(Re)Consuming the Thrift Store: Utilizing Local Consumer Spaces for Art Education

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Abstract

In 2012, I designed an art “happening” for pre-service art educators to participate in material culture discourse and self-narrative exploration at a local thrift store. The happening investigated the educational possibilities of the thrift store space and researched the formative nature of material culture artifacts on the lives of each participant. Students created artworks with objects found at the thrift store and explored personal narrative and storytelling with material culture artifacts. Through this study, I explored whether art making and storytelling through a material culture lens could usher in a new definition of critical consumption and encourage pre-service students to implement material culture elements into future classrooms.

Keywords: Material culture, thrift store, art education, narrative, experience, consumer

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While teaching art courses in the state of Texas from 2010 to 2013, I became fascinated with utilizing and reinterpreting alternative and non-traditional classroom spaces for art education. I lived in Denton, Texas, which is known for its culturally rich downtown area filled with locally owned comic book stores, pawn shops, music venues, used bookstores, and super-sized thrift stores. During my three years in Denton, I taught courses in the art education department at the University of North Texas and developed several art-based activities in the downtown area for my pre-service students. This article will present a lesson I developed called (Re)Consuming the Thrift Store where I led six pre-service art education students through an inquiry-based material culture experience at a local thrift store in Denton, Texas. This article illustrates how I engaged art education students in conversations and experiences with their own commodity culture in a local thrift store by utilizing dialogic community spaces and accessing material culture-inspired life narratives through cultural appropriation, storytelling, and gift giving.

Methodology

The central research methodology for this study is arts-informed research. I chose this methodology because the hybridity of arts-informed research reflects the diverse field of art education and welcomes various elements of qualitative inquiry within its umbrella. In arts-informed research, the researcher is inspired by art forms, a specific artist, or a body of creative work to create customized research processes (Cole & Knowles, 2008). Arts-informed research methods reflect the unique processes of how an artist works (Cole & Knowles, 2008). These arts-informed qualitative methods usually include sketching, photographing, art making, narrative writing, reflection, and many more. Arts-informed research representation, presentation, and
publication also reflect the tendencies and processes of art and artists. Arts-informed research is common in the field of art education, particularly with studies on visual culture and material culture (Cole & Knowles, 2008). Throughout this designed lesson, my students gathered data through experience, observation, art making, storytelling, and more.

**Methods of Data Collection**

Ulbricht (2007), a professor of art education, states that people can interrogate their personal histories and add context to life by describing, analyzing, and reflecting on past material culture encounters. Ulbricht (2007) states that artifacts were instrumental in personal development, and we must examine our own formation of self. I have implemented a version of Ulbricht’s (2007) approach to material culture studies, specifically borrowing their methods of description, reflection, and personal life narrative in material culture artifacts as my main inspiration for arts-informed research. I kept detailed field notes in order to record tangible and intangible connections my students made while they collected data and experienced material culture.

**Exploration and Choice.** The thrift store space provided an eye-opening playful place filled with cultures past and present. The thrift store was a choice-based space and allowed for each participant to use all five senses and their past experiences when interacting with artifacts and emerging memories. I invited the six students to thoroughly search the store and find one specific object that resonates with them. Their connections to the object could be based on form, aesthetics, emotions, or memories. I gave the searching component of the activity a time limit of one hour. Within that time frame, each student had to choose an object.

**Material Culture Analysis.** Once students chose an object in the thrift store I gave them a material culture analysis worksheet to help discover connections and build context to their
found pieces. I discovered material culture analysis through Blandy and Bolin (2012), who highlight Montgomery’s (1982) 14 steps of material culture analysis. I encouraged my students to utilize Montgomery’s (1982) 14 steps to further understand the significance of their artifacts by simply printing out a worksheet of the 14 steps for them to use in the store. Montgomery’s (1982) 14 steps of material culture analysis include examining the overall appearance and form of the object, studying the materials and techniques used by the craftsman, designer, or manufacturer, researching the function and intentions of the artifact, and discovering the overall history, record of ownership, and condition of the piece. Each student examined their object and completed the 14 steps as best as they could through short narratives, descriptions, and online inquires to find general manufacturing dates, countries of origin, and appraisal information.

