

Unmasking Complexity in the Study of Motivation:  
Ethnographic Insights from a Textile Artist

A dissertation submitted in partial fulfillment of the requirements for the degree of  
Doctor of Philosophy at George Mason University

By

Karolina Caran  
Master of Liberal Arts  
University of Pennsylvania, 2000  
Bachelor of Arts  
Temple University, 1999

Director: Dr. Mark Hicks, Associate Professor  
College of Education and Human Development

Spring Semester 2009  
George Mason University  
Fairfax, VA

Copyright 2009 Karolina Caran  
All Rights Reserved

## DEDICATION

This is dedicated to the individuals who have enriched my life in the most profound ways: Victor, my Mom, and my late father.

## ACKNOWLEDGEMENTS

This study would not have been possible without my study participant's willingness to share her thoughts and stories with me. Thank you for being a part of the life-transforming experience that which is dissertation writing and completion. I hope I will have a chance in life to reciprocate your kindness.

Although only my name is listed as the author of this dissertation, as I was writing, I heard the voices of several professors who had the most profound influence on my life. The following are the invisible authors to whom I am forever grateful for their support in college, the MLA, and the PhD programs: Dr. Barbara Thornbury, Dr. Regina Bendix, Dr. Roger Lancaster, and the late Dr. Elijah Mirochnik. Without the confidence of expressing my ideas, which they have instilled over the years, I would not have been able to complete this dissertation.

The completion would also not be possible without the patience, support, and advice of my dissertation committee: Dr. Mark Hicks (Chair), Dr. Earle Reybold, and Dr. Layne Kalbfleisch. They have now joined the list of my most influential professors because of being involved in such a life-changing experience as working on my dissertation was for me. I am honored to have worked with such a wise and truly interdisciplinary committee whose combined knowledge ranges from art education to qualitative research methodology to psychology respectively.

A list of authors, visible or not, would have been meaningless without an audience. Therefore, I would like to thank my Friends, who endured hours of listening to my ideas over the years: Larry Campbell, Rob and Corinna Mori, Iwona and Adam Reichardt, Jill Lammert, Stacia Slawinski-Stribling, Przemek Wnuk, Brett Tam and Dan Bednarski, Agnieszka Dziduszko, Ada Basta-Blaszak, Karo Skalska, and Maryana Savka. Finally, I would like to thank the most faithful members of my audience: my Mom and Victor, who never failed to listen to, support, and criticize my ideas during the 33 and 15 years, respectively, that they've known me.

## TABLE OF CONTENTS

	Page
LIST OF FIGURES .....	vii
ABSTRACT.....	viii
Chapter 1 .....	1
Topic and Purpose of the Study .....	8
Research Questions .....	11
Chapter 2.....	13
Conceptual Framework: On the Cliff at Pourville.....	13
Psychological Perspective: The Background.....	16
<i>Direct research: The distant background</i> .....	17
<i>Rogers's humanistic approach.</i> .....	24
<i>Indirect research on motivation.</i> .....	35
<i>Studies of Self and Others: The Foreground</i> .....	41
<i>Ethnographies and biographies</i> .....	41
<i>Diaries and autobiographies</i> .....	45
Chapter 3.....	47
Methodology .....	47
Who Am I? My Bias/Perspectives.....	49
Research Relationship.....	51
Setting and Participant Selection .....	52
Data Collection .....	54
<i>Interviews</i> .....	55
<i>Observation.</i> .....	60
<i>Field notes</i> .....	61
<i>Written material.</i> .....	64
<i>Reading.</i> .....	66
Data Analysis .....	68
Presentation of Findings .....	76
<i>Poetry</i> .....	81
Chapter 4.....	85
Isabella's World: .....	85
The Analysis of Motivation in the Cultural Environment .....	85
Overview of Findings .....	85
Introduction.....	87
Isabella's Life at Present: Her House and Her Studio .....	90
Collecting and Appreciating the Visual Experiences .....	97
Isabella's Life at Present: The Work Begins .....	101

Curiosity.....	104
Isabella's Life at Present: Smocking.....	106
Creativity.....	111
Isabella's Life at Present: Outside Her House and Her Studio.....	115
Analysis.....	116
Chapter 5.....	121
Childhood and Adolescence: The Society's Influence .....	121
Introduction.....	121
Teachers .....	124
Isabella sits on a chair as she tells her story: .....	124
Analysis.....	128
Chapter 6.....	134
Art-Making .....	134
Introduction.....	134
Spellbinding Experiences.....	135
The Collage.....	143
The Interdependence of Culture, Society, and Experiences in the Study of Motivation .....	150
Chapter 7.....	154
Deconstruction of Motivation.....	154
Appendix A.....	160
Appendix B.....	166
Appendix C.....	167
REFERENCES .....	173

## LIST OF FIGURES

Figure	Page
1. On the Cliff at Pourville. Claude Monet, 1882.....	17
2. The Piece of Fabric.....	104
3. The Dotted Fabric.....	104
4. The Inspiration Piece.....	105
5. Isabella's Experiences Represented As a Collage.....	149
6. The Completed Piece.....	181

## ABSTRACT

### UNMASKING COMPLEXITY IN THE STUDY OF MOTIVATION: ETHNOGRAPHIC INSIGHTS FROM A TEXTILE ARTIST

Karolina Caran, PhD

George Mason University, 2009

Dissertation Director: Dr. Mark Hicks

The dissertation holistically examines motivation from an experiential perspective. Using the lens of creativity and ethnography, it offers a case study of the motivational characteristics of a textile artist at various periods of her life (as a child, a high school/college student, and an adult) and in various contexts (cultural and social). The study describes the influences of culture, society, and experiences that motivate the textile artist. The analysis of stories that shape the artist's life reveals the inseparability of the development of her motivation from the specific circumstances in which it occurs. The study illustrates that in order to understand the complexity of motivation, it is important to examine it as it occurs in a specific context. The study also shows the significance of examining motivation as being something multidirectional and holistic in nature. The findings suggest that these three elements characterizing motivation—that is, its dependence on context as well as its holistic and multidirectional nature—should be considered by educators who wish to motivate their students, and by researchers who



examine motivation. It is also suggested that more case studies of similar design be conducted in order to determine which characteristics of motivation are unique to an individual person and which can be generalized. This knowledge would enhance our understanding of motivation as it occurs in the lives of individuals and in society.

## Chapter 1

### Introduction

For ages, women have been writing poetry and fiction (Gilbert & Gubar, 2000), and painting and sculpting (Borzello, 2000; Borzello & Abrams, 1998; Redeal, Chadwick, & Borzello, 2002). Glimpses into the lives of women artists are fascinating and inspiring. They show how, despite cultural/social expectations that were not always supportive of women artists, women succeeded in proving their skills to their contemporaries and going down in history as respected artists. Why did they persist despite the odds that were against them?

There is an important element that tends to be missing in the narratives of women artists. Indeed, in the last 30 years, feminist scholars have uncovered or rediscovered a number of successful women artists, such as Renaissance painters Artemisia Gentileschi and Sofonisba Anguissola, sculptress Properzia de' Rossiand, and writers Christina Rosetti, Julian of Norwich, Margaret Kempe, and others who thrived thanks to the invisible systems of support that have been undervalued and overlooked.

My dissertation was inspired by the untold story of support that buoyed the careers of these artists. In order to better understand their stories, i.e., how they could persist and thrive despite the obstacles that they had to face, I focused on the motivation

that inspires artists to create their works of art. To construct a nuanced account of motivation, I examined the life of a single textile artist.

Motivation, generally speaking, has been studied by psychologists for over half a century. Yet, when I immersed myself in the literature on motivation, I was surprised to discover that not a single perspective on this phenomenon considered the nature of motivation as it occurs in the ordinary circumstances of life, rather than in laboratory experiments or isolated, more controlled environments such as classrooms, workplaces, etc. The *nature* of motivation entails the questions of how it develops over time and what it is influenced by during its development in ordinary life circumstances. To illustrate this missing perspective in motivation theories, I restricted myself to the most recent cognitive approaches to motivation. I argued that the examination of motivation without considering the context in which it occurs overlooks its complexity, namely, its dependence on one's social and cultural environment.

A contemporary model of achievement motivation (Eccles & Wigfield, 1985), for instance, stresses the importance of goals and the perception of one's capabilities. According to this model, students are first motivated by factors from the social world, such as sex-role structure or economic system. These factors then affect cognitive processes and beliefs about one's motivation, as well as past experiences with accomplishing a given task. In the next stage, students have to recognize their self-concept related to a specific task that they have to accomplish, realizing what the goals of accomplishing the task are. In the final stage, students acquire achievement behaviors: persistence, choice, and performance. While the model itself may be useful in its division

of motivation into different stages, it does not advance the knowledge about the nature of motivation; it merely asserts its predictability. It proposes the view that in order to be successful at a given task, one has to go through the stages outlined above.

Gaining more insight into the nature of motivation is central to me for two reasons. First, in general, I find it useful to know the sources and development of, and negative influence on a phenomenon, not just as part of the history of science (history of motivation theories is outlined in Chapter 2), but more intrinsically: how the phenomenon itself develops over time under various life circumstances. The more knowledge is gathered concerning motivation, the more influence can be exerted upon that phenomenon. Knowing what stimulates the development of motivation over time can help stimulate motivation; knowing what hinders its development can bring awareness as to what should be avoided.

In the model, the first stage, i.e., the social environment, may be thought of as the source of motivation, and the other stages as its development. Yet, I find this model to be too general. If it worked as described for all students, all of them who study in classrooms rather than at home would be automatically motivated by their peers. Yet, various phenomena such as a too high or too low self-esteem, lack of communication skills, etc., may prevent a person from being motivated by the environment but not prevent the achievement of high grades.

In addition, the model is not specific enough in its portrayal of the relationship between various stages of motivation. While it divides motivation into stages, it does not describe the interplay between them. It portrays motivation as a flawless transition from

one stage to the next, without consideration of circumstances that may stimulate or deter motivation, and thus skips through or ignores the various stages.

This point brings up the second reason why examining closely the nature of motivation is important. In life, motivation does not occur in vacuum. Instead, it happens alongside other phenomena, positive and negative in consequence, for the development of its momentum. All these phenomena, such as the role of the social environment and the cultural milieu in which a person grows, build up the complex yet overlooked picture of one's motivation.

I hope that the study of motivation evolves, just as the study of intelligence has developed for over a century. There has been a controversial debate about what intelligence is, and it now tends to be viewed as a way of dealing with various circumstances as they arise in a person's life. The IQ tests are no longer the sole defining factor of one's intelligence (see Sternberg, 2000). In the study of motivation, scholars have too often resorted to models of motivation and scales to measure it, without understanding how it occurs in the diverse lives of humans and how humans are capable of holding on to it against all odds—how people fail, succeed, and thrive as they go through their lives.

Another contemporary theory of motivation is attribution theory. It seeks to explain the causes of different behaviors (Weiner, 1985, 1992). Thus, the theory aims to answer the question of why somebody performs in a certain way (e.g., well or poorly) in a given situation (e.g., a test). Task difficulty/ease, effort, luck, ability, and mood are the characteristics attributed to success or failure of accomplishing specific tasks. While this

theory explains the causes of motivation, it still does not explain how motivation is developed due to certain cultural or social influences.

Finally, Bandura's (1986) social cognitive theory is a prevalent theory of motivation. It stresses the connection between goals and expectations. Motivation is viewed as goal-directed behavior, which is instigated and sustained by one's expectations of outcomes. One's self-efficacy to achieve the desired outcomes, attributions, and other cognitions (e.g., one's values) influence motivation. As has been the case with the two theories of motivation discussed above, this theory does not explain the nature of motivation. It stresses the connection between goals and one's expectation of outcomes, without recognizing the complexity of motivation. While Bandura does acknowledge the value of attributions and cognitions in one's motivation, their specific role (i.e., how they influence motivation) and the degree to which they influence one's motivation (i.e., whether they shape it or are simply positive but not crucial influences to achieve one's goal) are issues that are left out. It is important to examine these issues, for they would resolve the question of whether one can simply focus on a goal and strive to perceive it, or whether there are certain cultural or social influences that are essential to the achievement of one's goal.

Thus, the theories range in their views of what causes motivation and through what stages it evolves before a given task can be accomplished. None of the theories, however, explains how the proposed causes or stages are related to motivation or to one another. Naming them is useful because it facilitates the discussion about motivation, but it does not explain the nature of motivation.

Moreover, none of the theories mentioned above takes into consideration the ordinary circumstances of life or the context/natural setting in which motivation occurs. All these theories attempt to generalize the application of their motivation models across different settings. However, according to Rogoff (Rogoff & Lane, 1999), our cognitive abilities are “intricately interwoven” (p. 2) with the task that is to be done. “The context,” she points out, “includes the problems physical and conceptual structure as well as the purpose of the activity and the social milieu in which it is embedded” (Ibid., p. 2).

Rogoff brought attention to studies of children who have been tested in laboratories rather than in their natural environment, and their responses differed significantly. While in the natural settings children could adjust to the circumstances they had to face, the laboratory did not compensate for the diverse and complex situations that children struggled with in everyday life. Given that context matters to such a degree in cognitive processes like motivation, it is surprising to find so little connection between the widely accepted theories of motivation mentioned above and a specific context in which motivation occurs.

While today’s schools have replaced laboratories in testing motivation to learn, and corporations have become the test sites for motivation related to work, the researchers of motivation focus on very specific settings and tasks, for example, test-taking in an 8<sup>th</sup>-grade mathematics class (Eklöf, 2007). In doing so, the researchers isolate the settings, such as classrooms, and tasks, such as performing in a math class, from the complex circumstances that constitute one’s life. Thus, in a way these settings are not far

removed from the laboratories, because they are artificially separating the examination of motivation from life as a whole.

To counteract that, I want to apply the holistic, humanistic approach to the study of motivation, since it has greatly influenced my own way of defining motivation and building a conceptual framework for this study. The approach views motivation as an ongoing process of personal growth (Rogers, 1963). In Chapter 2, I will discuss other definitions of motivation and point out the ways they influenced the studies of motivation. In this chapter, I will justify my choice of Rogers's definition.

Rogers referred to motivation as an "ongoing process." This enables me to trace the development of motivation in my study, rather than focus on a specific task, as all other contemporary definitions of motivation tend to do. Rogers's idea of "personal growth" seems open-ended, so allow me to focus on broader themes than attributions and cognitions.

Moreover, in the holistic perspective, motivation is not constrained by the measurement in a limited timeframe and the disregard of personal circumstances. Reducing motivation to a score obtained on a scale may not be a reflection of one's motivation. As the sociologist Stephanie Coontz (2005) points out, what people believe in does not always reflect their actions. In other words, scales that ask the subjects to evaluate their motivation may be an expression of the subjects' beliefs about motivation rather than their actual motivation. For example, a commonly used scale to measure motivation is Schwarzer's and Jerusalem's (1995) Generalized Self-Efficacy scale. The following are some examples of the questions that make up the scale: "I can always



manage to solve difficult problems if I try hard enough,” and “It is easy for me to stick to my aims and accomplish my goals.” Most of us would probably wish to answer “exactly true” to these questions rather than resort to such other choices as “hardly true” or “not at all true.” It is when we are faced with various life circumstances that we can truly assess the weight of these questions. The incorporation of ethnographic methods and methodologies used in the study of creativity (Gardner, 1993; Gruber & Wallace, 1999) enabled me to combine observations and interviews of the artist in her present circumstances with the examination of her past. The analysis of contexts that she was in and choices that she made about her actions or values at various periods of her life shed light on her motivation to become, and then work as, a textile artist.

#### Topic and Purpose of the Study

This dissertation deconstructs the nature of motivation to create works of art, and in this study, motivation is viewed as, or situated in, the ongoing process of personal growth (Rogers, 1963) in the life of a textile artist, a woman who studied textile arts and succeeded in becoming a working artist. I examined the sociocultural influences of motivation, and defined how they contributed to its development. I also highlighted the role of experience in the development of motivation. Finally, I emphasized the interdependence of sociocultural contexts and experiences as they influenced the ongoing process of reshaping motivation.

In order to accomplish this study, it was necessary to establish a research methodology appropriate for the examination of motivation in a single individual. The methodology was grounded in Rogers’s (1963) holistic definition of motivation, i.e.,

ongoing personal growth. At its core were the principles outlined by Gruber (1981) and Gruber and Wallace (1999), which defined the so-called evolving systems approach used in the studies of creativity of single individuals. The principles were as follows: the creative person was unique (thus meriting a case study), their creativity was multidirectional (thus it depended on the context and was unpredictable), and the person him/herself was an evolving system (thus they changed over time and their creativity had to be examined as it changed during the course of their lives). Finally, the ethnographic methods of gathering and analyzing data were used to examine the motivation of a living individual, whose work in the present was observed and work in the past was discussed.

My interest in the motivation of artists stems from my long fascination with the way artists work. Throughout ages, biographies inform us, many artists have worked long hours, often in unfavorable working conditions, and often without adequate financial rewards. In her book-length essay *A Room of One's Own*, Virginia Woolf (1989) pointed out how difficult it was for women to live independent lives as artists. Not only did women lack the financial resources, but also a room to work in. While some individuals would have pursued other careers that were less time-consuming or more financially rewarding, artists often chose to continue creating their works of art.

My choice of a textile versus any other type of artist will be explored more thoroughly in the methodology section, since it defines my research relationship and, more importantly, my background knowledge of textile arts and the influence this has on my study. The general situation of textile artists in the Western world is an important consideration for this project. Opposite the cases of women writers or painters who in

previous centuries were not generally encouraged or supported in their artistic endeavors, working with fabrics was an activity that women were expected to perform. This is an important distinction to make because it results in contrary sociocultural perceptions of women artists. Emily Bronte hid her writings in a kitchen cabinet and Emily Dickinson hid her poems in a drawer. Sewing and embroidering was often part of a young woman's education (Gilbert & Gubar, 2000). With time and the persistence of women, numbers of them have become celebrated writers during the 20<sup>th</sup> century. Ironically, those who pursued textile arts did not need to fight for their rights to pursue their passion in previous centuries. Yet their work is often undervalued: it is taken for granted and seen as part of domestic activities rather than an art form. In a study of textile artists conducted in Ireland (Nelson, LaBar, & Williams, 2005), the study participants acknowledged that they have been marginalized because of their traditionally lower socioeconomic status (as opposed to men) and due to the public's perception of textile arts as a form of sewing, a domestic activity, rather than an art form. In light of these findings, as well as the feminist perspective on women artists presented earlier in the chapter, I was interested to see what motivated my study participant to become a textile artist, how her motivation has developed over time, and what made her persist in difficult times. Tracing these themes over time, from her childhood into adulthood, reveals shifts in her artistic identity that greatly influence her art-making process.

These circumstances made the study of a textile artist especially appealing for me. However, it is necessary to stress the fact that it could be conducted with any other type of artist. What was important in this study is the context in which an artist creates his/her

works of art. It is his/her unique story as it is intertwined with motivation that needed to be told.

### Research Questions

I divided my questions into two sets: one related to the nature of motivation and the second related to the methodology involved in a case study of motivation. One set is not a subset of the other; rather, they adhere to my two main purposes of the study, outlined above.

Set 1. What is the nature of an artist's motivation to create art? More specifically, in the life of a textile artist viewed from Rogers's holistic perspective, what is the role of sociocultural context in the development of the artist's motivation? What role do experiences play in the development of motivation? Finally, how do sociocultural contexts and experiences interact?

