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Elliot and Ellie's Driveway

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Elliot and Ellie's steep, asphalt driveway
Just up from Tolman Drive, Elliot's final thrust,
Pedal to the metal, varoom, varoom, varoom,
Accelerating his fiery red *Alpha Romeo*,
Making its final ascent into the garage...

Aesthetic Education, a first class with Elliot.
Dewey, Langer, Polanyi, White, and others,
Their percussive blow on his body, his mind,
His passionate dance to their rhythm, bewildering,
Yet, compelling my desire for the unknown, the unseen...

Having grown up with English as a second language,
Dubbing myself a right brain thinker, a visual artist
Presuming an underdeveloped *corpus callosum*,
I learned to read, write, read and write all over again.
Elliot, forgiving, while inspiring rigorous clarity...

At my lowest point, sinking, sinking, submerged...

While disappearing in the Eisner's living room couch,
Irving Kaufman's large polychromatic canvas at my right,
My tongue tied, my mind knotted, my emotions in ruins
Elliot spoke: "You don't have to do this." "WHAT"!

As I typed my dissertation on the *IBM Selectric*,
Four-year old Stephanie, brought a brown shoebox
Next to my desk, turned it upside down on the floor,
Positioned her tiny hands like mine. As I typed,
She tap, tap, tapped the box with her fingertips...

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Intermezzo, Elliot's classes were between...where
To flip metaphors of studio research and practice,
To invert assumptions of teaching and learning,
To explore and extrapolate their disjunctions,
To see and think about art and teaching differently...

DBAE, Educational Criticism and Connoisseurship,
I devoured Elliot's curricular, pedagogical arguments.
I absorbed his advocacy for art making in the schools.
Yet, skeptical of intellectual closure, resisting representations,
I distanced myself. In loneliness, I sought a different politics

Gaye and I, our live performance at AERA past,
A multi-media montage, video, slides of children, their,
Creativity informing Sutton-Smith's ambiguities of play,
In the audience, Elliot, surrounded by our spectacle,
Overwhelmed, while asking for curricular implications...

Oscar Wilde: "Art is the only serious thing.
And the artist is the only person who is never serious."
Art-in-the-making, teaching-in-the-making, the passionate,
Immersive play of Dewey's learning by doing, and

Experiencing Nietzsche's "living life as a work of art..."

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Barry Lyndon, Stanley Kubrick's 1975 film
Its wide-screen, panoramic views of
Mid 18th Century Ireland, epic landscapes
Elliot and I dueling over boredom, "why, why not,"
Debating the question of narrative minimalism...

Sensation, affect, and movement of the body,
Its making meaning from disparate experiences,
Cognition in process, with no beginning or end,
Learning from unexpected shifts in understanding,
Learning from art's indeterminacy, learning from Elliot...

Elliot often cited Solzhenitsyn's emancipatory writing,
A Day in the Life of Ivan Denisovich, in a Soviet Gulag,
The author's tangled prose of labor camp imprisonment,
His writing emancipating language from ideology,
And, inspiring the agency of learning through art...

Our last visit with Elliot and Ellie in their living room,
He, sitting, backlit by the sun through the large window...
As we were leaving, he asked that I stabilize his chair,
He rose to say goodbye. We then embraced; it was then,
Then, that I caught him as he fell back on his heels...

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About the author

Charles Garoian received a B.A. in Art and an M.A. in Art from California State University, Fresno, and his Ph.D. in Education from Stanford University. He has performed, lectured, and conducted workshops in festivals, galleries, museums, and university campuses in the United States and internationally. His teachings in art studio and art education focus on the exploratory, experimental, and improvisational processes of performance art. In addition to scholarly articles in leading journals on art and education, Garoian is the author of *Performing Pedagogy: Toward an Art of Politics* (1999); co-author of *Spectacle Pedagogy: Art, Politics, and Visual Culture* (2008); and, *The Prosthetic Pedagogy of Art: Embodied Research and Practice* (2013); all three volumes published by The State University of New York Press. The Pennsylvania Council on the Arts, the Ford Foundation, the Rockefeller Foundation, and the Getty Education Institute for the Arts has supported his creative research and practice.

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