**Transforming Artifacts Through Cultural Appropriation.** After the objects were found and analyzed, I required the six students to transform and alter their found objects with art materials, mediums and artist processes in order to make deeper connections to their found pieces. Artists have used everyday objects as inspiration and transforming them into works of art through the use of different mediums and process throughout art history. My favorite example is Robert Rauschenberg’s *Bed* (1955), in which he uses a stereotypical Abstract Expressionism painting style on a bed that he found in a dumpster in order to comment and criticize negatively on painters still clinging to the Abstract Expressionist movement. I gave my students no boundaries with the types of materials they could use to transform their objects, but I did require them to utilize cultural appropriation while transforming their pieces. Cultural appropriation is the process of borrowing and changing the meaning of cultural products, slogans, images, or elements of fashion usually through art making (Sturken & Cartwright, 2009). My students were most familiar with the graffiti works and parody paintings of artist Ron English (2014) and the
billboard collages and performances of the Guerilla Girls (2003), which exemplify the concept of cultural appropriation. My broad goal as their teacher was to empower my students to take their mass-produced found objects and make them personal and meaningful to self and others.

**Storytelling.** Once students had transformed their material culture artifacts, I required the six students to sit in a circle in our classroom and tell a story that was inspired by the specific objects they found. Storytelling, life narratives, and narrative inquiries are an emerging mode of scholarship in the field of art education and qualitative research (Evans, 2011) and material culture artifacts can be potent with personal connection and life narratives that may be valuable to self and others (Ulbricht, 2007). There are numerous practices being developed in qualitative research and arts education that involve material culture with the intention of telling deeply moving stories about the connections between people, self, and consumer objects (Duncum, 2006; Ulbricht, 2007; Bequette, 2014). The storytelling component of the lesson was designed to add another layer of connection and give each student an opportunity to share unique life experiences that may have been founded in material culture spaces and artifacts.

**Gift Giving.** After students shared stories connected to their culturally appropriated objects, I strongly suggested that everyone should exchange or gift their objects to another person in the group. The goal for this specific element of gift giving was to solidify that art education can be an experience, a connection, and a relationship, not just a product created from an artistic process.

**Material Culture in Art Education**

Art education professors Bolin and Blandy (2003) define material culture as “all human-mediated sights, sounds, smells, tastes, forms, and expressions” (p. 250). Bolin (2000) states that material culture can also be a location or space like a community center, church, store, prison,
museum, family home, or happening on the street, not just a specific artifact. Material culture studies can help grow from engaging in objects that may or may not be considered art objects, to materials that encompass cultural expressions or activities such as a plowed field, a specific breed of dog, or email (Bolin & Blandy, 2003; Deetz, 1977). Since material culture is so broadly defined, students of all ages can openly pursue their own personal insights on their experiences with material culture. Bolin and Blandy (2003) believe that establishing material culture studies, especially with engaging students in cultural forms and practices that they encounter daily, can aid in a student’s understanding and appreciation of their cultural heritage. Art education should reflect the breadth of life and teach students how to appreciation for materials and objects that shape and define culture (Bolin & Blandy, 2003).

A key motivation for choosing a thrift store as a space for exploring material culture is that material culture studies are directed toward exploring the truly commonplace objects, forms, spaces, and expressions that people in the past and present experience daily (Bolin & Blandy, 2003). They include the specific objects my pre-service students chose to engage with at the thrift store such as children’s toys, home décor, beauty products, and books. Similar to activities developed by Bolin and Blandy (2003), my students used these select thrift store artifacts to glean valuable insights into the cultures that created and designed them, but also as to how the students personally connect with material culture. Martin and Garrison (1997) state that many scholars have accepted that material culture functions as a kind of historical text and is key to the contextual understanding of human behavior through materials. Bolin & Blandy (2003) state that material culture studies in art education can provide opportunities for educators to explore in meaningful and immediate ways the complex contemporary world in which they live. Art educators can uniquely contribute to the preparation of citizens by promoting the investigation
and appreciation of the broadest possible range of objects, artifacts, spaces, expressions, and experiences.