Set 2. How should the motivation of a single study participant be examined? What would be the necessary components of such study? Finally, what would be the implications of studying motivation of a single individual?

In Chapter 2, I considered definitions of motivation idiosyncratic to major theories of motivation, and concepts that influenced the knowledge about motivation, such as creativity. I then focused on ethnographies of artists where motivation to create art is touched upon but not discussed explicitly since its description is not the goal of an ethnography. Finally, I focused on artists' writing about their own motivation to create art. This type of literature sparked my interest in studying the motivation of artists with

the use of ethnographic methodology in general, and helped me to form the purpose and research questions of my study of the textile artist in particular.

## Chapter 2

### Conceptual Framework: On the Cliff at Pourville

In developing my conceptual framework, I examined motivation from a variety of perspectives: psychological, ethnographic/biographical, and autobiographical (i.e., expressed by artists themselves). All these perspectives were valuable sources of information for my study. The psychological perspective set the stage for my study in that it presented a spectrum of motivation theories and pointed out their advantages and deficiencies. It also presented the theoretical framework of my study borrowed from the research on creativity.

The ethnographical/biographical perspective illustrated the importance of context in studying motivation, and presented the connection between motivation theories and ethnographies. Finally, the autobiographical perspective took into account the voices of artists themselves. Their voices were not ignored, because they emphasized themes important to them rather than to the researchers.

Because my study relied on the knowledge from several disciplines, it may be helpful to visualize all the major conceptual elements discussed in this chapter in order to get a clear picture of their role in my research. Let's think of the study itself as a big, empty canvas at its outset. The psychological perspective served as the background of an

image painted on the canvas. The indirect research on motivation was clearly visible, while the direct research on motivation was distant and constituted a significantly smaller part of the background.

I made this distinction in visibility because even though both perspectives constitute the background of the image, they were not of equal importance in my study. The direct research offered an historical perspective on how motivation has been studied and illustrates some theoretical concepts applicable to my study (i.e., the definition of motivation and the elements of the interview guide; please refer to Appendix A for a more detailed description of what each motivation theory contributed to my study).

The indirect research influenced the methodology of my study to a much greater extent. It brought up the theoretical concepts and studies of creativity which considered the context of an artist's life as an inseparable part of the inquiry into creativity. Methodology sections most influenced by the indirect research on motivation were those that focused on the choice of an ethnographic case study, which in turn influenced other essential decisions regarding the design of the study (e.g., participant selection and the analysis of data), and the interview guide. That is why the indirect research on motivation constituted a clearer and larger portion of the background.

The genres in the section entitled "Studies of Self and Others" ranged from ethnographic and biographies to diaries and autobiographies, and constituted the foreground, i.e., the objects or the scenery that is closest, most visible to the viewers. All these genres provided glimpses into artists' motivation to create works of art embedded in their lives. Instead of getting a glimpse into an artist's life, I constructed a longer story

which was, nonetheless, inspired by the collage of life experiences and motivation of artists mentioned in this section. I considered it the foreground of my study because the influence of the collage was visible in the presentation of findings: it was a story of the textile artist's motivation to create her work.

A painting that came to mind because it does have the foreground, as well as the background with two distinct elements, is Claude Monet's *On the Cliff at Pourville* (1882), Figure 1. The cliffs are the foreground of the picture and represent the foreground of my research. The blue sea and the sky are the large, clearly visible elements of the background and thus can be compared to the indirect studies of motivation, the influence of which is clearly visible in my study. The cliffs between the sea and the sky are a lot more blurred than the cliffs in the foreground, as if they were covered by the fog. They serve as a metaphor for the direct research on motivation, which is more distant from my study than the indirect research.





*Figure 1.* On the Cliff at Pourville (1882). The cliffs are the foreground of the painting, while the sea and the sky constitute the clear background. The distant, foggy cliffs are in the distant background. Copied with permission of The Metropolitan Museum of Art.

### Psychological Perspective: The Background

In this section, I distinguish between research that focuses on motivation directly and indirectly. In the former case, the focus of the research was on motivation and its correlates, while in the latter the focus of the studies was on other phenomena, such as creativity, which considered motivation as a necessary component. This distinction was useful because it highlighted the two lenses through which motivation was examined.

More specifically for the design of my own study, the direct studies that focused on correlates of motivation provided useful information about what exactly should be considered when examining the motivation of the textile artist. For instance, the goals set

by an artist, the basic needs that have to be satisfied (such as security or hunger) prior to the engagement in an activity, and one's beliefs about how he/she performs have all been shown to influence motivation in various studies that aimed to confirm various motivation theories. The studies of creativity, on the other hand, were useful not only because they mention motivation as a necessary factor of creativity, but mainly because they provided a useful theoretical framework for studying motivation more holistically than it has been traditionally examined.

*Direct research: The distant background.* There are several main approaches to the study of motivation developed over the last century. My goal was not to argue which of them was more valid, but to show how they evolve and how differently they view motivation despite their common trait of focusing on this phenomenon directly.

Almost a century ago, Woodworth (1918) described the “drive theory,” which was based on deprivation of physiological needs: if one is deprived of food, for instance, they will be driven to find food in order not to starve. Hull (1943) modified the theory and distinguished between primary needs (i.e., the stimuli) and secondary reinforcers. The primary needs are the physical ones, while the secondary reinforcers are secondary. For instance, eating is the physical need, while earning the money in order to buy food is the reinforcer.

According to Schunk (2004), the drive theory does not contribute much to the understanding of motivation of learners (or more broadly, to individuals who use cognitive, i.e., mental processes when they work on a given task) and is best applied to the understanding of more immediate physiological needs. Still, I thought this theory was

worth consideration, since the satisfaction of all physiological needs cannot be taken for granted, especially when the study focused on participants outside of a regular classroom setting. A number of artists do not work under ideal conditions in which physiological needs are met. An example is Togog, a painter from Bali, whose ethnography I describe later in the chapter. What is relevant to mention at this point is that when he began painting, he did it out of the need to earn money to buy food.

“Conditioning theory” is similar to the drive theory in that it does not take into consideration the cognitive processes. It states that humans are motivated because of stimuli from the environment. It is a behavioral perspective, which in its classical version postulates that humans are motivated to learn when they display an overt behavior that is elicited by a stimulus (Skinner, 1954). Thus, when they are asked a question (a stimulus), they respond (overt behavior in response to the stimulus). To me, the biggest drawback of this theory was that it focuses only on the overt behavior. While the environment may provide stimuli for some type of action, they may produce internalized behavior, for example, reflection. Focusing solely on the external behavior ignores any information related to the nature and the development of motivation. For instance, the information on how and why a person made specific choices and came to certain conclusions is lost.

An important concept that surfaced in the study of motivation is called intrinsic motivation. This has not been stated in the literature on intrinsic motivation, but my suspicion is that it has emerged as a response to the behaviorists and their strong belief in environmental stimuli that elicit overt response. Intrinsic motivation occurs when individuals are engaged in an activity for no obvious reward, but simply the enjoyment of

the process (Deci, 1975). Studies have shown that when artists love what they do, they create art without external rewards, e.g., money or praise (Amabile, 1985, 1987). Interestingly, the research on intrinsic motivation develops separately from the research that focuses on theories of motivation in general. I certainly considered the enjoyment of the process as part of my investigation, since I did not see intrinsic motivation as being contradictory to other theories but rather an important addition to them.

All the theories discussed in the remainder of this section differ from the two just described in that they consider motivation as a cognitive, or mental, process, rather than a response to a stimulus or reinforcer. The “cognitive consistency” theory assumes that whenever there is tension, behaviors and cognitions need to be consistent with one another (Schunk, 2004). Balance theory (Heider, 1946) and cognitive dissonance (Festinger, 1957) are two different perspectives within the cognitive consistency theory.

In “balance theory,” the focus is on the relationship between people, events, and situations. The goal is to achieve positive relations between these three elements. Thus, if an artist is commissioned to create a painting, she has to strive to be in a positive relationship to the commissioner, who in turn must like the painter and the painting she paints. While I thought the relationships between the three elements of the theory—people, situations, and events—are important, I agreed with Schunk’s criticism that the theory did not resolve the issue of how to actually achieve the balance between the elements.

In the “cognitive dissonance” theory, the goal is to maintain consistent relations between beliefs, attitudes, opinions, and behaviors. If any of these elements is in a

dissonant relationship to any other, it will motivate one into action. Schunk argues that cognitive dissonance is hard to verify through experiments. In sum, the cognitive theories discussed above, as well as those outlined in the introduction, vary significantly in their approach to motivation. They range from examining causes of achievement or failure (attribution theory) to a goal-oriented behavior (social-cognitive theory) to the relationship between attitudes, beliefs, and opinions (cognitive dissonance theory). As I stated earlier, my goal here was not to point to particular theories and proclaim them to be better than others, but to show the range of possibilities from which to choose.

My general criticism of all the theories was their failure to recognize the importance of emotions, which I viewed as effects of the social or cultural environment, and their influence on one's motivation in a given context. Alice Flaherty (2004) points out in her study of writers' creativity and writer's block, the cognitive approaches highlight the role of conscious skills, e.g., evidence collection or problem definition. What these approaches fail to consider in depth, however, is the effect of unconscious emotion on writer's block. For instance, she points out that a person may have a writer's block not because of their cognitive abilities, but because of the emotional states that he/she is in (e.g., an insecure position in her closest environment).

A telling example of this is Zachary Leader's (1990) account, cited by Flaherty, of Mark Twain's struggle to write *The Adventures of Huckleberry Finn*. Leader's research suggests that Twain was writing the book without any major obstacles until he reached the point at which Huck and Jim were to float down the Ohio River. At that moment in the narration, he was only able to add a couple of chapters while writing other

books in their entirety. A few years later, he came back to *Huckleberry Finn* and decided to change the Ohio River into the Mississippi River. This shift allowed him to finish the book without any major obstacles. Leader claims that it was due to the emotional connection with the Mississippi River, since Twain had been a steamboat pilot there, while he had no connection or attachment to the Ohio River.

Moreover, Flaherty points out that emotions have been studied separately from the cognitive processes in Western psychology. They should, however, be examined in tandem, since they interweave with everyday life. As Flaherty aptly expresses their entwined nature, “We learn to do well what we love, and we learn to love what we do well” (p. 89). In other words, what “we learn to do well” and what “we love” are dependent on one another, in the same way as what “we learn to love” and what we “do well” are related.

Bruner’s (1990) criticism of psychology is supportive of Flaherty’s critique. He points out how psychology has become fragmented and, as has been the case with the definition of motivation, dependent on its specific paradigm. “Too often,” Bruner states, “they [psychologists] seal themselves within their own rhetoric and their own parish of authorities” (p. ix). He further suggests that such a fragmentation of the discipline does not facilitate the understanding of the human mind and the human condition.

I will end this section with the discussion of the “hierarchy of needs,” since it is more holistic in nature and does acknowledge various aspects of human nature, aspects that would traditionally belong to different fields and paradigms. The theory is considered humanistic and contrasts sharply with the approaches discussed until now.

The humanistic approach emphasizes studying a person holistically and thus with the consideration of their thoughts, behaviors, and feelings (Weiner, 1992). Humanists emphasize the importance of self-awareness and one's capabilities to make choices in their lives. They do not believe in the environmental stimuli and reinforcers that propel human actions (Schunk, 2004). Nor do they believe in a selective examination of goals, beliefs, attitudes, or drives without considering one's life as a whole, i.e., the context in which one lives.

Maslow's (1968, 1970) Hierarchy of Needs postulates that if certain basic needs are not satisfied, it is hard to motivate a person to attend to other needs. Thus, in his hierarchy, physiological needs (eating, sleeping, etc.) have to be satisfied before all other needs. Once physiological needs are satisfied, safety needs can be considered. Once those are satisfied, belongingness (having close friends, intimate relationships, etc.) should be resolved. Then, self-esteem (working independently, being valued by others, etc.) should be considered. Only when all these needs are met can one self-actualize—in other words, become somebody who is capable of becoming. It is important to mention that the deprivation of any of the four needs that come before self-actualization propels the motivation to satisfy them. However, Maslow warns that the prolonged deprivation of these needs leads to a variety of mental problems.

Maslow's hierarchy of needs was a useful concept to consider when studying motivation. In her ethnography of a poor Brazilian neighborhood, Nancy Sheppard-Hughes (1993) discussed the adverse effects of malnutrition on children's ability and willingness to attend school. They felt too weak to walk a long distance, and too

exhausted to be able to concentrate on school activities. In her memoir about teaching blind children in Tibet (2004), Sabiye Tenberken stressed the importance of developing the self-esteem of blind children who stayed in her program for three years and were then successfully integrated into mainstream schools. The integration was successful because by the time the children left her program, they knew their strengths, and being teased by sighted children did not bother them. Many became top students in their class.

While the Hierarchy of Needs emphasizes important issues that may stimulate or hinder the development of motivation, it also raises unanswered but fundamental questions. For instance, does it matter whether the needs are satisfied by the individuals themselves as opposed to being taken care of by others who are in charge? The question makes an important distinction between passive and active engagement in the satisfaction of needs. If the physiological needs of an individual are taken care of by others, that individual may take them for granted and not care to strive for further development. Also, the individual's self-esteem may be developed but he/she does not have to strive for self-actualization because of the lack of direction in their lives or the wish to satisfy others, e.g., those who helped in satisfying their needs, and not being able to pursue one's own path.

If the involvement of the individual may be active or passive in Maslow's humanistic approach to motivation, there can be no doubt about the active participation of the individual in Rogers's Actualizing Tendency (1963), which views life as an ongoing process of personal growth (Rogers, 1963). I focused on those aspects of Rogers's theory that influenced my view of motivation and which were reflected in the design, and to



some degree methodology, of my study. In the concluding pages of the next section, I will address the criticism of Rogers's perspective, which could apply to my own study.

*Rogers's humanistic approach.* Before discussing Rogers's theory, I will point out the differences in terminology used by Rogers and his critics. These are important to establish in order to avoid ambiguity while reading this section. Among many important contributions to psychology, such as the person-centered approach (to therapy education and human relationships in general) and the nondirective approach (in which a therapist, teacher, or anybody who traditionally is considered to have power over others does not impose his/her own views on their patients/clients, students, etc.), Rogers made important contributions to the study of motivation. What other scholars classified under motivation theories (e.g., Petri & Govern, 2004; Schunk, 2004), Rogers (1963) referred to as actualizing tendency, a part of a larger, holistic, person-centered theory. In my mind, motivation and actualizing tendency are synonyms, since I view motivation precisely in Rogers's terms. I will discuss our shared view throughout the chapter in greater detail. For the time being, I wanted to stress that I will refer to Rogers's theory using both terms.

Rogers's humanistic theory of actualizing tendency developed as a response to the dominant behavioral approach of the 1940s through 1960s. While the behaviorists believed that individuals were motivated to respond because of a stimulus in their environment, Rogers claimed that individuals had the potential to make their own free choices, not necessarily enforced by a stimulus but made a result of considering emotions, cognitive processes, and current circumstances. In summary, Rogers believed that every individual had an innate potential to grow, not just physically, but emotionally

and cognitively. The growth was facilitated by unconditional positive regard, i.e., being accepted or praised by others without any conditions. According to Rogers, when people are conditionally regarded, they do not self-actualize. The growth could be stifled by negative environmental (i.e., external) influences with caregivers, parents, teachers, and other important persons in one's life, for example, by lowering one's self-esteem (Demorest, 2005; Nye, 2000; Rogers, 1995).

While it was not my goal to test a hypothesis of whether all the characteristics necessary for my study participant's growth were present, certain aspects of Rogers's approach made it an appealing choice for an in-depth analysis and incorporation into my study. I will focus on the aspects of the theory that have shaped my understanding of motivation and influenced the design, and to some degree methodology, of this study in fundamental ways.

*Influence on study design.* Roger's belief in an ongoing process of personal growth (1963) is inherently important to the design of my ethnographic case study. It allowed me to follow my study participant's progress from the time she planned to make a piece of art to the time when it hung in the gallery. It also justified my questions about pivotal moments in her life, beginning with childhood through adolescence and adulthood. Thus, inevitably, the development of her motivation was examined over a long period of time.

Not only did Rogers view motivation as a long-term process, but he also viewed it holistically. He stressed the fact that while he began his work as a therapist and his first learning experiences came from that field, he applied the exact same principles (of

genuineness, good communication, unconditional positive regard, etc.) and theories (e.g., actualizing tendency) to other settings. The settings ranged from clinics to educational institutions to places of conflict resolution, for which he was nominated for the Nobel Prize (Rogers, 1995).

Likewise, in my study I did not distinguish between the motivation that my study participant exhibited when being at school, versus at home, versus in her art studio. Instead, I integrated all settings and strived to show their interdependence. I will not reveal the findings in this chapter, but it is noteworthy that my study participant's experiences at her childhood home, e.g., of art-making in childhood, influenced her choices of subjects at school, college, and beyond. Also, her art projects at college were heavily influenced by specific experiences she went through and which were important to her development as an artist. To limit myself to describing motivation in a single setting, educational or otherwise, would be to deny the presence of this interdependence.

In Chapter 3, where methodology is discussed, I argue that each person was precious, and each had their story that deserved attention. Rogers (1995) shares his understanding of every human being as follows:

One of the most satisfying feelings I know—and also one of the most growth-promoting experiences for the other person—comes from my appreciating of this individual in the same way that I appreciate a sunset. People are just as wonderful as sunsets if I can let them *be* [author's emphasis]. In fact, perhaps the reason that we can truly appreciate a sunset is that we cannot control it. When I look at a sunset as I did the other evening, I don't find myself saying, "Soften the orange a little on the right[-]hand corner, and put a bit more purple along the base, and use a little more pink in the cloud color." (...) I watch it with awe as it unfolds. I like myself best when I can appreciate my staff member, my son, my daughter, my grandchildren, in the same way. (pp. 22-23)

The quote is significant for several reasons; one is because Rogers watches the sunset, and individuals, with awe. The appreciation and respect for a single person were appealing aspects, and greatly influenced my decision to apply a case study methodology as opposed to resorting to more traditional quantitative methods of examining motivation. Resorting to the traditional quantitative approach in the study of motivation, in which I would have to involve a significant number of participants, I would not be able to watch the sunset unfold, i.e., to listen and learn from a single person.

It was also important to me that Rogers thought of people as “wonderful” (p. 22) just the way they were. He “let them *be*” (p. 22), instead of wanting to change and control them. The acceptance of a person without imposing my views or values on her made me consider conducting an ethnographic study, rather than a grounded theory (Creswell, 2006; Strauss & Corbin, 1998) approach, in which I would ask my study participant questions that would confirm or disprove my existing theory of what influenced her motivation. While all studies are inherently biased—I address this in more detail in chapter 3—the ethnographic approach was the approach that allowed me to best obtain information from my study participant, analyzing her responses and modifying my questions as the analysis proceeded. My findings therefore emerged as result of her responses and were then connected to existing theories. In other words, while I used the theoretical framework from this chapter, especially the theories discussed in later sections, for my initial questions, my participant’s responses gave me clues as to how to proceed and what to ask.

