains (self, institutional, global), as well as where our roles, responsibilities, and accountability intersect. The alignment of roles and responsibilities is not a new concept, but this self-mapping exercise is meant to deepen our practice to encompass our interconnectedness and accountability to our global community.

1. What is your role in the art museum?
2. How do you envision your role in the larger art museum/education landscape?
3. How do you see your role in society, or in your community?
4. In what ways do these roles overlap and intersect? In what ways are these roles separate from each other?

roles | self

dreamspace

accountability | global

responsibilities | institutional

1. How often do you consider your self as part of a larger global community?
2. In what ways does this affect (or not affect) your daily decisions, actions, and life?
3. What are some of the difficulties in being a responsible, global citizen?
4. What are some ways that we can hold our selves and one another more accountable to global social justice?

1. What are your responsibilities at your art museum?
2. How do you envision your responsibilities in the larger art museum/education landscape?
3. How do you see your responsibilities in society or in your community?
4. In what ways do these responsibilities overlap and intersect? In what ways are these responsibilities separate from each other?
5. For each question above, consider to whom you are responsible.

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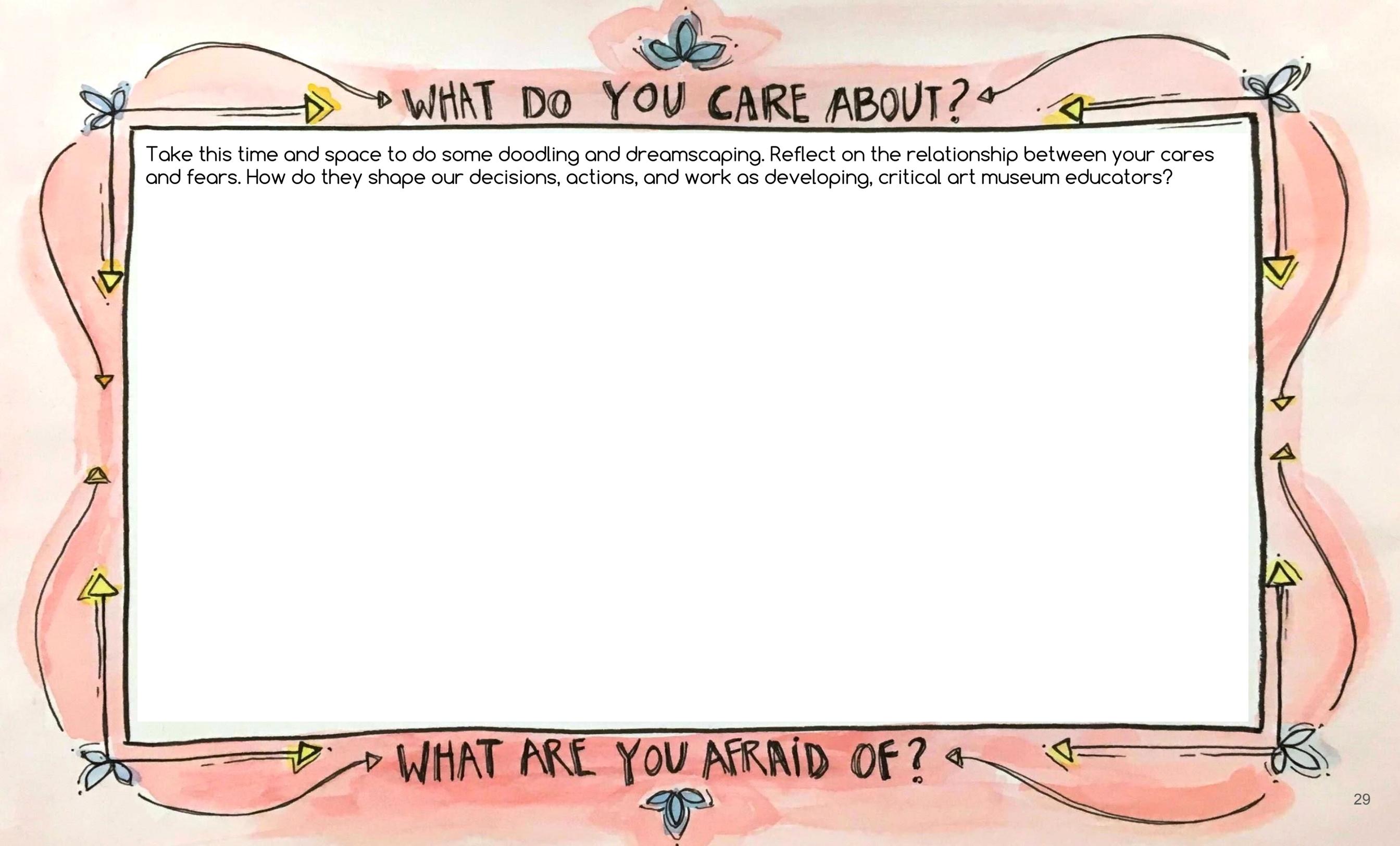
WHAT DO YOU CARE ABOUT?

Take this time and space to do some doodling and dreamscaping. Reflect on the relationship between your cares and fears. How do they shape our decisions, actions, and work as developing, critical art museum educators?

WHAT ARE YOU AFRAID OF?

check-in

This workbook is written with the hope that people generations from now will stand where we are today and see a vast forest. This is all part of a larger, iterative process; we are not looking for any particular "right" answers. We want you to engage openly and honestly starting from where you are at. Take the time for critical study of our world, our systems and institutions, and our selves. As arts educators, we always cast our gaze both forward and into the past, outward to people around us as well as unto our selves. We want to cultivate a practice of critical reflection that is not merely one-time, retrospective, or sporadic but a constant humming, breathing organism within the dreamspace of the self.

1. Feel free to share this workbook with friends, family, and colleagues! You can read and actively engage on your own, or you can start group meetings and gatherings at work to discuss further.
2. Take notes and doodles, whatever makes sense to you! Be sure to document your process and practice of self-study so you can always return to reflect on growth over time.

Amireh Rezaei-Kamalabad

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contact us

If you have any questions, comments, or suggestions about the Dreamspace Workbook or just want to say hello, please feel free to reach out to:
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* All thoughts and opinions expressed here belong to the authors and do not reflect or represent the views of their respective art museum institutions.

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