(Re)consuming The Thrift Store

On a Friday afternoon in the spring semester of 2012, I invited six of my pre-service art education students to participate in an art making activity at the Downtown Mini Malls in Denton, Texas. I invited these six select students because they all showed interest in material culture studies during a lecture I presented on technology and culture studies in art education earlier in the semester. All six participants were pre-service art education students in their early twenties with little to no experience in material culture studies. The Downtown Mini Malls, located along the historic square of Downtown Denton, Texas, are unique antiquaries that sell used items on consignment from local community members. The Downtown Mini Malls are two adjoined thrift stores (See Figure 1) and at a distance, present precisely the sort of anonymous-looking façades one might easily drive past. The Mini Malls are flanked on one side by a ladies’ clothing boutique and on the other by a popular coffee shop called Jupiter House. The students all arrived on time since the store was less than one mile away from the art building. I gave them brief and simple instructions to explore the labyrinth of material culture and choose one small artifact that induced strong aesthetic connections or strong personal connections. Since the store is highly disorganized, it created a complex emotional experience for my students and me.
The Mini Malls have thousands of pieces of merchandise including inexpensive plastic toys, rare baseball cards, medieval weapons, dusty Christmas decorations, and deactivated grenades from WWII (See Figure 2). The large window displays of dusty books, dented saxophones, and faded cardboard cutouts of unrecognizable celebrities are great entertainment for those waiting at the bus stop on Locust Street. The bus stop waits in Denton tend to be long so you might find yourself pressing your face against the glass and peeking at the curiously disorganized dioramas that contain corncob pipes, hand-written postcards, silk roses, cameo necklaces, and shedding coonskin caps.
Inside The Mini Malls you will encounter a maze of alcoves and meticulous displays of pre-owned instruments and plastic ferns with laminated signs fastened to the stalks guide your way around the store. Shopping/learning is a multi-sensory experience as you maneuver around the ninja swords, country western records, celluloid tchotchkes, and stained Tupperware bowls. Welcoming costumers at the front entrance is a headless mannequin overseeing the sea of novelty Hummel figurines and chipped coffee mugs. In the back of the store, there is a wide staircase leading to a dark room devoted exclusively to irregular military clothing and rusty state license plates. Underneath the racks of gray button-less uniforms are several vintage vacuum cleaners with frayed cords and dry-rotted bags. Epic moments of intrigue occurred with the
outlandish combinations of seeming unrelated materials (See Figure 3).

Figure 3. The Downtown Mini Malls (Shelf), Denton, Texas. 2012.

The class enjoyed searching through the piles of objects, perhaps convinced that The Holy Grail might be wedged between a ukulele with broken strings and an old bowling trophy with a missing nameplate. While observing my students and taking notes, I spotted a red plastic Campbell’s Soup Thermos close to the front door. Most likely from the early 1980’s, the thermos felt warm even though it was actually room temperature. I recalled the classic Campbell’s Soup television commercial jingles, “Campbell’s, mmm…Good” (Chung, 2005, p.21). While wandering around the space, I could smell my Aunt Cassie’s roast beef casserole when I plucked the first string on a banjo, heard my mother’s voice reading to me after seeing my old Mickey Mouse nightlight, and remembered the time I found a pair of nunchucks in the woods when I
touched the medieval weaponry. At The Mini Malls, expressing, interacting, and relating to self and others was fun and easy while in the store.

Students embraced the space and treated the inquiry-based activity as if we were all on safari. Sifting through the expansive ideologies, cultural representations, and seductive materials was addictive. I put a one-hour time limit for the thrift store happening. During the hour, students searched for and photographed their select objects, as well as, participated in brief discussions and shared their initial discoveries in the store. I discovered that by interacting with concentrated consumer culture in a crowded store (See Figure 4), students started to come face-to-face with their commodity self. Sturken and Cartwright (2009) define the commodity self as a constructed identity founded on consumer products that inhabit our lives. As an educator, I feel challenged to provide new ways of thinking and being with each other outside of commodity culture. New ways of being can exist beside or beneath our commodity-based culture and current economic system (Downey, 2007). Students chose specific artifacts as representations of self and family but these objects are not just loaded with precious memories; they are also fertile with company ideologies that often influence the way we interact with these objects and self. The select objects and accompanied narratives I highlighted included an Avon brand deer-shaped perfume bottle, an orange ceramic cat, and a stuffed Barney the Dinosaur doll.
The deer-shaped Avon perfume bottle, found by Stephanie, was sweet in looks and smell and made from frosted durable plastic (See Figure 5). Megan’s newly found ceramic orange cat was hand crafted in England, as evidenced by a company crest and signature stamped on the bottom, and the cat’s eyes were glazed a bright white and meowing at the viewer (See Figure 6). And Alyssa chose a once-plush Barney the dinosaur, now stained from leaking battery acid and too much love from one of its former owners. Barney’s signature smile was torn but still welcoming. After students made their selections, I handed them a Xeroxed copy of Montgomery’s (1982) 14 Steps of Material Culture Analysis. Each student examined their artifact and attempted to fill out the worksheet.
Time was running out on the activity, so I purchased the select items for my students and they took them home for the weekend. I asked them to reflect on why they chose the object and how it was connected to self. We met again as a class on Monday evening at the art building and had a post-thrift store inquiry session. We socialized, shared stories, sang along with Barney the Dinosaur, and honored the bond between our material culture artifacts and ourselves. Strangely, we fellowshipped over old junk people no longer wanted. During these discussions, students examined how they consciously and subconsciously inserted personal narrative into their material culture artifacts and how those life narratives related to others in the store and class.
Students were enthusiastic about their found artifacts and after everyone had presented their artifacts I asked them: What did you feel when you first laid eyes on your object?
As soon as I saw my object on the shelf, I wasn't sure why I wanted it. I couldn't figure out what was so interesting...until I smelled it. I then remembered, no - TRAVELED back in time to when I was tiny - itty bitty...I thought of my grandmother who I had not seen in ages (Stephanie, Avon Deer Perfume Bottle).