While both decisions, i.e., pursuing my research as a case study and using the ethnographic approach, were justified by the words and works of qualitative researchers and anthropologists (see Chapter 3), the idea of even considering such choices in the study of motivation came from Rogers. I appreciated his respectful view of a person and the fact that motivation, usually a psychological concept studied in groups, could be explored by examining one person's growth over time. In my life, I have come across people who overcame trauma, sadness, disability, etc., and wished to learn from them, to study how they did it. Whenever I wished to pursue such study, I was told that it would not be valid because of the small number of participants involved. To ignore somebody's achievements in the name of methodology was painful, because I felt that the knowledge from these precious individuals would be lost. In Rogers's work, I found references to methodology that would account for the subjective reality of individuals' experiences and guide my own methodological choices. They will be described in the next section.

*Influences on methodology.* As has been the case with justifying the ethnographic case study, my methodology draws from the literature of qualitative researchers and anthropologists (see Chapter 3). However, I traced a number of overlapping concepts in their methodology, and even Rogers did not conduct year-long studies of motivation like this one, so I could not simply gather his methods wholesale and use them for this research. The fact that a lot of important methodological strategies did overlap meant to me that their goal was the same: to honor subjective experiences of individuals and to learn from them. Because of this shared goal, I felt that my use of ethnographic methodology was consistent with Rogers's perspective and thus justified in my study. In

the balance of this section, I will point out the important elements of overlapping methodologies.

I was attracted to Rogers's self-analysis. I value his statement, "I like myself best when I can appreciate my staff member, my son, my daughter, my grandchildren, in the same way" (p. 23). It implied to me that Rogers reflected on his own attitude toward others and thus was capable of modifying it. I do not wish to suggest that other psychologists did not reflect on their work, but they were not encouraged to present their personal reflections in scholarly papers. Skinner, for instance, a contemporary of Rogers, published *A Case History in Scientific Method* (year), a passionate and reflective account of how he became a scientist. While Rogers (1995) referred to it as a "beautiful personal account" (p. 138), Skinner himself dismissed it as an insignificant "epiphenomenon" (p. 138). Rogers continually reflected on his work and how it affected him, and did so in and for the public, e.g., in his books, articles, and conference papers.

A continuous reflection by the person who conducts the study is also strongly encouraged in qualitative research, e.g., by making field notes and writing memos. My own attitude toward the study participant and my research methodology were reflected throughout this dissertation, but were most prominent in Chapter 3. It was through reflection that I uncovered my biases in the study, chose to present the findings in a particular form, that of vignettes, ethnodrama, etc., and overcame my fear of inserting my own voice into my study participant's stories. While in Chapter 4 I stated that I felt like an interpreter whose task was to interpret stories without distorting them, in Chapter 6 I

felt comfortable stating that at times my voice was needed in order to explain or put into perspective my study participant's experiences.

While reflecting on one's own attitudes to research is important, it is also necessary to listen to the study participant. It is she who has a lot of valuable information to share. Careful listening to the study participant was, therefore, an important element of the research. Whether he referred to therapists, teachers, or conflict negotiators, Rogers (1995) stressed the importance of being a good listener. To him, this meant not imposing one's own views on one's patients, students, or in other settings where traditionally one person is in control of others.

In ethnographic research, listening to the study participant is crucial to the integrity and the findings of the study. One reason is that in order to learn from the study participant, one must let her talk and express her own views. I myself did this out of respect for the study participant: since she was willing to share information with me, I needed to be willing to listen. Furthermore, in order to ask her appropriate questions, ones based on her responses, listening is a fundamental skill.

Moreover, when an interview with the study participant is over, I needed to transcribe our interview in order to analyze it. The process is described in detail in Chapter 3. Here, it is worth noting that Rogers was the first psychologist who fully transcribed interviews with his patients, or clients, as he preferred to refer to them. He published the first full transcript, over 200 pages, of his interview sessions. He also added his comments and critique on how he thought he performed. The transcribed interviews served the same purpose as interviews in qualitative research: analysis.

Interview transcription, skillful listening, and self-reflection, important elements in Rogers's perspective, were reflected in my ethnographic approach to the study of motivation. They enabled me to perceive humanistic psychology and ethnography as disciplines that could complement each other seamlessly. Rogers himself incorporated research from a variety of disciplines into his own work, ranging from biology to the history of science, from philosophy to physics to anthropology. This caused, I believe, resentment from traditional psychologists who derived knowledge from laboratory experiments. Rogers recalled that he and Skinner once debated at the University of Minnesota for nine hours. To Rogers's dismay, Skinner did not give his permission to release transcripts of their recorded debate. In the next section, I will focus on what the major criticism is, based on the information gathered from written sources. We can only speculate as to whether any of it was discussed during their long debate.

*Criticism of Rogers's view of motivation.* In general, I found the criticism of the humanistic approach to be a bit general, i.e., it focuses on issues *related to* a philosophical standpoint rather than the specifics of the humanistic approach and Rogers's theory. It concerns bias and the inability to measure Rogers's constructs with scales. As such, it does not criticize the theory itself, but challenges the basic assumptions, such as the definition of motivation and its measurement, inherent in all theories. What follows is an illustration and analysis of both areas of criticism.

One major criticism of the contemporary scholars is that Rogers's theory of actualizing tendency is a philosophical analysis (Petri & Govern, 2004). It regards motivation as a positive phenomenon, which stimulates human growth and lets



individuals thrive. Rogers participated in the movement called Positive Psychology (Nye, 2000; Petri & Govern, 2004) because of his optimistic view of motivation and his desire to examine what he considered positive phenomena in human life, such as positive regard, growth, thriving, etc. The movement was a response to the mainstream psychology, which viewed a person in clinical terms: as somebody in need of treatment for abnormalities.

While viewing motivation in such a positive light is biased, it is hard to deny the existence of the phenomenon. In Chapter 1, for instance, I referred to women artists who could excel in their field despite adverse circumstances such as societal expectations. In a later part of this chapter, I will shed light on contemporary artists who thrive despite a controlling political regime or social pressures.

More importantly, Petri and Govern (2004) stated that Rogers's philosophical analysis of motivation portrayed the phenomenon as positive, while Freud's was portrayed as negative. These two views, the authors claimed, were biased because of their philosophical assumptions. It strikes me as an unfair assessment of motivation theories, because it presumes that all the contemporary cognitive theories sketched in the earlier section of the chapter and presented in the book, are unbiased.

The fact that there are so many contemporary theories of motivation implies that there is a bias in each of them. Each theory, whether humanistic or cognitive, examines motivation from a different perspective. For instance, attribution theory views motivation as a set of attributions, such as luck or effort, which are supposed to explain the causes of different behaviors (Weiner, 1985, 1992). By comparison, Bandura's (1986)

sociocognitive theory views motivation as a goal-directed behavior, which is instigated and stimulated by our expectations of outcomes and our self-efficacy. While the attribution theory focuses on attributes, the sociocognitive theory focuses on expected outcomes. Both theories may be valid, but they differ significantly in their approach to motivation. The former assumes that there are some present or absent attributes that stimulate or hinder motivation, while the latter stresses the importance of one's anticipated and actual outcome.

A further proof of the difference between the assumptions and goals of the theories is that they use different measurement tools. Attribution theory measures one's perceived rate of success or failure. For instance, in education, Marsh's (1986) Sydney Attribution Scale (SAS) may be used. When motivation is examined from the sociocognitive perspective, it is not the rate of perceived success or failure that is measured, but one's self-efficacy. Thus, Schwarzer and Jerusalem's Generalized Self-Efficacy Scale (also used in educational settings) asks questions related to one's perceptions of outcomes and the effort put into accomplishing a given task. Both one's perception of outcomes and attributed causes of failure or success may be important, but the fact that the scales differ so greatly does indicate that each theory measures what it views as important in the study of motivation.

Not only is Rogers's theory labeled as biased, compared with other theories of motivation, but it is also marginalized because it is not considered empirical. Its concepts, such as positive regard or personal growth, are unclear and not measurable constructs (Petri & Govern, 2004; Schunk, 2004). While it is undeniable that these concepts cannot

be measured, this does not mean that they cannot be properly examined. Rigorous studies have been conducted that included Rogers's as well as other humanistic theories. For instance, Churchill and Wertz (2001) discuss the concepts and methodology for the phenomenological approach to the studies in holistic psychology. Similarly, Moustakas (2001) focuses on heuristic research, while Josselson and Lieblich (2001) focus on the narrative approach. While there is less research conducted within the humanistic tradition, it is an oversimplification to state there the humanistic theories, including Rogers's, cannot be examined. It would be more accurate to acknowledge that humanistic psychology, as Wertz (2001) informs us, relies on the qualitative research to generate the findings.

In their debate on methodology, Arons and Richards (2001) argued that mainstream psychology has been preoccupied more with the methods of conducting studies than with the content of the studies. I think this view is a bit too simplistic, because content does matter in quantitative research; conclusions are based on nothing but the content. I also maintain that regardless of the type of psychology chosen to support a study, methods should be important. Further, I believe that humanistic psychology, which relies mostly on qualitative research, does allow, indeed necessitates, the content to be broader in scope, thus allowing a more nuanced picture of the phenomenon being studied to emerge.

I do not wish to argue that obtaining the nuanced picture is the "better" approach, because for some studies the emergence of the more detailed perspective may not be the goal. For studies like this one, where I wanted to learn about motivation as it occurred in

various contexts, over time, and in a single person, a more nuanced picture should be expected.

The picture would have been much fainter—it would have lacked the theoretical assumptions, design issues, and methodological strategies available to me—had it not been for the existence of the field of humanistic psychology. Incidentally, the study of humanistic psychology, Arons and Richards (2001) inform us, developed in the 1950s, as did the study of creativity. Among many things that these two fields share, one stands out the most for me: both view the subjective human experience as the key to understanding human beings, and reject the notion of objective reality (e.g., a laboratory or a controlled setting). In this section, I explored the influence of Rogers’s humanistic view of motivation in my study; in the next section, I will further refine my enquiry into human motivation by focusing on studies of creativity.

*Indirect research on motivation.* The clear background. It is not a coincidence that I am bringing creativity into the picture: although it may be stating the obvious, a number of studies on creativity have identified motivation as one of the necessary components of creativity. Sternberg and Lubart (1991, 1992, 1995), for instance, identified intrinsic motivation as one of six necessary elements of the investment theory of creativity. Csikszentmihalyi (1997) also described motivation as a necessary personality trait of highly creative individuals. Thus, there seems to be a strong connection between motivation and creativity. In their essay on the connection between motivation and creativity, Collins and Amabile (1999) state that the most promising area of future research *on* motivation and creativity will focus on “the interactions between the

motivational context of creative behavior and other factors important to creativity (Amabile, 1996; Runco & Chand, 1995)” (p. 307).

Encouraged by such a close connection between motivation and creativity, and more specifically by their occurrence in the same contexts and by the need to study the interaction of motivation and creativity with other factors, my conceptual framework has been influenced by Gruber’s (1981) and Gruber’s and Wallace’s (1999) so-called evolving systems approach. It encompasses the individual’s relationships with others (ranging from family to colleagues) and with, or perhaps to, experiences throughout life that have an impact on their creativity. The approach espouses the form of a case study and has the following attributes: the uniqueness of a creative person, the multidirectional developmental change, and the acknowledgement that the person under study is herself an evolving system. These attributes imply the following: (1) the person is unique and therefore cannot be reduced to a fixed set of preexisting dimensions, but should be examined in a case study, (2) the person’s development of creativity (or motivation, in my study) is multidirectional and therefore cannot be predicted, but should be examined over time, (3) the person under study is herself an evolving system and therefore should be studied holistically (i.e., with the consideration of sociocultural influence) over time.

Gardner’s (1993) study of creative individuals and their sources of creativity during the course of their life, as well as Gruber’s (1981) study of Darwin, are examples of the application of this approach to the study of creativity. The authors’ aim is to “understand the ebb and flow of creative activity over the course of a productive human

life” (Gardner, 1993, p. 23). Both authors consider changing emotional states and circumstances in which the individuals have been creative.

Gardner introduced a helpful set of factors which he refers to as the creativity triangle, because of the visual representation where the three factors are connected, and which I want to incorporate in my own study of a textile artist. In his study of creative individuals, he based his framework on three relationships: between the artist as a child and as a master; between the artist and his environment (personal and professional); and the artist’s relationship to his work.

Let me elaborate on the importance of these relationships in more detail. Gardner examines the relationships between the child (the future artist) and the child’s development into the master in his/her field. It is important to examine this relationship because it provides information on how the artist’s knowledge and perception of the world changed over time. Examining major events that have taken place in the artist’s life helps to contextualize the changes and thus better understand them.

The environment encompasses the relationship between the artist and others around them. Although artists are often thought of as isolated individuals, they are, according to Gardner, influenced first by family and teachers and then by friends and colleagues. It is important to examine the artist’s environment to find out how much their creative work depends on or is stimulated by the environment around them.

Finally, Gardner examines the relationship between the artist and the art works they create. While artists are influenced to a great extent by their models/influences as well as their close environment (i.e., family, friends, or colleagues), they tend to

appropriate or accommodate these elements into their work and their own identity as creative individuals, rather than copy something exactly as they were taught by their masters or colleagues. The process of how and why artists appropriate some elements of models/influences or their environment, rather than simply copy them, is interesting because it provides information on the artist's creativity as well as about their motivation to come up with their own way of creating art.

To illustrate the “ebbs and “flows” of creativity in the lives of individuals, Gardner described the lives of artists (T. S. Eliot, Igor Stravinsky, Martha Graham), scientists (Sigmund Freud, Albert Einstein), and political figures (Mahatma Gandhi). Voluminous biographies have been written about these individuals. Gardner’s aim has thus been to highlight the parts of their lives that focused on the three relationships described above, i.e., a person as a child and as a master, between the person and their environment (personal and professional), and their relationship to their work. While emphasizing these relationships, Gardner traced how creativity developed, overflowed, meandered, and receded as one’s life progressed. Since creativity itself is invisible, it could only be traced through its manifestations as entangled in human relationships and experiences. To clarify Gardner’s way of tracing and describing creativity, let us focus on the portrayal of one of his heroes, Igor Stravinsky.

When characterizing Stravinsky’s childhood, Gardner described how the young Igor was fascinated by a peasant who could not speak but who made up a song of the only two sounds he was able to pronounce. He also listened to peasant women’s songs sung on their way home from a day’s work. While one has to be cautious in attaching too

much significance to these early experiences, they do make up a part of one's creative development and may serve as inspirations for future creative endeavors (in Stravinsky's case, it was his use of Russian folk elements in musical compositions). The fact that these early experiences are remembered is in itself a testimony to their significance for the individual who remembers them.

It is also remarkable that in Stravinsky's childhood, when he learned how to play the piano, he loved to compose his own tunes. What is extraordinary about it is that he was discouraged from wasting time on writing his own, inferior melodies; yet for years, he persisted. Later on, he defied his father's wish to follow in his footsteps as a lawyer and decided to become a composer.

For a couple of years, he studied music with his teacher and promoter, Nikolai Rimsky-Korsakov, a well-respected Russian composer. One day in 1909, Stravinsky's performance was attended by Serge Diaghilev, who was an impresario and who hired him on the spot to compose music for a then-famous Russian ballet in Paris. This encounter was significant for Stravinsky not only because his life would change forever by living abroad, but that his composing skills were being recognized and praised by an outsider (i.e., not a person from his circle of friends or mentors). This recognition gave him the confidence to write his first very well-received ballet, *The Firebird*, followed later by *Petrouchka*.

Gardner points out that while the first ballet would have been well-liked by his then-deceased teacher, Rimsky-Korsakov, since it utilized the knowledge imparted by him, Stravinsky's second and all his following pieces of music portrayed a departure



from his mentor's knowledge. The departure is a significant fact because it confirms that Stravinsky had sufficient skill and knowledge of his domain to be successful in it without adhering to his predecessor's teachings.

Gardner also point to Stravinsky's failure, or ebb of creativity, when the composer wrote *The King of the Stars*. While I wish that Gardner provided a more detailed account of what went on in Stravinsky's life during that time—something that could have been a clue to his ebbing creativity—the author does highlight the importance of acknowledging and dealing with failure. Although *The King of the Stars* was not applauded by the public or the music critics, the failure was significant for the composer himself: it enabled him to figure out what to avoid and how to proceed on his creative path in the future.

In Stravinsky's case, the ebb was worthwhile since it changed into the outpouring of creativity reflected in his most famous ballet, *The Rite of Spring*. This was one of the last pieces where Stravinsky was inspired by the Russian customs and culture. Later on, his creativity would flow from other influences—foreign composers from past centuries, or contemporary composers and artists. I will thus end the illustration of creativity as it shifts its flow in Stravinsky's life.

While Gardner examined creativity over the individuals' entire lifetimes (and thus the individuals being studied were no longer been alive at the time when the study was conducted), I want to study the motivation of a living individual, and so be able to observe it as it “ebbs and flows” in her life. I will be able to interact with her, ask questions, observe her in her environment, etc. In the following section, I will explain the usefulness of ethnographic studies for the research on motivation.

### *Studies of Self and Others: The Foreground*

This broad title encompasses ethnographies and biographies: texts written by other people about individuals or groups of individuals, and biographies and diaries written by artists themselves. Since none of these sources focus directly on the motivation of artists, they can be treated as mere glimpses of information rather than as complete pictures of how motivation works. Nevertheless, they provide valuable information about the nature of motivation, i.e., they depict motivation as it happens in the lives of individuals in different sociocultural contexts, and therefore they should not be dismissed.

*Ethnographies and biographies.* Ethnographies about artists are valuable sources of information about artists' lives in different contexts. They do not discuss their motivation to create art directly, but they shed light on the issues raised in motivation theories discussed earlier.

Taylor's (2004) ethnography of Vietnamese painters, for instance, is a vivid example of how much the environment dictates what the artists can create, and how the artists cope with the environment they live and create in. The author points out that in Vietnam, due to the political situation, artists are censored and thus cannot always paint what they want to express. Examining their motivation to paint without considering this fact would fail to recognize their strong devotion to art, which corresponds to the idea of intrinsic motivation, i.e., doing something for the sake of enjoyment rather than external rewards.

Instead of abandoning their painting careers because they weren't able to paint what they wished, they either painted pictures that were accepted by the Vietnamese regime, e.g., of peasants or minorities, or they had a private collection of pictures which they hid away from the public view. Such behavior may be seen as cognitive dissonance because the painters had to conform to behaviors and attitudes imposed by the communist regime in public, but they did own private collections reserved for their most trusted friends.

In her ethnography of Special Drama, a form of a popular Tamil theater in India, Seizer (2005) examines the stigmas attached to actors and especially to actresses. The physical challenges that the Tamil actors have to deal with on an everyday basis are enormous, since they travel from one village to another during the day and perform and improvise throughout the night (from 10 p.m. until dawn). Still, the stigmas attached to being a Tamil artist are even greater than the physical challenges, and women are more stigmatized than men. In the Tamil language, many words that mean "an actress" also mean "a whore" or a "prostitute." This kind of language arose because of a stereotype that labels a "good woman" as somebody who stays in her home environment, out of the gaze of the public. When she performs on stage, she is an object of the gaze not just of one, but of many men.

This and many other stigmas, e.g., holding on to the Tamil values despite the process of Westernization, being poor, etc., are not stopping the Tamil population from entering into the art environment. In fact, the actors are so conscious of being stigmatized that they play out these stereotypes on stage. Yet, many join because they like the

environment and the relatively high salary available for their social class, and for career change. To some degree, the causes for joining the theater may illustrate the social cognitive theory in which the goal-oriented behavior (e.g., earning money) is sustained by one's expectations of outcomes (having money to support oneself for periods of time when there are no performances). The artists' behavior is also a direct contradiction of the achievement motivation theory which postulates that one's cognitive processes, such as beliefs about one's capabilities, are first stimulated by the social environment. Were this the case, not many actors would want to join the stigmatized theater.