I was instantly reminded of being a toddler, and it brought back a memory I hadn't thought about for at least 10 years. Having had the exact same stuffed animal, it triggered a lot of feelings and memories with me (Alyssa, Barney the Dinosaur).

I saw it and got excited because I literally found an object that was the exact replica of something my family still has back home. There are distinct memories connected with it! It was perfect (Madison, Milk Vase).

Transforming Material Culture Artifacts

After students responded to the question above, I challenged them to disrupt the design of the object and physically transform their purchased artifacts using cultural appropriation and art making. Cultural appropriation is a common practice in visual culture studies and contemporary art and is defined as the process of borrowing and changing the meaning of commodities, objects, or images by re-contextualizing them or juxtaposing them (Sturken & Cartwright, 2009). Transformation through cultural appropriation and art making can reclaim voice and purpose, replacing the commodity with art and self. To focus the intentions of the cultural appropriation, I required that all alterations made to the object should bring the artifact closer to self and one’s personal narrative. Students injected memory and narrative into their pieces with paint, glue, and thread. The pieces transformed from found object to art after being customized to reflect specific
life experiences. Megan’s once-orange ceramic cat is now green and covered in a hand-painted map of Iraq (See Figure 7). Stephanie’s Avon deer bottle is covered in miniature pink doilies (See Figure 8 & Figure 9) and Alyssa’s Barney the Dinosaur is now wearing a pink bow with “I Love You” painted in red on his chest. The art making process was a quick activity, only about an hour, but the personal narratives artistically portrayed through the piece not only changed the physical appearance of the artifact, but also altered how the artifact related with self and others. The process of changing the object in class to reflect the self created more fellowship and storytelling. After students changed their found artifacts, I asked them more questions as a group: Was it difficult for you to alter your object? What emotions did you feel as you changed the object?

It wasn't difficult to alter him but it really did bring back the emotions felt when I found out my dad was leaving and when he found out he was going to stay. I'm not going to lie, when I was painting him I found myself crying a little and really realizing how blessed I am to still have my Dad in my life and being able to continue to grow and live my life with him (Megan, Orange Ceramic Cat).

To be honest, I loved the way it looked before doing anything to it. That's the reason I always chose that vase in the first place. I just wanted to leave it the way it was because of the connection to my childhood that it already had. Adding to it kind of created a disconnect in a way until I realized that the gold I added to it actually connected me to it further because that was my favorite color as a child. Also, the texture and mess of the sand added a further connection. I am and have always been a "mess," leaving a trail wherever a go. So ultimately, yes, it was difficult to alter but it
made me have a deeper connection with the object. I felt extremely sentimental during the whole process and at times even connected with memories I would have rather stayed buried (Madison, Milk Vase).

*Figure 7.* Megan, Orange Cat Iraq. Hand-painted ceramic found object. Cultural appropriation by hand painting. 2012.
Another layer of engagement and personal connection was added once students transformed their pieces through injecting specific experiences, narratives, the self, and context through art making. Arts-informed research methods, such as transforming or altering found objects to reflect self and culture, empowered students to engage in memories and relationships.
that had been dormant for years. Items that were once lost in the sea of objects at the thrift store, were now thoughtful artifacts that represented impactful memories and people.