Finally, Geertz's and Togog's book (2005) is an ethnography of Togog's life. Togog was a painter in Bali who became the most influential and renowned painter in his country. His beginnings were humble; he first began painting in order to buy food (this would be the drive theory), and then began to like painting and decided he could not enjoy anything else, e.g., physical labor, to the same degree (this would be intrinsic motivation).

It was not my intention to describe all the instances of motivation theories that could be deduced from the analysis of the above ethnographies. Rather, I wanted to show that various motivation theories could be applied to different contexts. The variety of applicable theories, ranging from the drive theory, to the cognitive dissonance, to intrinsic motivation, to the social cognitive theory of motivation, presents a range of possible interpretations of motivation. It also proves the point made earlier in the chapter, mainly that motivation is dependent on various sociocultural contexts and thus manifests itself differently.

My analysis of ethnographies in terms of motivation theories shows that there is a connection between motivation and ethnographies, even if the connection is not intentionally made by their authors. The connection, however, is subtle: it is not meant to build theories of motivation; it is there to show that a lot can be learned about how motivation manifests itself by analyzing ethnographies.

It is also important to note that in ethnographies we only get glimpses into somebody's motivation since, as has been stated before, the authors of ethnographies do not focus on the issue of motivation. Thus, however useful the information from ethnographies may be, it should not be the only source of information about how motivation occurs in context.

Biographies are also windows into one's motivation since they, just as ethnographies, richly and vividly describe the context in which the artists created their works of art. In a biography of Mary Shelley, for instance, Miranda Seymour (2002) recreates the web of circumstances in which Mary Shelly lived and wrote. Her motivation to write was probably stimulated by a range of circumstances: she was the daughter of a famous philosopher, William Godwin, and of Mary Wollstonecraft, considered the first feminist. Thus, from her earliest childhood years, she was surrounded by books and a supportive reading environment. She then married a poet whose writing she admired. Finally, after her husband's death, she supported herself and her child by writing.

Biographies and ethnographies are both important sources of information about artists' motivation to create their works of art. However, it is important to remember that these two genres, by definition, are written by other people, not the artists themselves. In

the last section of this chapter, I will examine the role of diaries and autoethnographies since these types of writing enable the artists themselves to express their views.

*Diaries and autobiographies.* Artists' diaries and autobiographies are important to the study of motivation because they represent what anthropologists would refer to as the native's point of view. The artists' reflections highlight the issues important to them, rather than to researchers or to biographers. In her reflections on poetry, for instance, Jane Hirshfield (1997) describes what she thinks poetry can accomplish in this way:

And because it thinks by music and image, by story and passion and voice, poetry can do what other forms of thinking cannot: approximate the actual flavor of life, in which subjective and objective become one, in which conceptual mind and the inexpressible presence of things become one. (p. 32)

In this passage, Hirshfield explains why she values poetry so much: because of its extraordinary power to merge "conceptual mind" and "inexpressible things" into one.

Julia Cameron (2005), however, describes ways in which to live a life full of inspiring things to write about. Does that mean that she does not value her work, and Hirshfield does not seek any inspiration for her poetry? Most likely that is not the case. The only conclusion that can be drawn is that different artists have to struggle with different concerns during the course of their creative lifetime. In the study of motivation, therefore, it is important to listen to what they have to say and to incorporate their voices into the study of the "ebbs and flows" of motivation in their lives.

This "ebb and flow" of motivation has inspired others to write about what motivates them to create art; for instance, writers (Cameron, 1999; Cameron, 2005; Hirshfield, 1998; Mitgang, 1995), photographers (Friedlander, 2005), and dancers (Murray 1992; Tharp & Reiter, 2005), among many others. Textile artists, however, are

not a part of this creative crowd. Is it because they feel marginalized and not worthy of being described, or is it because they are too motivated to work with fabrics to waste their precious time on writing about their motivation? Whatever the reason is, I hope to remedy this situation. In the next chapter, I will explain how.

## Chapter 3

### Methodology

In his discussion of the basic research that contributes to the knowledge in a given field, Patton (2002) points out that different disciplines aim at answering different fundamental questions. While anthropology's goal is to answer the question of "what is the nature of culture," psychology deals with questions of "how do humans behave, think, feel and know" and "why they behave as they do" (p. 216). These two questions in the domain of psychology may come up during my investigation; my overall aim, however, is to describe the nature of a phenomenon.

Since the goal of my research was to examine the nature of motivation of a textile artist, the use of ethnographic methodology seems most appropriate. Ethnographies—texts that report research findings obtained by interviewing, observing, and analyzing documents written by or about a study participant (or study participants)—have traditionally been associated with cultural anthropology (for the earliest examples of classic ethnographies, see Malinowski's and Mead's work). Over time, the use of ethnographic methodology has spread to other disciplines, ranging from sociology (e.g., Whyte, 1993) to education (Peshkin, 1988) and even to psychology (Rogoff, 2003).

My choice of conducting an ethnographic case study has been guided by my strong emphasis on context, i.e., the culture in which my study participant lived and



created her works of art. Just as the above-mentioned authors above focused on a particular community of people in a specific region or educational setting, it has been important for me to describe and analyze the setting in which my study participant created her works of art.

While initially it was difficult for me to justify my choice of an ethnographic case study—instead of a psychological approach that is most often associated with the study of motivation—I am now convinced that the various cultures in which my study participant created her works of art and to which she was exposed during her travels, had a major influence on her life as an artist and beyond. Had my study participant traveled to places or lived in settings unfamiliar to her at present, her art work would be different from what it is today since it would be influenced by other cultures. The cultural context in which my study participant created her works of art or which she was exposed to has been the foundation of her art work and its importance will be highlighted throughout my findings.

I have conducted an ethnographic case study, which enables me to examine the motivation of a single individual. A case study lets me focus on what Merriam (1998) calls a “... single entity, a unit around which there are boundaries” (p. 27). My “unit” is a single person, a textile artist whose motivation to create works of art is what I want to describe.

In addition to being able to conduct an in-depth investigation of motivation, the strength of a case study is, as Yin (2004) points out, “its usefulness when phenomenon and context are not readily separable, a condition that occurs in real-life but cannot easily

be duplicated in laboratory research” (p. XII). Rather than measuring the artist’s level of motivation, I am able to examine it as part of a complex system: the artist’s life, consisting of experiences, relationships, feelings, and art-making.

My case study also contains elements of a narrative inquiry, which will be discussed in the section on data analysis in a greater detail. What is important to point out here is that the use of these elements will enable me to examine how motivation changes over time. While the context of how and when motivation occurs is important, the chronology of events that influence it is important as well since it facilitates the analysis of motivation’s development in one’s life. The importance of chronology is also emphasized in Gruber’s and Wallace’s (1999) evolving systems approach, which focuses on one’s creativity during one’s lifetime, and which to a great degree constitutes the conceptual framework of my study.

#### Who Am I? My Bias/Perspectives

Qualitative researchers—with whom I fully identify because of my belief in the value of single individuals and the research methodology which enables me to listen to, and retell, their stories of struggle, powerlessness, victory, etc.—believe that they bring to their research their own preconceptions or biases (e.g., Mason, 2002; Maxwell, 2005; Reinharz, 1997). The confrontation of biases is not a nice gesture toward the readers, nor is it a chance to write one’s own confessional tale. Instead, discussing their biases is the researcher’s duty, as Reinharz (1997) points out: “unless the researcher and subsequent reader knows what the researcher’s attributes mean to the people being studied, the researcher (and the reader) cannot understand the phenomenon being studied” (p. 4).

One of the most important of these “attributes” is my belief in a variety of ethnographic truths and in their inherent partiality (Clifford, 1986). What this means to me is that the truths are formed by and constricted by the culture in which I, and my study participants, live. As Geertz (1973) emphasizes, a human is an “animal suspended in webs of significance he himself has spun” (p. 5). I strive, therefore, to untangle myself from some of these webs by identifying who I am in relation to my research and what may predispose me to conduct it in a certain way.

To illustrate how my beliefs are embedded into my study of motivation, I refer to Jennifer Mason’s (2002) idea that the research questions that we, the qualitative researchers, ask are reflections of our own ontological and epistemological positions. For instance, in order to answer the question of what is the nature of motivation, locating the interaction between the sociocultural contexts and experiences that contribute to the development of the artist’s motivation is important. My ontological perspective manifests itself in what I am looking for: the relationships between the artist’s life as a whole and her artwork.

My epistemological position is also reflected in the type of study that I proposed: the ethnographic case study of a textile artist. The fact that the case study is ethnographic, as opposed to psychological, educational, or any other, highlights my belief in how we all are in some way, and my study participant in the way that she creates art, influenced by culture. The case study of a single individual attests to a strong conviction that every person is valuable and rich in information.

Moving beyond the research questions, there are more aspects of my identity, which I would like to elaborate on because of their relevance to this study. The struggle of whether I can label myself a poet, for instance, is important to acknowledge because of the way it may influence the design of this study. One way in which my own struggle may influence it is that I myself go through the experience of becoming a poet, have the courage to call myself a poet, and constantly redefine what it actually means. Because of my struggle, I am sensitive to the issues that my study participant could have encountered while forming her identity of a textile artist, e.g., social support, personal growth, etc. At the same time, I am cautious not to project the themes that characterize my struggle onto my study participant.

In this dissertation, the struggle with forming my identity as a poet is settled; if not by my own resolution, then by Wolcott's (2005) soothing argument. Wolcott highlights similarities between artists and fieldworkers. He also makes a distinction between arts and crafts. Thus a good fieldworker is an artist (as opposed to a craftsman) because he/she not only knows the methodology of conducting fieldwork (knows the craft), but also brings out the unteachable elements that make him/her exceed the "guild average" (p. 32). In that sense, even if at times I doubt my identity as a poetess, I can certainly aspire to be labeled an artist, and focus on the identity of my study participant.

#### Research Relationship

In general, I find it beneficial to be an artist myself, because that gives me an understanding of the issues that are important to artists' motivation. I can relate to some

of the experiences which, I believe, help sustain my motivation to write, such as the enjoyment of the writing process, feedback from others, etc.

At the same time, however, I do not wish to impose my beliefs or experiences on my study participant. As Glesne (2005) points out, “asking yourself how your proposed research intersects with your life history and whether you are setting out to prove something that you already believe to be true helps to test your emotional attachment to particular outcomes” (p. 23). While we do share some elements of our artistic aspirations, our life histories and cultures in which we grew up are very distinct from each other: I grew up in communist Poland, she grew up in Western Europe. This distinction implies differences in the ability to travel, to express freely one’s opinions and art, to read different books, etc. I believe that this basic distinction, not nearly as radical at present as when the two of us were growing up, forced me to ask even the most basic of questions. I could make no assumptions about the world that I had a limited access to for some time.

#### Setting and Participant Selection

The following were my criteria for participant selection:

1. A working artist who is motivated to create art for a living rather than as a recreational activity which can be postponed or abandoned at any moment.
2. An artist with a formal training in their field of expertise.
3. The training ensured the artist’s background knowledge of her field. It also enabled me to establish how she chose to use this knowledge in her own art.
4. An artist who is not (yet) well-known but whose work has been recognized by experts in their field. This criterion ensures that even though I do not have much

expertise in art history and therefore cannot judge the quality of the art work, I can rely on the opinion of others.

5. An artist who is willing to explain their art-making techniques to me, a person not involved in textile arts.

My participant selection was based on the criteria outlined above and thus was purposeful. This happens when a particular person is chosen because she can “provide information that can’t be gotten as well from other choices” (Maxwell, 2005, p. 88) or when the person is information rich (Patton, 2002). The purpose of obtaining information from such a person is to obtain insights and understanding of motivation, rather than attempt to generalize. The textile artist that I have chosen has exhibited her work in several museums in the UK as well as in the National Museum of Modern Art in Kyoto, Japan. Thus, her achievements have been recognized by experts in her field. Such professional achievements are an important criterion for my purposeful selection since they ensure the artist’s wide range of experiences (e.g., from being inspired by art, to studying art, to creating art, to being recognized by others in her field of expertise, and perhaps also failures). I do not want to suggest that somebody without such achievements is less motivated or that their motivation is less important. Only that in order to get as detailed a picture of motivation as possible, it is important to be able to reflect on a spectrum of experiences.

The setting was purposeful. In the population of textile artists, the individual who I wanted to study has taught textile art at a university level and has expressed interest in teaching and explaining the process of creating textile art to students with various needs

in the future. Because of her previous experience in dealing with such students and enjoying working with them, during our interviews and observations, she should have no trouble explaining how she creates her artwork, what motivates her to create it, what has influenced her, etc. I found a much larger number of writers who described their motivation than any other group of artists. This is probably due to the fact that if they are visual artists, like my study participant, they express their thoughts through other means (e.g., visual) rather than through writing or in conversation.

In addition to my sampling being purposeful, it was an intensity sampling. Its aim was to choose an information-rich case that manifests the phenomenon of interest, i.e., motivation to create textile art, in an intense, rather than a deviant or extreme manner (Patton, 2002). The choice of the latter could distort the phenomenon. In other words, I was not looking for a genius or somebody who had failed at textile art, but a well-established and highly motivated expert in the field, an expert being somebody whose work has been acknowledged by other experts in the field, e.g., colleagues, museums, galleries, and academic institutions.

As Patton (2002) points out, intensity sampling requires prior exploration of the sampled individuals in order to judge their eligibility to become the sample. I have known the artist whom I have chosen to be my study participant prior to the study. I have attended her exhibitions in the area, and verified her credentials.

#### Data Collection

Since no single source of information can provide the whole information about the research project (Patton, 2002), I used several sources to gather data. They included

interviews, observations, field notes, the study participant's journal, and pictures of her artwork—anything that might become relevant.

*Interviews.* The interviews with the study participant were conducted to find out what motivates her to create textile art. The interviews were unstructured, open-ended, and exploratory in nature, so that the participant could elaborate on her answers rather than affirm or disprove information. The interviews were recorded and transcribed.

An interview guide illustrates the general topics and questions raised within the topics. I will first list the general themes and then provide questions.

- Life experiences
- Current circumstances
- Most productive period in your career
- Least productive period in your career
- Influences
- Identity
- Value of one's work

Life experiences

A. Related to art

- earliest recollection of being attracted to art
- earliest recollection of being attracted to textile art
- other significant experiences related to viewing or making textile art
- college and university experience (of studying textile arts)
- the experience of teaching textile arts to art students



## B. Unrelated to art

- significant or traumatic events

## Current circumstances

- describe your typical day in your studio
- describe your preparations (what do you have to do before going into the studio to work (e.g., plan the work of art in your head, go out and collect visual experiences)?
- Work preferences (e.g., time of day, length of work, etc)

## Most productive period in your career

- describe the time in your life when you felt you were most satisfied with your work
- Why do you consider this period the most productive?

## Least productive period in your career

- describe the time in your life when you felt you were least satisfied with your work
- Why do you consider this period the least productive?

## Influences

### A. Textile art inspirations

- Textile artists whom you respect the most
- Why?

### B. Nontextile art inspirations

- any visual images that are particularly important?

- any relationships with people (family, friends, and colleagues) that are important, e.g., because they change or define the way you approach art?
- books

#### Identity

- being a woman artist
- creating art works in a marginalized genre

#### Value of one's work

- the favorite piece of art that you have created
- why is it your favorite, i.e., what do you value about it?

Between the study participant and myself, I referred to interviews as conversations. This was one of the ways in which I tried to make her more comfortable with the interview process. I did not want her to think that she could not ask me any questions. Discussions related to topics listed in the interview guide were encouraged because they provided useful information or a kind of triangulation of data (e.g., in the course of discussion the participant might confirm or disprove something that she had talked about during the interview).

While our conversations were not interactive interviews in which both the study participant and the interviewer share their experiences and emotions and sometimes co-write their narrative (Ellis, 2004; Ellis, Kiesinger, & Tillmann-Healy, 1997), our conversations evolved: over time there was more discussion and less formality. The element of interactive interviewing which I applied in conversations with the study

participant was the reference to my own experience whenever relevant. This serves as “...more than tactics to encourage respondents to open up. The feelings, insight, and stories that researchers bring to the interactive encounter are as important as those of respondents” (Ellis, Kiesinger, & Tillmann-Healy, 1997, p. 121). While the authors use these interactions in order to discuss their interview process as well as understand each other’s experiences, I was interested less in the interview process—my study participant is not a researcher like the three authors, and discussing the interview process may be irrelevant—and more in analyzing our experiences.

To share my experiences I constructed annals, an element of narrative inquiry that I discuss in the section on analysis. I do not have any experiences of making textile art, in which my study participant specializes. However, I have been writing poetry for the most part of my life. Even though my poetry writing has not reached as wide an audience as have Isabella’s exhibited works of art, it has always occupied a big part of my life. I did not treat our shared experiences in art-making (textile or poetry) as a way to compare and contrast our lives. Rather, I was interested in the question of why certain experiences happened in a certain way or at a certain time. The fact that we both became interested in our respective forms of art at approximately the same age in elementary school, for instance, is not significant on its own. What matters is why we decided to pursue art for the rest of our lives. If my motives were different from my study participant’s, this gave me an opportunity to probe and to explore the topic further. I would then be able to say to my study participant, “Ah! I’ve done it this way. You’ve had the same experience but it led you in a different direction. How interesting! Can you tell me more about it?”

The idea of examining our lives by locating shared experiences and discovering the context in which they occurred came from Carolyn Ellis's (2004) work on unmediated co-constructed narratives. In such narratives, two people write their version of shared events separately, and then read each other's narratives, and come up with a final version that includes both sides of the same story. Ellis collaborated on a story about her abortion, with her partner Arthur Bochner (Ellis & Bochner, 1992). She described her experience of going through the abortion, while her partner described what it meant for him to go through the same experience, emotionally rather than physically. Their shared part of the narrative is their agonizing decision-making as to whether to go through this experience or not, and what the consequences of both instances would be.

While I did not co-construct a written account with my study participant, since she was not very much interested in writing, I borrowed Ellis' idea of looking at a shared experience and comparing our stories during our interviews, in order to obtain various perspectives. I also have to mention that our experiences were not shared literally, as in Ellis's case, since we did not grow up together. They were shared only in that they were considered important by both of us and we named them in the same way, e.g., "being encouraged at school to draw/write poetry at an early age."

*Observation.* In order to describe the setting and the context of the study, I observed the artist in her natural setting. Observation is one way of understanding the context and creating a holistic picture of the artist (Patton, 2002). I utilized emic and etic approaches to observation, which means that I was able to fully participate in the setting at times, and remain a passive observer and outsider at other times.

When I observed her as she was working on her textile art piece for a couple of hours a day, I remained an outsider, mainly due to the lack of skills in dealing with fabric on the simplest level. I also remained an outsider when I went to observe her and her audience in an exhibition space. Remaining an outsider was helpful because I could hear viewers' reactions to her work and I myself had a chance to reflect on it in a new setting, different from her studio where I had seen some of it being made. Being an outsider meant what Weiss (1994) calls being a "respectful student, awaiting instruction" (p. 66). As such a student, I was open to receive information in the way it was presented to me either by Isabella or by the viewers at her exhibition. I was analyzing it in my mind but was trying not to interrupt its flow, like a student who does not wish to disturb the lecture of her professor.

At other times, I was a more engaged student who did ask questions, clarifications, and even gave homework, e.g., to prepare the books that most influenced Isabella. I was also an insider at informal gatherings when Isabella was talking about her artwork and some of her experiences related to working with textiles.

I felt like I was both an insider and an outsider while conducting the interviews. On the one hand, I did not share her experiences of being a textile artist. On the other

hand, as she shared these experiences with me, I felt I understood her and her experiences better. Through the sharing process, I became an insider to a certain extent. What Naples (in Hertz, 1997) refers to as the fluid nature of an outsider and an insider was necessary in order to obtain information at various settings (e.g., a home, a studio, an art exhibition) and on a variety of topics, ranging from the craft, (the skills involved in making textile art) to the audience's response to it. As Patton (2002) beautifully explains, "to understand a world you must become part of that world while at the same time remaining separate, a part of and apart from (p. 259).

*Field notes.* The purpose of writing field notes is to capture the researcher's experience of a setting that he/she studies. Unlike interview transcripts, which are often reread by coauthors of a study, field notes are private notes of the researcher. Certainly, he/she may decide to share them with colleagues. However, it is not a requirement. Because of the "privacy" of field notes, they can be written in ways meaningful only to the researcher.

How the experience is captured, and what is meant by experience, is an unresolved question. For some researchers, it strictly means writing up the facts, e.g., what was said, was observed, etc., by the study participants. I refer to these type of notes as "pure" in order to distinguish them from the second type. The "nonpure" type includes the researcher's reflections, questions, and actions (Emerson, Fretz, & Shaw, 1995). The latter kind of field notes brings to mind Joseph Maxwell's (2005) description of memos, in which one has to engage in "serious reflection, analysis, and self-critique" (p. 13). This is done through reflective writing about anything related to the study, and may range

from methodology and design of the study to the researcher's reactions to recently conducted interviews, settings in which the research takes place, etc.

Even though in my research I have always wished for the clear distinction between the pure field notes and memos, reality quickly blurred this distinction for several reasons. I have tried to write the pure field notes during my preliminary study described in Chapter 1. Because it is hard for me to read my own handwriting, I was not able to write while I was conducting the research with my study participant. I also noticed that the writing always distracted me from listening deeply to what my study participant was saying.

Thus, I abandoned any attempt to write while conducting the research and decided to write my field notes later the same day, after my work with the study participant was over. By the time I would sit down to write my notes, they would inevitably include my thoughts and reflections because I was writing about the past, not the present, and I had the time to rethink what had just happened to me and my study participant, what I had learned from her, and what was missing.

I refined the process of writing field notes during earlier studies for this dissertation. The process was already defined, at least for the first couple of weeks. Later on, I resorted to what I call field thoughts, or my reflections made strictly in my mind, reflections that never made it physically into the computer file, but which were incorporated into my research process. I found my thoughts to be more flexible than the written notes. I could change and refine my thoughts over and over in my head, while my field notes seemed obsolete by the time I reread them.

Maybe field thoughts were not as appropriate as the field notes, but to me, thoughts are no less precious than the written words. I lived daily with my research and did not have trouble remembering, arguing, and shifting my thoughts. They proved extremely useful in many instances.

The “pure” field notes were useful in re-creating the setting, e.g., a hot afternoon, a small room, a large gallery. They were all important to re-create the conditions in which my study participant created and exhibited her works.

The “nonpure” notes, by contrast, were useful in reflecting on what my study participant has told me during the interviews. These reflections did not necessarily make it to the findings, but they did influence my way of carrying out the study and writing up the findings.

In books that focus on the question of how to conduct qualitative research (e.g., Glesne, 2005; Maxwell, 2005; Patton, 2002 ), authors emphasize the fact that there is no single best way to conduct it. The proposed techniques and methodology need to be adapted to a particular research project. In my case, perhaps because I cannot read my own handwriting, I learned early on in my primary school to rely on my thoughts rather than my notes. While I angered some teachers who considered it rude not to take notes during their lectures, I learned to remember my thoughts and organize them into various categories from which it was easy to retrieve them. To this day, I prefer to retrieve my thoughts rather than to read through them. My reading speed is much slower than that of most people: reading itself requires more effort and thus takes away the time I could have



spent on thinking. Engaging in thinking is my adaptation to inscribe legible field notes in my mind rather than on paper.

My appropriation of field thoughts may seem like too big of an adaptation, which may diminish my credibility as a researcher. However, I want to point out that others have chosen to make certain nontraditional adaptations as well. In his highly acclaimed ethnography about life in Nicaragua, Roger Lancaster (1994) stated in the introductory chapter that he quickly abandoned carrying a tape recorder to record all the interviews with his study participant. While it is a standard practice to record and transcribe interviews, he quickly learned that carrying a big tape recorder made his research participants uncomfortable. He learned to write down the conversations after they had taken place, in the privacy of his room.

What I value in Lancaster's approach is the fact that he did not try to hide his adaptation, but justified its use. I want to achieve credibility by revealing my own adaptation.

*Written material.* My inspiration for using the diary as a precious source of information about my study participant came from Miranda Seymour's (2002) biography of Mary Shelley. The author used Shelley's diary to support or discredit information obtained from other sources. Seymour's argument was that while the diary remained Shelley's personal account of events and impressions, her other writings were meant for publication. What she could say in her diary was thus her own reflection of reality; in other writings, she had to respect the social and cultural norms of the time and had to withhold or change some information. Her subsequent introductions to Percy Shelley's

(her husband's) poems were reshaped each time, so as not to offend any living acquaintances or misrepresent the readers' idealized image of Percy.

In ethnography, the use of study participants' diaries (treated as a broader category of written documents) has been supported by many qualitative researchers (e.g., Creswell, 2002; Merriam, 2002, 1998; Neuman, 2005). For me, the most moving use of diaries in ethnography—and thus the use that affected me the most—was shown in Lathers and Smithies' (1997) study of women who live with, struggle with, and die of AIDS. In a meeting of a support group, women were asked to wrap up their life stories, so that the readers would get the most recent account of their lives before the book was published. Lori, one of the group members, posed the following question: "How do you summarize the physical and emotion changes of the past few years into a paragraph or two?" (p. 204).

While indeed it would be hard and perhaps oversimplifying to summarize these women's feelings in a short passage of text, it is possible to peer into their lives, briefly but meaningfully, through their diaries. In her journal entry of 10.08.1993, Barb wrote a poem after her husband's death of AIDS:

Your strength, courage,  
Your pain  
The clearness of your beautiful blue-  
gray eyes  
Your hand held in mine—  
You hold me so tight  
I know that you will  
never give up, never let me go. (Lather & Smithies, 1997, p. 156)

These verses from Barb's journal entry express love for her dying husband and carry a lot of pain caused by his death. Barb also believes that she and her husband

should never be separated, even after his death. While he held her hand when he was still alive, she is convinced that he will “never give up, never let her go,” even after he dies.

I obtained my study participant’s permission to read the diary that she was required to write when she was chosen to participate in a textile art project in Japan. This has enabled me to verify the validity of her experiences at the time. Her hostess, also a textile artist, kept a diary about the projects that she was working on with her guest, my study participant. In reading their diaries, I noticed that they were sometimes referring to the same events.

I also feel very privileged to have read the diary of my study participant because it gave me a glimpse into her feelings during a very important time of her artistic life. I incorporated fragments of the diary into Chapter 6, in which I discuss her development as a textile artist. Because the diary is online, I changed the wording and phrase while striving to be as close as possible to the original diary. This was done to prevent the disclosure of my study participant’s identity via the pasting of her diary into a search engine.

*Reading.* Finally, I read books that had had the biggest influence on my study participant’s life and her artwork. During his recent book tour, Salman Rushdie brought attention to the fact that there are some books that have the power to profoundly influence the readers’ perspective on the world for the rest of their lives. In other words, life before and after reading certain books is not the same (Rushdie’s “Enchantress Conjures Fanciful Voyage,” Booktour, 2009). Knowing which books had such an influence on Isabella was important to me because it offered a better understanding of

what she valued and whether she incorporated the information she had read and cherished into her artistic life.

I have not encountered examples of ethnographies that would illustrate the influence of books on the study participants. However, such influence has been documented in memoirs (e.g., Corrigan, 2007; Hirsi Ali, 2007; Nafisi, 2003). While I greatly admire all three women who had the courage and willingness to share their stories with readers, Ayaan Hirsi Ali's memoir became one of those few powerful books that Rushdie talked about. Therefore, I will focus on Ayaan's story to illustrate what an important role books played in Ayaan's life.

She was a Somali who spent most of her teenage years in Kenya. Pressured by her mother, she had to attend a strict Muslim girls' school, where she was expected not to question the authority or knowledge of her teachers and to leave the school before graduation in order to get married between the ages of 15 and 18. Hopeless as this reality may seem, Hirsi Ali (2007) writes how her world was divided in two: the real world in which she had to obey strict Muslim rules articulated to her by Sister Aziza, one of her teachers, and the world of books, in which she could indulge herself in making choices:

When in Sister Aziza's world, I was devout, meek, and respectful of the many, many barriers that restricted me to a very narrow role. The rest of the time I read novels and lived in the world of my imagination, filled with daring. As a reader, I could put on someone else's shoes and live through his adventures, borrow his individuality and make choices that I didn't have at home. (pp. 117-118)

To Hirsi Ali, the books she read, ranging from *The Great Gatsby* to the less-profound romance novels, were a window to another world that was closed to her. Because of the choices she read about in the books, she finally decided to pursue her own

choice of how she wanted to lead her life. Instead of going through the arranged marriage, of which she disapproved, she escaped to Holland and then to the US and became involved in research and policy regarding Muslim women who live in the non-Muslim countries.

Because of the power that certain books may have on shaping one's life and identity, I incorporated their use in this study; I read the books that had the biggest influence on Isabella in order to triangulate the information she provided about her interests in her teenage and adult years.

For instance, the oldest book that Isabella introduced me to was a collection of principles that guide design in architecture and decorative arts. The first principle proclaims, "The decorative arts arise from, and should properly be attendant upon, architecture" (p. 5). What is interesting is the fact that at that point in her life, still in high school, Isabella did not know that she wanted to be a textile artist. However, from the time that she was making collages of the Middle East in her twenties until today, her artwork has been largely influenced by architecture. The book confirmed, therefore, Isabella's longstanding interest in architecture, something clearly important in consequence for her art-making.

### Data Analysis

Because of the emergent nature of qualitative research, I began analyzing the data during the early data collection stage. As Patton (2002) suggests, the early analysis would help in identifying issues that needed clarification or exploration.

To analyze data, I used inductive analysis, i.e., analysis that identified themes based on the data rather than on anticipated themes (Coffey & Atkinson, 1996; Glesne, 2006). I used emic coding to code the data. This means that the codes were “indigenous” (Patton, 2002, p. 454), i.e., provided by the study participant and understood as reflections of her worldview, rather than mine.

These are the general principles that I applied to coding. What follows is a description of the process of coding itself that began with the reading of transcripts and ended with connecting specific parts from the transcripts to theory. Auerbach and Silverstein (2003) compare the process to a staircase, where the goal is to walk from the lowest step, which is dealing with plain text, to the highest step, which requires a more abstract understanding of the text. I will describe my ascent of the “staircase” based on the authors’ methodology.

First, I read the transcripts several times in order to get familiar and comfortable with them (Emerson, Fretz, & Shaw, 1995; Maxwell, 2005). Comfort with the transcripts gave me the confidence to write on them when I spotted repeating ideas; examples of such ideas or notes would be “fashion,” “architecture,” “collecting,” “creativity,” “aesthetics,” “curiosity,” etc.

Once I found repeating ideas, I organized them into themes and chose the most relevant quotes, i.e., the quotes that best explained the theme (Auerbach & Silverstein, 2003). For instance, I created a theme called “context” in which I included ideas such as “curiosity,” “creativity,” and “collecting.” I grouped these ideas under the common theme called “context” because what struck me was how they echoed each other in various,

seemingly unrelated, contexts. For instance, my study participant talked about how she loved to experiment with various fabrics and was curious to see what the outcome of her experiments would be. She also told me how important it was for her to be curious when traveling and exploring new places.

The next step was to connect the themes with theoretical concerns. This step was not as straightforward as Auerbach & Silverstein (2003) presented it to be. I assume the discrepancy between my study and the authors' example occurred because they employed grounded theory and could anticipate the connections to certain theories ahead of their analysis. My research was not based on grounded theory but was a case study designed to learn from (Yin, 2004). Whenever I found a connection to a theory, I felt I was stepping on shaky ground which needed a lot of probing before it became solid. The reason was that I could potentially connect the themes to many theories and it was essential to choose the one theory that best explained the findings. It was a long process that changed over time and stretched way past the analysis stage.

For instance, I identified the connection between being curious in art and while traveling, and put it under the "context" theme. I also placed "collecting" and "creativity" under the "context" theme, but still could not find a meaningful explanation of the connection. I began to think that maybe it was not so meaningful after all, since I could not associate it with the literature I reviewed or was familiar with. It was only after I began to view traveling, teaching, and caring for aesthetically beautiful objects—all ideas taken from my "context" theme—as cultural phenomena, rather than simply events where

some psychological characteristics such as curiosity or creativity manifested, that a connection to the literature began to crystallize.

From the perspective of time, this seems a trivial shift, but it is a testimony to how difficult it is sometimes to convince one's mind to wander off from its established ways of thinking. It is interesting that I myself argued for the study to be rooted in culture, and yet did not think of rejecting the "psychological characteristics" occurring in events in favor of cultural phenomena.

Once this shift occurred, I immediately connected the motivation to create art to the broader context of culture in which one lives. I did not have to look further than Geertz's (1973) assumption that we live in the web of significances that we ourselves spin, and motivation is no exception: it is entangled in the web of cultural phenomena.

The above description is an example of how I connected themes with theoretical concerns. More themes were identified and connected with the literature. Once this step was done, I could focus on the presentation of my findings, discussed later in the chapter.

A point at which I consciously departed from Auerbach and Silverstein's (2003) technique was when they suggested coding only the relevant text, i.e., the text directly related to the goals of the study. Their suggestion was to reject the irrelevant text right after reading the transcripts and before sorting it into ideas. Perhaps with grounded theory it is easier to identify the irrelevant parts so early in the coding process. In my study, I did not know what would be irrelevant so early on, since I had no theory to ground my findings in. Thus, I rejected the irrelevant codes only after the themes had been formed and partially connected with theoretical concerns.



For instance, the lack of praise was a theme that emerged unexpectedly, a kind of “by the way” type of information, given to me as I was interviewing my study participant about her school years. It seemed unrelated to any other theme and could be rejected until we began talking about her college teacher. My study participant loved to talk about her teacher extensively because the teacher praised her.

Codes that I rejected had to do mostly with my study participants’ friends. I asked her about their lives at present, which led to interesting discussions but did not yield any additional information useful to my study.

I have applied this systematic analysis of data after the first interview, and I was content with it. After my second, longer interview, however, a shadow of doubt was cast over my codes. While they were helpful in keeping track of various important themes that have come up, e.g., travel, architecture, fashion, curiosity, etc., they ignored the chronology of the story that emerged during the interviews. Instead, they were the information-rich pieces floating aimlessly in my transcripts. What to do next? Ignoring this did not seem like a good solution. I was deep in thought:

Analyzing human life  
in search of significant words  
feels like swimming between coral reefs  
that with their stunning beauty  
and power of life of their own  
attract attention.

However, some reefs may be missed,  
Waiting in all their glamour, in the shadow of bigger reefs.  
When will they be discovered?  
If they will be discovered?  
Remain undiscovered?

Questions pile up like clouds  
Which gather before the storm.

Yes, I thought, the reefs themselves are not moving the study forward. They are there, waiting to be discovered, in a state of utter ignorance of time. The chronology of events, it occurred to me, was important in my attempt to understand how motivation occurs over time. My study participant's travel to Japan, for instance, was different from her travels to the Middle East, not only because of obvious cultural difference between the two regions of the world but because of the different lessons (related to arts and life) she learned during her travels. Had she gone to these places in reverse order or at other times in her life, the lessons learned would probably be different because of her prior experiences and knowledge.

In my heart I knew that the chronology of events was important to how humans experience the world. In my mind, I still had doubts:

Analyzing human life  
and weaving its essence into stories  
is like examining patterns  
on old Persian carpets  
where all the colorful threads  
know their place.

But one thread may get lost on its own path  
and establish an insignificant deviation from the pattern.  
Will it be noticed?  
If it will be noticed?  
Remain unnoticed?

Questions explode in thunders,  
Thunders demand answers.

I was not only worried that I may miss an important thread; I was even more worried about the more fundamental question: how to analyze the data with the use of chronology in mind.

I feel their force as they go through my mind; what is this? Is it a sentence to stand alone? If so, it needs a period.

I found a partial solution to my problem in Clandinin and Connelly's (2000) work on narrative inquiry. They suggested using chronicles and annals to keep track of events and the context in which they occurred. In annals, important events and dates in the study participant's life are noted; in chronicles, the thread of events in and around a particular topic of interest is discussed. I asked my participant to construct annals for me, in order to get a clear picture of the order of important dates and events. My construction of chronicles is based on the examination of annals, coded transcripts with themes, and further interviews.

The question remained: how to look for chronicles in the transcripts? I turned to Catherine Kohler Riessman (1993) for suggestions. Riessman analyzes several approaches to narrative analysis, but one seemed to particularly fit the purpose of my study, i.e., to examine how motivation occurs overtime. In her study of pro-choice and anti-abortion women, Ginsburg (1989a, 1989b) examined the lives of women to see what turns and twists in their lives made them an active supporter or opponent of one of the views.

My way of analyzing data was not the exact copy of Ginsburg's method, since she analyzed a sample of women and then made some generalizations about the sample. The elements of her analysis which I have used in my analysis are her examination of causal

events and the identification of turning points. Consistent with the purpose of my study, I am looking for turning points in my study participant's life, whether related to art or not, to then determine how they stimulate or decreased her motivation to create works of art. In her study, Ginsburg compared these turning points with the sociocultural script, i.e., how the lives of the women under study differed from the script expected by the culture and society. In my analysis, because I focus on motivation and not on a social issue, I do not compare my study participant's turning points with any existing norms or scripts.

I'm reminded I too am a human being,  
privileged to swim between the reefs  
and seek out the ones drowned in shadows,  
entitled to fumble for the threads,  
even those that distort the pattern.  
So long as compassion and reason surround me.

The sky and my mind  
are calm and clear now.

After the analysis process was over (at least formally, for in my thoughts I kept reanalyzing particular sections even as I was writing up my findings), I had to choose the quotes which best described the themes that emerged. The turning points in my study participant's life were always in the back of my mind—if an event was a turning point I knew I could not possibly leave it out of my study participant's story. Selecting the quotes was difficult because I am very aware of and very much against taking words out of context. Thus, even if a quotation appealed to me because it was precise, descriptive, or permitting some new light on a theme, I ensured that there was enough of a context around it. As much as possible, I wanted my study participant to tell her story in her own

words. I felt wary of interpolating my own version of the story. I can interpret or analyze it differently, but I left most of the storytelling to her.