**Storytelling Through Material Culture**

We met for a final time on Wednesday to tell stories, share each other’s transformed works, and have a concluding discussion and reflection of our experiences. The group gathered their altered artifacts on a large table in my classroom and I asked them to share a personal story that linked their found objects to their lives. Bolin and Blandy (2003) support the notion that common objects can have deep personal significance to their owners and that objects have the ability to evoke forgotten memories. Megan shared the most intense story, catalyzed by her ceramic cat, about her father’s possible transfer to Iraq only a few months after the 9/11 terrorist attacks in New York City (See Figure 10). Megan’s father was required to travel often for his job and during an extended road trip a bright orange stray cat befriended Megan at her childhood home in Texas. Megan was very young at the time and her family was stressed over her father’s possible involuntary long-term job transfer to Iraq. The conflicts in 2001 made his possible transfer even more stressful and young Megan relied on the orange cat for friendship and escape from things she did not yet comprehend. Because of her timely friendship with the orange stray cat, she immediately reacted to the ceramic statue in the thrift store. Megan painted the map of Iraq on the cat to permanently link the cat’s importance to that scary time in her family’s life (See Figure 11).
Figure 10. Megan, Orange Cat Iraq. Hand-painted ceramic found object. 2012.
Each student in the class shared their stories that aided in removing the word “object” from the chosen piece by building a relationship with the person. Deep connections were made when stories intersected and overlapped the lives of others in the group. Artifacts from The Mini Malls were not in focus, but indirectly piled at the edge of the table during story time, emphasizing narrative over artifact. Bolin and Blandy (2003) argue that it is most useful to welcome the overall diversity each person brings when discussing material culture. The best way I could encourage diversity of experience and interpretation was for students to openly share their intimate connections to these objects through storytelling. Telling stories can bridge the gap
between distant perceptions and encourage empathy. After students shared their stories, I asked an intimate question: What is the significance of sharing your personal memories and reflections with classmates?

It helps students further build the understanding of others or "being in someone else's shoes". If this is a mature group, it will bring people closer together. It also breaks a lot of social barriers” (Stephanie, Avon Deer Perfume Bottle).

It gives other students the ability to connect with you. Sharing gets you to open up as well. Often times we think there should be no connection between education and home lives. I have realized that you cannot disconnect the two. When you have a bad day at home it follows you to your educational life. It is the perfect avenue for discussion and self-expression. It also allows further connection with fellow students. They may have experienced a similar situation and can therefore relate to you (Madison, Milk Vase).

**Gift Giving**

As a surprise to the students, I had the group permanently exchange artifacts with each other after they finished sharing their personal narratives. They were hesitant to trade and made sure to trade with someone with whom they had made a deep connection during the experience. I did not demand anything from my students, but suggested how art and experience thrives on giving, service, and vulnerability. There was evidence of possessiveness in some students, but after short negotiations amongst them, all items were traded and the students seemed happy with the transactions. After the trades were completed and the initial shock had worn off, I asked more questions: What did it feel like to give away and/or trade your object?
It's a sort of feeling that my object now has more value, because someone who did not have that exact experience will someday rediscover that object and think of the project we did and the different memories we shared that we would have otherwise possibly never shared with anyone else in our lifetime. It makes it more endearing to know that someone else is keeping my "memory" safe (Alyssa, Barney the Dinosaur).

It wasn’t difficult to alter him but it really did bring back the emotions I once felt when I found out my dad was leaving and when he found out he was going to stay. I’m not going to lie, when I was painting him I found myself crying a little and realized how blessed I am to still have my dad in my life (Megan, Orange Ceramic Cat).

My memories were so tied to the scent of the object that physically altering it felt superficial. If I could alter it in the way I wanted, outside of Earthly boundaries, I would have removed the bottle so the perfume and memory-filled scent could free-float (Stephanie, Avon Deer Perfume Bottle).