### Presentation of Findings

In the last few decades, ethnographic research has been presented in a variety of forms, ranging from ethnographic novels (Fadiman, 1998; Narayan, 2008) to the incorporation of theatrical elements (Gregor, 1980; Saldana, 2005), and poetry (Brady, 2002). In the 1990s, visual ethnography, which relies on visual materials such as photos, images, etc., as important sources of data (see Pink, 2004, 2006), joined the canon. Therefore, my presentation of findings is a continuation of the ethnographic tradition.

It is also important to keep in mind that the creative forms of presenting the findings do not influence the analysis of data. The different forms were chosen after the data analysis had been completed. They were not chosen by my study participant. Rather, I made decisions on how best to present her story. The paragraphs that follow justify my choices.

The next three chapters present Isabella's story of creating art. It traces her motivation to do so from when she was 8 years old to the present day, when she is in her 30s. While the story focuses on a single individual, it is not presented as a uniform narrative. Instead, it is one story in which the events that unfold and contexts that emerge are woven into a variety of forms, such as ethnodrama, collage, vignettes, and poetry.

My insistence on using these different forms of presentation, despite the fact that they impose more difficulty in reading, stems from one fact, which we tend to forget when we tell a story from the past: life's unpredictability. When Isabella recounted the

stories, therefore, she knew what happened next. However, at the time when the stories were taking place, she was full of anguish, expectation, excitement, anticipation, and many other emotions because she did not know what the outcome of her actions, such as presenting her final project in college, studying and creating art in Japan, or entering her M.A. program, would be. By constantly changing the form of narrative presentation, I hoped to preserve a bit of the unpredictability and perhaps even anguish or excitement of the unknown.

The importance that I attach to the unpredictability of events was augmented by Gruber's and Wallace's (1999) discussion of the evolving systems approach, which was originally developed for the study of creativity and which I adapted for my study of motivation. One of the main elements of creativity, and motivation in my study, according to this approach, is the fact that they are multidirectional and therefore unpredictable. If this is the case, should not life itself, being the context for these two phenomena, be treated with a bit more room for unpredictability in it? This question weighed heavily on the choices of presentation that I made for the next four chapters. In the sections below are the justifications for the choices I made.

*Ethnodrama.* An ethnodrama consists, as the name suggests, of a combination of an ethnography and a drama. The research is performed according to the ethnographic tradition, and presented in the form of a play instead of research reports. "The goal is to investigate a particular facet of the human condition for purposes of adapting those observations and insights into a performance medium" (Saldaña, 2005, p. 1).

The advantage of an ethnodrama is that it can be presented to an audience of a social or cultural milieu that may benefit from seeing the drama, e.g., hospital workers, social workers, school administrators, police officers, etc. Thus, the ethnodrama has a potential of reaching the intended audiences rather than only a small number of people who may otherwise read it in the typical ethnographic form.

What appeals to me even more for my particular study, however, is that the ethnodrama strives to preserve the stories and the voices of the study participants. It lets them tell their stories and thus preserve their perspective and social context. The role of the researcher is reduced to putting the stories together from several interviews and making sure that they flow.

I am especially drawn to the monologues often used in the ethnodramas, probably because my study focuses on one participant. Monologues seem the most appropriate approach in this chapter because Isabella is recalling events that have happened to her in the past, and thus I have no way of being physically present when they happen to her. I did not feel comfortable trying to become a part of her reality when she was growing up. I did not feel it was necessary for me to pretend like I was there. I let her be the storyteller and prefer to fulfill my role as a keen observer of the past and a good listener and interpreter of her experiences at present.

Only in the section on teachers and friends did I allow myself to juxtapose short verses describing various teachers that Isabella mentioned. These are little summaries of why the teachers were important in her life and thus I hope that they contribute to the

understanding of Isabella's development as a person and ultimately to the understanding of her motivation to create works of art.

I also felt comfortable with adding stage directions, something that every ethnodrama would possess. I used the stage directions sparingly and only to emphasize the significance of a given event or phenomenon. Since I cover the period of roughly 10 years and attempt to illustrate changes that Isabella went through, I used stage directions to emphasize symbolic changes rather than day-to-day actions.

At times, the events that happened in Isabella's life were not connected enough to present them in a story that she could tell in the ethnodrama. When the events in her life were important, but did not easily integrate into a story, I represented them in the form of collage, described in the next section.

*Collage.* While I did not encounter individual experiences represented in a collage, I was influenced by other creative and meaningful presentations of findings. The most notable was Anna Lowenhaupt Tsing's (2005) presentation of local knowledge. It was a list of all the animals and plants made by her and her friend, Uma Adang, a native Indonesian woman from the island of Borneo.

I was struck by the simplicity and profoundness of this presentation. To some, the list of local flora and fauna seemed tedious as it went on for a couple of pages; to me, it was an eye-opening experience. In these couple of pages, I felt the overpowering impact of the visual representation of local knowledge. I felt as though the local knowledge itself was empowered, as were the two women who wrote it down, by being exposed in such an exquisite manner.



While the list may be associated with a monotonous recounting of names, this one was not only full of animals and plants, but also of cultural references. Below is a sample of the list:

Plants that grow only at the river's edge:

45. lalamas: an aroid with taro-like heart-shaped leaves

46. haris: a wild ginger, with green, fist-sized flowers

47. tigarun: a tree, leaves burnt for pain medicine

48. bayuan: a tall tree with edible fruits. (Tsing, 2005, p. 157)

This is a fraction of over 1,000 items that made up the list. The four list items, however, are rich in cultural references, the first being the classification itself into plants that grow only at river's edge, regardless whether they are trees or not. The metaphors of the body, i.e., "heart-shaped leaves" and "fist-size flowers," may suggest several things, for example, the universal perception of certain shapes and sizes as similar to certain body parts, the closeness of animals and plants to humans, etc. Without knowing the context, it is hard to determine which interpretation is correct. However, the data in the list is rich in knowledge and interpretation. While my story of Isabella did not contain any lists, I was aware that my data could be presented in a variety of ways, provided their presentation was justified.

Inspired by the visual representation of data, I used collage to represent my study participant's experiences, since I see it as the most appropriate metaphor. In a collage, paper clippings, photographs, and the like, are not always meaningful when they are viewed as separate elements of the collage. What comes to mind are the collages made by

the futurists in the beginning of the 20<sup>th</sup> century, or those of Andy Warhol, in which words would be made up of letters cut out from various newspapers (thus varying in font type, size, and color). While it would be hard to discern the meaning of the collage from studying the individual letters, the letters made up words. A combination of letters, therefore, put into words made the collage meaningful.

*Vignette.* A vignette is what Jean-Paul Dumont (1992) defines as the “small but precious scene or portrait” (p. 1). I particularly like his definition of the vignette because of the word “precious.” To me, in the context of ethnography, it is equivalent to “meaningful.” Thus, in each case where I included the vignette, I asked myself whether it was meaningful to my study of motivation. If it was, I would analyze its meaning either within the vignette itself or after the presentation of several vignettes.

Vignettes, Dumont points out, are fragmentary in nature, “like the small vines from which the word derives” (p. 1). In my choice of vignettes, I therefore focused on a theme, e.g., curiosity in arts and in life as a whole. The thematic approach enabled me to sift through the data in order to select the information relevant to the theme.

While vignettes were useful in presenting the themes, at times I wished to focus on a single idea, e.g., the importance of examining experiences over time. I also wished to break from the narrative and emphasize certain thoughts by distinguishing them visually on paper. In such instances, poetry, discussed in the next section, was the most useful tool.

*Poetry.* I used poetry for several purposes, i.e., to paint a picture of Isabella’s reality, to convey emotions, or to express an idea related to my research methodology or

research findings. Several authors have influenced my own poems in this study and thus merit acknowledgement of their work.

Poetry in ethnography has been popularized by Ivan Brady (2002). In the book entitled *Time of Darwin's Reef* (2002), he shares his impressions and descriptions of various places in which he conducted fieldwork over the years. His poem "Sea Cream," for instance, is his tale-like description of the sea:

Foggy dreams  
airbrushed on green  
floating low  
across the beam  
dissipate in gulps of stream. (p. 2)

In Chapter 4, I used poetry for the same descriptive purpose. I wished to describe Isabella's mundane and physically demanding process of smocking. I also brought up various definitions of smocking to examine how its definition has changed over time, due to the sociocultural changes.

Michelle Kisliuk's (1996) poem entitled "To Ndanga and Back" has had the biggest emotional impact on me. It describes the dying babies and grieving mothers in Africa. It is a result of Kisliuk's (1996) ethnography, in fact of her field notes, in which she was able to capture the rawest emotions. Below is a fragment of this sad and beautiful poem:

A stream to wash in.  
On my way I displace three blue  
Birds of paradise.  
Through soapy hair.

A monkey eyes me from above.

BaAka children run singing down the path

To the stream,  
Leaving tiny raffia skirts  
Perched on bushes.

At midnight I wake to a mother's  
Heart crying mourning songs.  
Later, sprawled on her daughter's grave:  
"Ame na wan a mawa, mawa na mwana wa mou."  
"I die of pitypain, pitypain for child mine."

Milk still drips.

The moon light a dance for the baby's  
Return spirit.  
Women move together,  
Singing the collective mother's pain:  
"Mawa na mwe,"  
"Pitypain mine."... (pp. 37-38).

While my own poem in which I wished to convey emotions was not a part of my field notes, it was a part of the data. I used my study participant's own voice to tell her story. I felt that the story needed to be told from my study participant's perspective, in order to fully understand the impact the story has had on her. The poem is a part of one of the ethnodramas in Chapter 5.

My expressing my ideas about research through poetry was inspired by Charles Bernstein (1999). Some of his essays are written in the form of poems and sound like a fragment quoted from the poem below, entitled "Thelonious Monk and the Performance of Poetry:"

Nonetheless, I've come to feel  
that the idea of the written  
document as primary makes for an unwarranted  
or anyway unwanted  
hierarchy; hearing  
work performed is in no way inferior to

reading it to yourself. Rather, these are two competing  
realizations of the work, each  
with its own set of advantages &  
limitations. Moreover...(p. 19)

Words like “rather,” “moreover,” and “nonetheless” are traditionally associated with essays. The poem is therefore like a short essay, broken up into verses. Grouping words into separate lines emphasizes certain ideas. The fact that “Hierarchy” (of reading or hearing poetry) is on the same line with “hearing” diminishes the power of the “hierarchy.” it becomes equal with “hearing.”

Several of my poems, including those in this chapter, use this technique. I use these poems to emphasize the importance of the idea of that I am discussing. The text is visually distinct from the regular text. Within the poem, I separate ideas into different stanzas.

As a conclusion to the various forms of presentation described above, I would like to point out that all the presentations of data, just as the ways of formulating and designing qualitative research, are biased or influenced by our own beliefs. Even if our choices of presentation are justified, they still remain our choices, rooted in our knowledge and its understanding, as the poem below suggests:

Creative research nurtures self-expression,  
Makes one responsible at heart for each sentence,  
For it is a result of the intimate conversation  
That it carries with me, its infatuated learner. (Caran, 2008b, 87)

Chapter 4  
Isabella's World:  
The Analysis of Motivation in the Cultural Environment  
Overview of Findings

In the three chapters that follow, I will argue that three major themes influence motivation: culture, society, and experience. In this chapter, I will focus on the cultural influences on motivation which Isabella manifested as an artist and in her life in general, as a response to the cultural context she was exposed to. The three characteristics are:

1. Appreciation and collection of beauty in various forms. My study participant admired beautiful objects, such as vases, bowls, or cups; she collected them and liked to use them every day, rather than lock them away and take out only for special occasions. In her art, she collected photographs of places (landscapes, architecture) that she admired and printed them onto her fabrics. The photographs were, therefore, displayed for others to appreciate their beauty, not stored away in her computer, just as the beautiful dishes were used on everyday basis.

2. Curiosity. My study participant was willing to go and explore unfamiliar places unfrequented by tourists, in order to seek out beauty. She explored the Middle East and parts of Japan. Just as she was willing to explore the unfamiliar places, she was willing to explore how her fabrics would react if they were dyed, smocked, printed, etc.

3. Her willingness to experiment with fabrics exposed another important characteristic: creativity. She was creative in her approach to teaching and could handle students with special needs (deaf, learning disabled, etc.) without any training. In arts, her creativity played a crucial role in college when she had to incorporate textile arts with other types of arts that she used in her work (e.g., photography and ceramics).

In Chapter 5, I shift to the influences of the society on my study participant. In high school and college, she found teachers and friends who supported her. The teachers who praised her when she was successful or challenged her in order to aspire to higher standards (e.g., her high school drama teacher) boosted her self-esteem. Her sense of belongingness was established by teachers who invited her to participate in the school orchestra and the choir. Her friends have also provided a sense of belongingness (e.g., her friends from the school orchestra). Close friends, like Anna, Kelly, Lillian, and Andrea, have always stood by to support her and thus boost her self-esteem.

While social support was crucial in motivating Isabella to pursue art, her experiences, which I describe in Chapter 6, also played an essential role. The spellbinding experiences were especially unique because Isabella saw what many of her classmates had seen (the *Water Lilies* in Paris and Medieval Manuscripts in Sienna). The same experiences may have been important to her classmates in other ways, but she was the only person in her class who pursued art because of them. The spellbinding experiences served as an important source of motivation to create art in that they profoundly changed her relationship to art. Defining this relationship was an important step because it helped

her establish some goals for her artwork (e.g., to work with textile art, to create large pieces of art, and to use fabric to create texture).

My study participant's motivation was also shaped by other important experiences, such as selling her artwork, creating the worst piece of art, etc. They helped her define her artistic identity and thus assisted her in defining what she wanted to achieve by creating her art. While initially her goal was to survive as a working artist, her values shifted to obtaining feedback from her audience.

### Introduction

From now on, my study participant is referred to as Isabella. It is a pseudonym that she chose for herself. Because my study focuses on one person, I have also changed all the names of Isabella's friends, relatives, and teachers. In addition, I fictionalized the geographical locations within the real countries. However, I did keep in mind the characteristics of the places that Isabella described. Thus, if Isabella was growing up on an island, I made sure that the fictionalized place where she lived was also an island.

In this chapter, I will situate Isabella in her current sociocultural environment and describe her involvement in art projects. To paint a picture of her world at present is important because it lets me, the person who is responsible for painting her world to others, introduce the readers to Isabella's living and working, that is, her art-making conditions, the processes and techniques she uses to work with fabrics, and other aspects of her life that I found important in the study, e.g., the support of her family and friends. All the sections related to her present circumstances are entitled "Isabella's life at



present,” and are followed by a colon and a few words that summarize the focus of the section.

Other sections, related to Isabella’s life and art, have more general names, e.g., “curiosity,” since they mainly focus on Isabella’s life in the past. In these sections, my focus is not on her story, but on the three characteristics of the appreciation and collection of beauty, curiosity, and creativity which have surfaced over time. They have emerged in her way of living as well as art-making and are thus presented side by side to illustrate how inseparable the two identities are, i.e., the identity of an individual living in the sociocultural context and of an artist. At the conclusion of this chapter, I argue that the characteristics in the two identities have been influenced by culture, which in turn influences motivation.

The inseparability of two or more identities that I observed in Isabella has been noted by others. In his book titled *The Accidental Masterpiece: On the Art of Life and Vice Versa*, Michael Kimmelman (2006) describes the life of Pierre Bonnard, a French painter. I find Bonnard’s case to be a wonderful illustration of how his two identities, that of a person living an everyday life and of a painter, were merged. Kimmelman brings up Bonnard’s shopping list, which consisted of the following items: “Shirts, polish, gum, honey, cheese, soft soap.” “Cloudy,” “Fine,” “Showers.” (p. 22). Shirts and the like are things that Bonnard needs to buy, while “clouds” are his observations of the weather, which he would then incorporate into his new paintings.

I, too, feel that my life is shared between at least two major identities that complement one another. While I cannot imagine being fully committed to a single one,

i.e., of a poet or an ethnographer, I am comfortable when both are within reach, both ready to enrich each other. I make sense of their interaction in the following poem:

My own world  
Is a result of a  
Happy collaboration  
Between  
A poet  
And  
An ethnographer

While the ethnographer  
Is curious about the lives of fellow human beings,  
The poet is eager to find beauty in their lives,  
And glorify it.

I bring up my identity in this chapter because I am an active participant in events that happen to Isabella: the text largely focuses on the time in which we interact a lot inside and outside of the research study context. My choice of vignettes is dictated by their purpose—to present snapshots of our interaction meaningful to this study. While the vignettes are not necessarily limited to transcribed interviews, they are tied to their meaning. For example, I conducted two or three interviews on a given theme and presented them as one vignette. My voice in the vignettes serves to recreate a dialogue between myself and Isabella and to express my reflections relevant to the study. Again, the analysis of vignettes is presented at the end of the chapter.

I think of the presentation of these vignettes as doing literal translation of a text from a foreign language into my native tongue. In the literal translation, the text is translated literally and without any additions, omissions, or stylizations (Nabokov, 1992). This is the opposite of the domesticated translation, in which all the elements mentioned are allowed in order for a target audience to relate to the translated text. In my readings

on the presentation of ethnographic findings, I have often come across the idea of adding a few details in order to dramatize the text (see, e.g., Ellis, 2004).

To me, this approach seems a bit unsettling because it risks the readers' mistrust: they have no way of knowing what has been added as a dramatizing element and what has been retained from reality. The trust of my readers is an essential part of my ethnographic endeavors and thus I have not introduced any elements that would add to the tension or the drama of the study. Rather, I strive to be perceived as a literal translator of reality and to let the readers imagine any dramatizing details they may wish to add.

Finally, each vignette, right under its title, contains an explanation of its purpose and connection to the study. The explanation is in italics, so as not to be treated as part of the vignette itself.

#### Isabella's Life at Present: Her House and Her Studio

*In this vignette I focus on an idea of Virginia Woolf's, expressed in her book A Room of One's Own (1989), in which she stated that in order for women to be independent artists, they needed to possess their own financial resources and their own room in which to create their art. I examine how Isabella's situation corresponds to Woolf's idea. Finally, I describe how Isabella perceives her position of being a woman textile artist.*

*While these issues do not influence her motivation directly, they provide an important context in which she creates her art. The fact that she pursues her art despite the hard working conditions is significant to the study of her motivation. Also, the fact that she perceives herself as having equal chances to compete with men in the arts is*

*important because it lifts a lot of historical burden. Feeling equal to men may imply less of a struggle to be a successful artist, but also that one will have the same chances and opportunities to succeed.*

Isabella's house is small and cozy. The fact that it is small has never been an obstacle to hosting wonderful dinners and parties for a lot of guests. The only time when the house could do well to magically expand is when she's working on her textile pieces, which are massive, several meters high, and thus require some room. Alas, since the walls do not wish to expand, Isabella has to clean and clear up a lot of space before she begins working on a piece.

"We [Isabella and her husband, Philip] have quite a small space in which to live," she says as she serves tea with milk. "And I don't have a big studio. I think that if the studio were somewhere else, then it would be different because there'd be a complete separation from work and home. At the moment, home and studio are inseparable because my studio is in the house (on the dining-room table) and in the tiny shed adjacent to the house. So I often find it very difficult to work."

"When I've had bigger spaces, it's a bit easier to manage my work because if I'm working on different projects, I can create piles that correspond to them. As long as they're neat and out of the way, it's easy to work on several things at a time. But with this studio everything has to be really tidy. And in fact with this new piece I'll probably work outside, because it's twenty yards of fabric so that's a lot of fabric and I really have no room," she smiles. "So I think I'll be outside with it."

As I listen to her and sip my milky tea, I think of Virginia Woolf's wonderful book *A Room of One's Own*, in which she claims that in order for women to be independent artists, they have to have money so that they do not depend on their spouses, and their own room where they can work. How does that relate to Isabella's experiences? She is financially dependent on Philip because of her visa, which grants her the right to stay with her husband but denies her the right to earn money. However, this is a temporary situation, which will end when they receive green cards. In the past, i.e., before she got married, she did earn enough money to live by teaching textile design and selling her art. "For me it hasn't always been about money," Isabella says as if she could read my mind. "My art really has been about surviving enough, so having jobs where I can survive to then be able to be creative. And it would not necessarily always be about selling. I'd rather make really lovely work and be able to survive than make crappy work that sells and sells and sells, which is fine. Some people are happy to do that. But that's not me."

As for the room of her own, she has a tiny shed that serves as her studio. The space is precious and is mostly occupied by drawers, a desk, and a chair. The walls are decorated with a lot of photos and pieces of fabric that may one day be incorporated into a large piece of art, most likely a collage or a repeated pattern printed on a smocked piece of fabric.

While the shed is a great place to store all the photos and smaller pieces of cloth, it doesn't accommodate the large pieces that Isabella works on for her latest show in the City of Thrills. That is why she mentioned she'd probably have to work outdoors, in the

little backyard. These are not ideal conditions, either financially or with regard to private creative space, as Virginia Woolf would wish it. However, Isabella manages to create her art and exhibit it.

“Did you ever find that it was easier or more difficult to create your identity as an artist and a woman?” I ask her, thinking of how she fits into Woolf’s description of an independent woman artist.

“No. I never really thought about that. But no. I think that it’s one of the areas where men and women are more equal,” she replies as she pours us another cup of tea.

“Do you really think so? I read an article which said that it’s actually women who dominate this particular field.”

“Oh, you mean in textiles. I suppose I wasn’t thinking just about textiles, but arts in general. I think it’s something where women and men do get an equal chance cause it’s not just based on being a power player or engagement in office politics or any of that stuff. It is about marketing yourself, which I do find quite difficult. But I do think that women and men have an equal opportunity when it comes to art and being able to express themselves. Look at the whole British pop scene: that’s got a pretty equilibrium between men and women. And in my field,” she smiles, “it’s mostly women. I suppose textile arts have always been dominated by women. Traditionally that was always something that women did, didn’t they: embroidery, making clothes for children, the interior design, the curtains or whatever.”

I am so very happy to hear her say that women and men have equal opportunities in the art world. Even if I myself am still not convinced that it is entirely true, I am happy

that she believes in equal opportunities so strongly. I've read so much about women artists who have been discriminated in the past: how difficult it was for them to earn the same position, respect, and judgment as men had. And here is a young woman telling me that she feels men and women are equal in arts. That is a welcome surprise for me. The fact is that I have not come across case studies of women who were professional textile artists in past centuries, so I based my views on women artists upon the case studies of women who were painters, sculptors, and writers. Textile arts and crafts were probably activities more acceptable, and even encouraged, in women's upbringing.

There is a part of me that is alarmed. I wished to acknowledge the hard and underappreciated work of all the women artists and now I'm told that there is equality of the sexes in the art world. What is going to become of my study? What is the use of a case study of a woman who no longer has to struggle with the overwhelming dominance of men?

"I've got to go," I say as I get up to leave, my thoughts cramming into my mind, ready to burst. "Our first interview is over! Thanks so much for sharing your thoughts with me and with others, and for that tea!"

"You're very welcome. Take care!"

So now that my first interview is over, should I change the topic of my dissertation? Oh, how much one utterance can change everything. Had I not asked Isabella about her thoughts on equality of men and women in arts, the problem would have been nonexistent, at least in this dissertation.

On the other hand, not asking the question would not be ethical, since I know I should have asked her that. Even if I would not ask, my professors surely would, and I would have no answer for them. By not asking the question I could, temporarily, dwell in my own beliefs about women artists and their struggle.

“I also kept asking which I was, the woman or the artist,” I recalled my former professor’s words, “with a relentless and lacerating binarism. It was the greatest pain and grief—the sense that I had to choose, that one precluded the other, and that I was a bad woman for wanting an artistic career, a bad artist because I was a woman and couldn’t work out the terms of any art (Blau Duplessis, 2006, p. 19,). This was her memory from the 1960s, and it fortunately did not deter her plans to become a feminist scholar and a poet.

The prejudices toward women who wished to pursue careers as writers and scholars motivated Sandra Gilbert and Susan Gubar, two graduate students at the English literature department in the late 70s, to embark on a project of revising women’s writing from past centuries. Their project, crowned with the publication of their now classic feminist literary study, *Madwoman in the Attic*, was originally published in 1979. Since then, the two writers and scholars have published feminist anthologies and other texts. In the formation of my feminist identity, *Madwoman* was the book that shaped it.

I suddenly became aware of the struggles that women artists (and many women who wanted to pursue other careers, e.g., in science) had to overcome. The patriarchal culture was not supportive of their artistic endeavors. The authors emphasize how openly women writers were criticized for taking up writing and how they were not expected to



engage in it. They cite men who claimed, for instance, that writing was too laborious and stressful for the minds of women. Had the authors ended their book there, it would have been a sad account of the past; but since they described how women writers dealt with social and cultural restrictions imposed on them, their book is a testimony to women's persistence and triumph. Having read the book, I then immersed myself in countless biographies and diaries of women artists from previous centuries, and was happy and honored to bring them into my dissertation.

And now it turns out that my study participant is not a continuation of their history?! "If there is no struggle caused by gender, should I even remain a feminist?" I said aloud. I struggled with that key question and with the door of my apartment as I absent-mindedly tried to unlock it with a bunch of unfitting keys that dangled from my keychain. When I was left with only one key to try and open the door, a thought occurred to me that perhaps Isabella *was* part of the feminist history after all, but that fortunately she did not have to share the fate of many of her predecessors. And, even if she did not find it hard to compete with men, her motivation to create art still had to be accounted for, and perhaps it developed because of the support of a lot of women.... Thinking of Isabella as a continuation of the feminist history of artists, with all the women artists from previous centuries as catalysts of change, I finally opened the door and went inside. I laughed at my own agitated state. After all, I was a feminist before I interviewed Isabella, and I remained one afterwards. Only now I was more motivated to write Isabella's story: a story of somebody who did not have to choose between being "a woman" and "an

artist,” one who, thanks to the support still unknown to me after our first interview, was able to realize her dream of becoming a textile artist, and a valued one at that.

Over the next dozen or so interviews, I learned more about the development of her motivation. In this chapter, I will focus on the cultural influences that shaped it.

### Collecting and Appreciating the Visual Experiences

Collecting and appreciating the visual experience has been identified as a characteristic present in Isabella’s art-making and in life in general. I first examine how she collects (i.e., to have a display of objects/images versus to be inspired by and to use the collected objects/images). Isabella’s collecting in order to appreciate and be inspired by beauty is confirmed in Csikszentmihalyi’s (1996) characterization of creative individuals, in which he found that they are open to new ideas (as illustrated by Isabella’s urge to collect them), and sensitive (as illustrated by Isabella’s appreciation of aesthetically beautiful objects). How collecting and appreciating beauty relates to motivation will be discussed in the “Analysis” section of this chapter.

“Why do people collect?” This question reverberates in my mind as I pour over the transcripts from my recent interviews with Isabella. The theme of collecting has emerged very strongly when she has spoken about how she gathered a lot of visual material that inspired her. This does not surprise me much. I, too, collect many ideas before I put a single word of a new poem or blogpost on paper. However, what is interesting is the fact that she also enjoys collecting other aesthetically beautiful objects, such as plates or vases. “Is this important for the study or should I take that out and just focus on the art that she creates?” I wonder.

Even though I do not see the connection between collecting art and collecting other visually pleasing objects, I cannot convince myself simply to ignore what she tells me. Thus, I keep on searching. Over the years, I have found a multitude of answers to life's big—as well as ordinary—questions in books. I begin my search in my bookmine. I take the first one that I think may be relevant.

“Why do people collect?” Michael Kimmelman (2006) asks his readers. He argues that collecting can be an art in itself because it can bring the same type of joy as creating something:

Why do people collect? The consolation of art comes in many forms. For some it is making, for some it is having. For Dr. Hicks, it was the hunting and gathering of illuminating trophies. For many of us it may simply be appreciating what people like Dr. Hicks have collected—it may be just looking at constellations of someone else's extraordinary things. (p. 94)

While I agree that collecting may be about hunting and gathering—Dr. Hicks was a dentist who gathered the largest collection of light bulbs—I do not see how this can be equated with the creative process that artists engage in. Collecting something for the sake of possessing and appreciating it is not the same as collecting something and actually using it for other purposes such as art-making.

A different perspective on collecting is presented by Twyla Tharp, the famous dancer. In her book about creativity, she discusses the importance of collecting materials before embarking on her next project. She collects books, articles, and any accessory that she might find useful in her later work in her dance studio:

I start every dance with a box. I write the project name on the box, and as the piece progresses I fill it up with every item that went into the making of the dance. This means notebooks, news clippings, CD's, videotapes of me working

alone in my studio, videos of the dancers rehearsing, books and photographs and pieces of art that may have inspired me. (2005, p. 80)

However, for Tharp this step of collecting is only the beginning of the creative process. She doesn't collect all these objects into a box for the sake of keeping them. In the same way, a prolific writer, Julia Cameron (2004), instructs prospective writers to collect ideas, e.g., by reading a newspaper every morning. Like Tharp and Cameron, Isabella is always taking her small camera wherever she goes. She takes pictures of whatever catches her eye, e.g., a nicely designed building or a serene landscape. They are her inspirations for the works of art she creates.

Except for collecting photos, Isabella is a collector in other areas. She loves flower vases with intricate textures, delicate little tea cups with beautifully painted designs, and other dishes that are well-designed and carefully painted. However, as she tells me as we're sitting in my living room...

"I was just very influenced by the Japanese way and how craft is revered as art, which is not so in the West. Crafts are very functional items and you'd never be considered an artist if you make pots, whereas in Japan it's not like that. And I love the fact that in Japan, they use their nice items every day."

"Why do you like it?" I ask, even though my life as a whole is based on that philosophy. However, I remind myself that it is Isabella who is the subject of the study.

"Because if you have something why don't you want to use it?" She answers quickly.

"I totally agree." Now I nod with relief while she continues her thought, which could have been taken from my own mind as well.

“I feel that what’s the point of having fabulous crockery and it just stays in the cupboard and comes out at Christmas. There is no point in that. In Japan, where I stayed with a host family, every day we had these amazing bowls, all made by my hostess’s friends, or most of them were probably swaps for artwork: beautiful things. And also, it makes every meal really special because you’ve got something lovely to eat on. I think we almost make our meal times a bit mundane with just having our regular plates and bowls and all that kind of thing.”

In her book *The Volcano Lover*, Susan Sontag (1992) elaborates on the idea of collecting: “For him [the hero of the book] the volcano was a stimulus for contemplation. Noisy as Vesuvius could be, it offered something like he experienced with his collection. ‘So,’ I ask quietly, for my thoughts are still hovering over the islands of silence, “Would it disturb you if I came and looked at how you are preparing for the exhibition? It won’t bother you that I’d be looking?”

“No, no. I need to have something to do. We can talk when you come. You can keep me company. I usually watch telly or listen to the radio, listen to Radio Four on BBC while working.”

“Alright then, I’ll feel more comfortable, more like a welcomed talk radio rather than an intruder when I come to look at what you do next time,” I say, and lead her to the door.

As I sit down to transcribe our interview later that afternoon, I am reminded of Mihaly Csikszentmihalyi. “Why should his name reverberate in my mind?” I ask my thoughts, and take his book on the study of creativity from my bookshelf.

“Ah! Chapter 3, ‘The Creative Personality!’” my thoughts and the book remind me. Csikszentmihalyi (1996) describes 10 personality traits that creative individuals in his study have displayed, regardless of whether they were engaged in their creative activity or not during the research. A list of 10 characteristics is available in Appendix B. One of the traits seems especially relevant today—trait number 10: “Openness and sensitivity of creative individuals” (p. 73). This means that creative individuals experience a lot of pain or pleasure. Thus, while it bothers Isabella to see a badly made piece of work, it also brings her a great deal of pleasure to look at aesthetically beautiful objects.

“Ah,” I said partly to myself and partly to Csikszentmihalyi, “so having the beautiful pottery, jewelry, and the like is not just a whim, it’s a part of what makes her a creative individual.”

#### Isabella’s Life at Present: The Work Begins

*This short vignette is an illustrational analysis of the artwork Isabella was creating while this study was conducted. It also describes Isabella’s preparation for and the beginning of her work on the piece she would later exhibit in a gallery. Finally, again, it highlights the unfavorable working conditions in which she pursues her art.*

“So, how have you been? What have you been up to?” I ask as I enter Isabella’s house.

“I did my procrastination thing where I cleaned the whole house, cleaned my studio, got everything tidy before I started working on my piece,” she replies, pointing to

the big (no, humongous!) piece of cloth on the dining room table, and adding, as if to justify her cleaning: "Cleaning sort of clears my mind, too. I feel I'm ready to work."

"Can you explain to me what you're doing now?" I ask. She has a long piece of fabric on the dining table and she puts some paper on top of it. She's drawing a lot of tiny dots on the paper.

"I'll be smocking," she replies. "So about two years ago now I made stencils of dots with graph paper. I got this paper that's lined and then depending on which side I smock, I cut out holes all over this piece of paper so then I'll line that up on my fabric and I'll mark with dots. With a little tailor's chalk I use, so that I can just rub away, and then I will smock the piece."

"You're not gonna finish marking the dots and smocking today, are you?"

"No, no, there's no way I could do that." There are 20 yards of fabric that I have to go through. And it's so hot today!"

It is really hot today. Working in the studio is out of the question because there is simply no room for such a big piece of fabric. Working outdoors in the backyard is out of the question as well, because of the heat. The only place where it is bearable is inside the house on the dining table. The room where the dining table is, is air-conditioned. Still, the air conditioner is small and gives only a bit of relief from the heat. I watch her as she works quickly with the thin paper on the fabric, stopping only to wipe off the sweat from her forehead.



*Figure 2.* The Piece of Fabric. The rolled 20 yards of fabric that Isabella will work with.



*Figure 4.* The Inspiration Piece. This is the completed piece that has been an inspiration for the current one being made during the ethnographic study.



*Figure 3.* The Dotted Fabric. Isabella has to unroll the entire fabric and mark the dots every inch or so. She will then use the dots as guides for inserting strings in the right places.



## Curiosity

Curiosity is the second characteristic that manifests itself in Isabella's art and life in general. She is curious in the way she travels and explores new places, and in how she tests new techniques to work with her fabrics. I see the characteristic being reflected in Csikszentmihalyi's (1996) description of creative individuals. What I call "curiosity," the desire to explore new places and ideas, he refers to as "playfulness." How this characteristic relates to the study of motivation will be described in "Analysis," the final section of this chapter.

"What makes traveling so appealing to you?" I ask Isabella one day when we chat over the tape recorder and a cup of tea. I myself love to travel, and so am sitting quietly, hopefully not showing too much excitement about the idea of traveling, in order not to influence her answer.

"Traveling is an experience as a whole, isn't it? It's not just about one aspect of it: the fact that you can't speak Japanese, for instance. It's all about the daily struggle, and how you get from A to B, and back to A, and then what you see on the way. 'Cause you should always try and not stay on the normal path, and try going down some street because it's not on the map, obviously not in dangerous areas but, somewhere like Japan, you just go down some random alley and the little gems of front doors and gardens just open up in front of you!"

"It is a certain personality trait, though, or a kind of lifestyle that not all people subscribe to, don't you think? Some people would rather not choose to go down these alleys."

“Yes, it’s probably a part of it, being curious. Some people just probably have the entire trip planned in their minds. Perhaps they know the experience that they’re going to have before actually experiencing it. Whereas when I travel, I usually try and rid my mind of any expectations. Because then you’re open as well to having new experiences. If you’re not open-minded, I think that you’re going to miss out on a lot of things. You’re not prepared to just say, “Okay, I’ll try that funny-looking bit of food.” And sometimes it’s a little intimidating and you don’t want to do it but eating raw fish, for instance, the Japanese have been doing it for centuries, so when you’re in Rome, do as the Romans do and have a sense of just wanting to go around the corner.

“And how are the ideas for the exhibition coming along?” I ask because that must be on Isabella’s mind these days.

“Yes, I slightly changed my mind. I just had a thought last night, you know, the fact that I can dye the cable ties, which are nylon, and so I thought well, I can presumably dye the paint onto the sail cloth. Because it’s also nylon. And I’m thinking that the same dye that I’m using for the cable ties will work on the cloth!” she says cheerfully. “So I just need to test that tomorrow and see what happens. ’Cause I’d like to get something that’s darker at the bottom and gets lighter towards the top. To be a little bit more atmospheric. I’ll test it tonight and then I can start the smocking tomorrow.”

“And do you know how that will turn out, the smocking, I mean?”

“Today I’ll test it. And usually I have a vision of what I want to achieve. Initially, when I started doing the smocking, I had no vision whatsoever. Well, I had a vision but the vision was not the reality! The vision and reality matched with practice, and testing

pieces. At college, we were always told that we had to have sketchbooks and all that kind of thing and I don't really do that. I like to collect images that inspire me, so it might be my own photographs or other people's work or I might see a piece of just a postcard that I really like the image of. I'll put it up in my studio and then I'll be thinking... So for example, this long hanging that I'm going to do, I knew roughly how it was going to work but I've tested doing different methods with it. With dyeing, I'll test in little pieces and then I'll just go for it."

"Go for it?"

"I'll just go for it and hope that it works," Isabella says cheerfully.

"It sounds like there is a lot of work ahead of you. All the best!" I say as I take my leave.

On the way home I think of Isabella's being a curious traveler and a curious textile artist who loves to test her ideas, who is not afraid of failure and would rather go down the "little alleys" than stick to the established patterns and beaten paths. I think again about Csikszentmihalyi. Trait number 3: "Playfulness and discipline" (p. 61) are just the words that I have been looking for to summarize this interview. What Csikszentmihalyi refers to as "playfulness" is having fun, testing different ideas, just like Isabella does. But then she also knows that after testing comes the hard work of putting her tested ideas into practice, or onto 20 yards of fabric.

#### Isabella's Life at Present: Smocking

*This next vignette illustrates Isabella's progress on the piece that she worked on during this study. Since smocking is an essential technique that Isabella uses in the*

*creation of her textile pieces, the vignette explains what the process entails, and elaborates on how it is defined. It also highlights the challenges that Isabella has to face while working, such as the enormous physical effort involved in smocking fabrics, and the amount of repetitive work it demands. Despite these struggles, Isabella is not discouraged from smocking of large pieces of fabrics.*

Several weeks have passed. Isabella has to finish the piece for her exhibition opening in the City of Thrills. She only has about two weeks left now. She has to smock the entire piece. To smock? She's been using the word a lot. Before visiting her today, I looked up the word in the OED. The dictionary offers the following definitions for "smocking":

*The action of gathering and working a garment after the fashion of a smock-frock;*

*the ornamental pattern so formed.*

This is the most current definition of smocking

Found in the OED.