Analysis

My analysis could go in several different directions since there are many different actors and components in this study, but I will be focusing on analyzing the pedagogical possibilities of the thrift store space and the personal discoveries students made and connections created by interacting with material culture artifacts. After reviewing all student responses and the field notes I made during the in-store activity, I have concluded that the thrift store is a self-encountering space that can and should be used in material culture studies and in art education. Students experienced livelihood complexities in the thrift store happening that encouraged
development with self and others. Reconstructing a space for self-discourse through discussion, exploration, and making enhances the community of the class leading to deep discussions, interdisciplinary connections, and overall engagement. I discovered through student works that a thrift store filled with mass-produced consumer products can support the exploration of the human condition in a similar manner to art history and anthropology (Ulbricht, 2007; Blandy & Bolin, 2012).

Experiencing and observing empathic relation was surprising and challenging. During the thrift store happening, my students’ thoughts and emotions seemed to bounce around with each new encounter. Lankford (2002) has observed this same effect in visitors in an art museum. “Visitors having an aesthetic experience with a work of art are fully and holistically immersed in the work and unaware of thinking, feeling, seeing, or empathetically connecting as separate processes” (p.148). I did observe moments and jolts and frissons of empathy throughout the project, which solidifies the idea that material culture does spark a visceral connection to others. Attempting to alter and remove the concept of “object” and replace it with relation and experience through appropriation and transformation was fruitful. Once Megan painted the map of Iraq on her ceramic cat (See Figure 7), I completely moved on from the objects original intention and was fully immersed in Megan’s story and family. Madison chose a white milk vase that I have seen a thousand times in stores and homes, but the way she contextualized it through illustrating her experiences changed the way I forever view that specific style of vase.

I also discovered during the storytelling activity that the relationships students built within the space and group had become much more significant than the bond with the artifact. During the storytelling activity, my student Alyssa made a significant comment that resonated with the group. Alyssa stated, “Sharing the story of your object helps reinforce the notion of
nostalgia and reconnecting with the past if it’s done with others in a shared experience.” Alyssa specifically began to view her Barney the Dinosaur stuffed doll as much more than a doll, but an extension of her childhood after she shared her experiences with the group. Art making and storytelling through material culture in the public sphere can usher in a new definition of critical consumption that influences students to engage with material culture objects with a new gaze that embraces personal narrative over the physical object. Stressing experience and relation over materials and products is difficult in a commodity-based culture but stories can add resistance and escapism from commodities.

Analysis of my field notes, including quotes from students and observations, led me to discover that students who connect personal histories to material culture objects often possess emotional sensitivity, emotive insight, and an ability to empathetically connect with human experiences that are expressed through material culture. I was very impressed by my students’ instant rapport with material objects, which created a bridge to relating to others.

My students were more engaged during this specific lesson, so I looked at elements that were unique to this unit over units I have taught in the past. I discovered that teaching in the public sphere adds an element of unpredictability and freshness to qualitative arts-based inquiry. The act of finding, studying, altering, and giving away specific found objects can help to reconnect personal formative experiences to material culture in pre-service art education students. This connection will hopefully raise awareness to the impact of material culture studies and become a staple in their future art classrooms.

Summary

Humanities Professor Dr. Richard Sennett (1990) claims that good spaces are like good stories; they are attractive because they keep you wanting more. Sennett (1990) also adds that
people seek out specific spaces much like we experience a novel. Places and characters and time unfold revealing new experiences and conceptions of self. The thrift store can be utilized as an experiential learning environment, in which the space and artifacts teach the histories of self and others, void of any formal curation or preparation. The informality of the store is inviting, less biased than teacher-led instruction, dependent on investigation, and a true reflection of the community.

Through interactions with the thrift store, my students encountered their commodity self. I feel challenged as an educator to provide new ways of thinking and being with them outside of commodity culture. New ways of being can exist beside or beneath our commodity-based culture and current economic system (Downey, 2007). I believe art making and dialogic encounters in consumer spaces can aid in the re-contextualization of consumption and usher in new realizations of self. Through this activity, I have discovered that educators and students can embrace and reengage with common objects of childhood and culture, like ones that most often populate thrift stores, in order to connect with self and others. Reimagining the thrift store as a space for cultural engagement provided a new vehicle for arts-informed inquiry that empowered my art education students to reexamine their past, but also empathize and connect with others through exploring, sharing, transforming, and gifting their material culture artifacts. Finally, the students who participated in this unit appreciated material culture studies as an essential component to the field of art education and were all dedicated to including exploration, discussion, and discourse through material culture artifacts in their future art teaching practices.
References


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