It highlights the effort, the "gathering and working"

As well as the effect of this hard and repetitive work: an "ornamental pattern."

The effort and effect were not always noticed, as the definition from over a century ago maintains:

*1888 Bow Bells 9 Mar., This was shaped by means of the 'honeycombing' or 'smocking.'*

Smocking was "honeycombing,"

And women worked without complaint or praise,

Invisible

like the bees who combed the flowers.

Others only saw the honey;

Others only saw the honeycombed fabric.

In later definitions, smocking no longer produced the "ornamental" effect,

Nor did it require any effort.

It was simply, as the

*1890 Daily News 27 Nov. 2/4 informs us, still largely used for the yokes.*

And, according to *1934 A. M. MIALl Compl. Needlecraft 92, Smocking is a special favorite for children's clothes.*

In the 1960s, practical considerations were emphasized:

*1961 A. LILEY Craft of Embroidery IV. 174 Smocking generally takes up three times as much fabric as the final width required.*

*1964 McCall's Sewing xiii. 242/1 The same smocking stitches can be used in both types of smocking.*

Thus, from an activity that required a lot of effort

And that produced delightful effects,

It became a matter of merely practical considerations.

Where did the effort disappear?

Where did the beauty vanish?

Where are the women who smocked, silently, for ages?

Or, what has caught our eyes' attention?

Who or what has shifted the focus?

Why don't we want to look

At what we had seen before?

I don't know the answers: they're still buried in women's work, in fabrics they had smocked, in memoirs they never had the time to write.

Touched by the untold stories of these women, I try to focus my eyes on Isabella's half-smocked fabric,

as if it held a secret that I would be privileged to uncover,

as if underneath the honeycombs, I'd find the key to the lives now lost.

I gaze intently, but no secrets unfold.

What should I do? What should I write?

Instead of secrets, I see a large empty piece of fabric,

And a blank page.

I gaze and I create

my own definition of smocking,

2007 Field notes. Smocking involves a lot of hard,

Physical work

Since Isabella is using cable ties to smock the fabric

Which is very heavy and not nearly as delicate as silk or even cotton.

I know that

Beauty comes at a cost.

"My arms hurt," Isabella tells me as I enter her house. "I feel as if I was an old lady with rheumatic pain!"

"I wish I could help you somehow," I say; I brought her lunch though—I feel that pots and pans are dearer to my heart than threads and needles. "And it's gonna take you a long time to smock, right?" I say as I look over the meters and meters of fabric.

“The smocking... It does take quite some time. But once you get into it, it’s one of those things, it’s a bit like people who do lace-making. Once you get into a flow with how the fabric is working for you and the smocking, you get your little method and it’s actually surprising how it comes along once you get into your rhythm.”

“Is this similar to meditation, stress relief, and the like?”

“Well... it’s sort of... It’s funny because a lot of my work, and my work in the past, has always been time-consuming. The things that I have to make sometimes, when I’ve done collage, for instance, or made my books, I would just paint and paint all these pieces of fabric to make pages for my books. And it was ridiculous when I look back now!” She laughs. “It was just ridiculous. It would take me days to make a calico stack of painted calico fabric to create pages for my books. And some of my books were a meter by 70, and so I’m doing double that because there would be a book where the page would fold. And so it’s those things that took a long time to make. And then my patchwork takes time, and all my techniques that I’ve used in the past where I’ve created texture within fabric or on top of fabric. All that takes time. And the smocking is a bit like that. It’s the thing that is the final part of my work with these pieces that I’ve been doing recently. And it does take the most time. But it’s good. And the amount of physical effort that goes into smocking depends on what fabric I’m working with, so this nylon is going to be hard to work with: sometimes if I have to punch quite hard on my body, on my shoulders. Cause you’re punching the fabric. And also my fingers. They hurt after a while.”

“So why do you still bother?” I ask and feel sorry that she has to endure so much pain in order to create beauty. It does not seem fair.

“Because I love what I get at the end. I mean I cannot wait!” She smiles. “I’m so excited now. I can’t wait to see what twenty yards of sail cloth will be in a—”

“Do you enjoy the process of smocking itself? I ask excitedly. I know I am not supposed to get in the way when my study participant is not finished with expressing her thought. And yet it bothers me, the cruelty of beauty.

“I do enjoy the process of smocking and I almost enjoy the tediousness of the repetitive nature of repeating something that then creates something else. So basically, in terms of my method and how I’m repeating this process along, whatever, 60 inches of fabric by 20 feet of fabric, and then as it all starts to come together, that’s what’s really enjoyable! As you go along you can see, ‘Oh, it’s happening, it’s gonna work!’”

“What does it teach you, the repetitive process of smocking?” I ask, fascinated with what she does.

“Patience,” she says after a pause. “Yeah, just patience and tenacity. Just to keep going, the repetitive things. Not so much with the smaller work. That’s completely different because that you can quickly see where that’s going to go. But the larger ones, it’s madness actually, sometimes it’s madness.”

The days have blended for me now. It took a couple of visits and teas before the piece was finished.

## Creativity

*In this vignette, I focus on the third of Isabella's characteristics that surfaced in her art and life: creativity. Her creativity manifests itself in her teaching ability and in accommodating students with special needs without prior training in teaching, as well as in her own learning process of textile arts. Faced with the lack of a curriculum that would focus on textile arts, she learned other art forms, more established in the art programs, and transferred their influence on her fabrics. How creativity is related to motivation will be discussed in the "Analysis" section of this chapter.*

"Can you tell me about your teaching experience?" I ask, intrigued. I recently found out that Isabella was teaching undergraduate as well as MA students.

"My friend Lillian and I were teaching textile design through Photoshop and other software applications. I really enjoyed doing it, and I really miss it. We were encouraging students to be contextual about their work..."

"How fabulous!" I exclaim in my thoughts, not wishing to disrupt the flow of her story. The educators have been talking about contextualized learning since John Dewey and here she is, without any knowledge of educational theories, talking about the importance of context. I want to tell her how wonderful that she used the most cherished knowledge of educational theories, but instead, I listen to her story and keep my thoughts succinct, so they will not wander off while she is speaking.

"I had to take the master's group because of my living situation at the time. In general, the students did a lot of practical work as well as the computer side of things. We used to do cool projects. One of my favorite ones is I'd get everyone to bring their



favorite song and then we'd have to play it and we'd make an album of the class's favorite songs. The students had to design an album cover. It was to help them with the drawing tools. So while they were listening to music they would have to come up with various lines or images that came out of their heads, images that they felt during the song. Then they would manipulate their imagery. So say it might be a photograph or a piece of texture and then they'd have to combine their line drawing with their texture that they'd scanned. So it was basically all about how they would learn to use the computer but not in a boring way."

"How I wish I was in your class!" I exclaim, aloud this time. The project sounds really interesting and relevant to what the students were interested in. "Context matters," I hear one of my great professors say, his voice in my head. The phrase imprinted itself in my mind probably because I feel a tremendous respect for the professor who said it, and also because it was my first class in the doctoral program, my new turn in life's journey. Hearing about an example of a contextualized project that has been designed by a person outside of the educational field has added more weight to the thought.

"And some of my students..."

I hear Isabella recall her students and I chastise my thoughts for wandering off.

"...were a bit challenged."

"Challenged? In what way?"

"Well...quite bad dyslexia or one of my master's students was deaf. That was horrendous. She was Indian, and English wasn't her first language. She was brilliant at the computer 'cause it was a very visual tool, though."

“What did you do with the dyslexic students?”

“I used to write instruction manuals for every lesson. Let’s say I was teaching the students how to use all the drawing tools. I would come up with the sheets that were basically step-by-step instructions literally, from turning the computer on to finding the tool that you want, to changing the brush size. What I would do for the dyslexic students would be in symbols instead of words.”

“And did you come up with that idea on your own?”

“Oh, it was Lillian and me and we just sort of discussed it how we were gonna accommodate the students. It was very difficult to give some students something different from other people, but it worked. And in fact the teaching materials that I’d made for the dyslexic students were actually useful for the deaf girl as well. She could read, but because English wasn’t her first language, it was very useful for her to read the symbols.”

“Having been a teacher of textile arts, you obviously must have majored in it throughout your education?” I ask, to verify Isabella’s schooling.

“No I actually studied art history in general. I just happened to choose textiles for my main discipline within the art history major. And even then, there was no structure to follow, no core required courses specifically for studying textiles. In reality, you had to find influences from other art forms, and then create your own work.”

“See? Never assume anything,” I say to my thoughts; then I ask aloud. “Were your classmates similar to you in that respect? I mean, was there the whole class of textile artists who were influenced by other fields and then got into textile art?”

“Most of them chose the more traditional art forms. There were about six of us, who worked with textiles in one way or another. But others worked on entirely different projects from mine.”

“Ah, so you are paving the way! You’ve learned textiles largely on your own!”

“I suppose so.”

“And are there many artists like you, who work with textiles?” I ask this so that I’ll get a better picture of her narrow field of specialization, to which I was completely oblivious before meeting her.

“Actually, here they classify it as fiber arts and it’s quite big here. Not where we are but in other parts of America. It is quite big in New York, for instance. People are practicing fiber art all over America and have been for some time; there are few people in the City of Thrills though.”

“So they do similar things to what you do?” I ask, wishing to hear a negative answer.

“Not really, but they’re still using textiles in a variety of ways. There is this one woman I really like called Lea Cook. She weaves huge images of herself and her childhood, and makes these huge digital wall hangings. They’re absolutely fabulous!”

“Yet, they do other things with their textiles. You are creative,” I think to myself as I take my leave. “In teaching others, learning, and applying what you have learned to your own vision of art.

### Isabella's Life at Present: Outside Her House and Her Studio

*In this final vignette I illustrate the supportive, social environment in which Isabella lives and creates her art. While the social influences on motivation are not the main focus of this chapter, they have always been an important part of Isabella's life, including her "life at present." Thus, they are included only to give the readers a broader picture of the circumstances in which Isabella creates her art. They will be elaborated on in the next chapter.*

"If you don't mind me asking," I say as Isabella and I take a walk, "what made you come here, to this place, so far from England? From what you've been telling me, it sounds like you and Lillian were teaching together and you started a company that specialized in textile design. Was there somebody terrible who was pursuing you and you desperately wanted to leave?"

"No, no, nothing nearly as dramatic. But I met Philip. Initially it was hard and unexpected and then he got the job to come here, which was quite devastating but in some ways it wasn't because I had my Japan project coming up, things to look forward to, and I suppose I just thought, 'Well if we survive, we survive.' And I was sad, and there were some times in Japan when I wasn't lonely in a physical sense because I was with people all the time, but I was lonely for conversation. That's when I'd miss him and think, 'Oh, is it gonna work out,' and of course I'm in Japan and he's in America and why worry about these things. But you do." She pauses and then continues her story.

"Philip has been amazing in terms of his encouragement for me with my work and being somebody who's supportive in a very positive way and a reinforcing way. He

really has and I value that so much. A bit like Andrea, who is a sort of the Lillian of California for me, she gives me a lot of support as well! She and I perceive things in the same way. We are totally in tune when it comes to discussing colors, sizes of the fabrics, and how something is gonna work and look good. We have a really good synergy like that.”

“And you feel at ease to critique her work?”

“Oh yeah, completely. I regularly go to her studio and she will show me the new work that she’s doing and I’ll critique it like she’s a student of mine. At the same time, she’s been fabulous to just have round and instill confidence in me. We have mutual respect for each other.”

### Analysis

At the core of this analysis is my argument that motivation to create art is intertwined with the cultural context in which the artist lives and pursues art. Just as Geertz (1973) reminds us that we live in the web of significances that we ourselves spin, so is motivation entangled in the web of cultural phenomena. To illustrate this connection, I will examine Isabella’s life in general, that is, important life events not explicitly linked to art and the art-making process. While I originally treated these two topics separately, and interviewed her about them in separate interview sessions, it soon became clear to me that there were certain characteristics of her life that were reflected in her art-making. When I identified them, I kept asking myself, “Could Isabella create her artwork without being curious, creative, and an admirer of beauty?” I suppose that the answer would be “no.” However, the answer is only a speculation. Instead of taking that

risky route, let's examine the data and find the connection between her art and life that I mentioned earlier.

Isabella's appreciation of visual experience manifests itself in collecting and using aesthetically pleasing everyday objects, such as flower vases, bowls, cups, etc. At the same time, she always carries a camera to take photos that she may manipulate on her computer and use in her art. In her studio, she surrounds herself with visual imagery that might inspire her. The collected images, which end up either on her studio walls or in her computer, are used in her art works. One of the smocked pieces for the exhibition mentioned in this chapter has a printed photo taken by Isabella during one of her trips to the City of Thrills. It is manipulated and repeated as a pattern across the entire fabric. Numerous other works mentioned in other chapters, e.g., Isabella's collages of the Middle East or of Japan, will be created in the same way—with the use of collected imagery.

The same can be said about other aspects of her life and art-making. She proved that she was creative in her teaching methodology when she came up with engaging projects for her students and was able to accommodate students with various disabilities without any prior exposure to special education. She also proved to be creative in her pursuit of textile arts. In college, she did not follow the traditional paths of her classmates, such as painting or drawing, and instead chose her own way of expression in which she combined visual experience (e.g., of photos) and textures (e.g., of fabrics).

The connection between life and art is also manifested in her curiosity. In life, she loves to travel and explore new places with tiny unfamiliar streets, those unfrequented by

tourists. In arts, she is not afraid to experiment with fabrics, to test if they can be dyed or smocked and if they can be made to look the way she wants. Sometimes her experiments fail, in that they do not produce the expected results. However, through them she learns the properties of fabrics and is able to use them in innovative ways. For instance, during her trip to Japan, she became fascinated with misuhiki string, a thin paper string which, after a series of experiments, she was able to stick to her fabrics, thus creating for herself a completely new type of artwork.

Thus far, I have focused on the connection between Isabella's life and art in the cultural context (e.g., her exploration of Japanese streets and collecting imagery from Japan and the City of Thrills). How does life and art relate to Isabella's motivation? Is it absent from her long and arduous art-making process? How does it manifest itself, and at what moments?

In ethnographies discussed in Chapter 2—the study of a Balinese painter, Vietnamese painters, or Indian actors—motivation was not explicit, although it could be seen in the actions of artists, e.g., in their tenacity to pursue their arts despite political repercussions or social stigma. The same can be said about Isabella's motivation: it does not stand out as a separate phenomenon. Rather it is embedded in how she thinks and what she does, over time and in various contexts. Thus, instead of trying to artificially separate motivation from Isabella's art-making process, I will show how it manifests itself in her actions and thoughts.

When I refer to actions I think of specific tasks that Isabella does in order to accomplish her artwork. They are observable events, such as Isabella's physical work

with the fabric, taking the pictures necessary for the artwork, manipulating imagery on the computer, and testing the dyes on her fabrics.

In the early stages of behavioral psychology, it was believed that motivation occurred when there was a visible reaction to the stimulus. I bring this up because Isabella's actions are also visible, or "overt" as the behaviorists would call them. However, I would like to distance myself and this study from any comparison to the behaviorist movement. Isabella's actions are not simple reactions to stimuli; they are a result of other actions and thought processes.

When Isabella worked hard on smocking the fabric, for instance, she had to perform many other tasks that led her to this final one. She had to collect the photos, and test her fabric to see how it would look with the printed photo and with the smocking. Moreover, she was engaged in a thought process. First, she collected images and decided which one she wanted to work with for her piece. Then she imagined how she wanted the image to look on the fabric. She also thought about whether to incorporate the smocking, etc. These were her steps in making the piece that could not have been documented by observing her work, but only by interviewing her about how she creates her art.

It is important to keep in mind that while I have illustrated Isabella's thoughts and the actions that constitute her motivation to pursue her art, I also want to link them back to the broader picture of Isabella's art-making. She would not have been able to perform these actions and have these particular thought processes if she had not developed a certain sense of aesthetics, which manifested itself in Isabella's collecting of photos, her being curious enough to experiment with her fabrics, and her creativity in coming up with



interesting designs. I do not wish to suggest that these three characteristics are necessary for every artist, but simply that Isabella's art, and thus her motivation to pursue it, would be different without their presence in Isabella's life.

Moreover, the three characteristics of Isabella's art-making process are themselves embedded in the cultural context in which Isabella lives and creates her artwork. Collecting photos in Japan is different from collecting photos of her native island. While in the first case she collected images of kimonos, labels, people, streets, etc., in the latter case she mostly photographed landscapes rather than people or streets. Thus, her choice of imagery is defined by the context.

Thus far, I have showed how the cultural contexts and art-making are intertwined. As important as this link is, I would not wish to reduce Isabella's life and her art-making to the events and phenomena described in this chapter, those being curiosity, collecting, and creativity. Isabella is an outgoing person who loves to interact with people. Her social interactions will be the focus of my next chapter, as well as another important phenomenon that influences the development of motivation.

## Chapter 5

### Childhood and Adolescence: The Society's Influence

#### Introduction

In this chapter, I focus on the social interactions that greatly influenced Isabella's motivation when she was growing up. I discuss the period when Isabella was 8–18 years old. While in this chapter she is too young to form her own identity of a textile artist, she does interact with others, e.g., parents, new friends, good and bad teachers. These interactions, the inspiring and supportive ones as well as the negative ones, provide Isabella with experiences in which she learns how to respond to her social environment. In the analysis section at the end of the chapter, I will argue that in the process of learning how to interact with the social environment, she developed her motivation.

To highlight Isabella's social environment and her interaction with it, I present two ethnodramas. They focus on two themes, which emerged in data analysis, and which still mark Isabella's voice with emotion when she recounts the past: anger at her classmates for not accepting her because of her nontrendy clothes, triumph in wearing unique clothing when she was supposed to wear business attire, disappointment with some of her teachers, and the joy of being appreciated by teachers and friends. I hope to preserve at least to some degree all these emotions, the results of her social interactions, in the two ethnodramas that follow. In an attempt to do so, I present the entire

ethnodramas in Isabella's own voice. The final analysis section of this chapter shifts completely to my own voice.

### Fashion

*Isabella is onstage. She sits comfortably on the chair and begins her story:*

"I had a fabulous childhood in Germany where I lived from when I was 2 to 9 years old. It was filled with creative things. My younger sister and I made board games, drew, etc. But there was never any expectation of us excelling only in these creative activities; we were doing other things. We were doing ballet, horse riding, hiking. Some of it was quite adult stuff, you know, like museums. We were dragged around those, actually.

"I remember the first time I really did any art outside of home was for a competition at school, regarding litter. It was a litter campaign for school children, to make them aware of picking up litter and how important it is to pick it up off the street. I did this picture of a wizard who magically made everything clean for everybody, and I got highly commended. I didn't win. Still that, I suppose, encouraged me a bit more. I think I was only about 8 or 9 when that happened.

"Still, I did not think much of using my creativity in my everyday life until my family and I moved back to the Isle of Clouds where I was born. So we returned to the island in 1983, and up until then I had no interest in anything that had to do with fashion or lifestyle things at all. I was never exposed to that. It just wasn't something that a) my parents thought was important, or b) in the small town in Germany where we lived, people didn't really care about those sorts of things. So I arrived in the Isle of Clouds, age 9, in my hideous shoes and clothes from Germany. You know, they were very practical.

They were good quality! Very sensible! And honestly, I was teased so badly at school. The kids were mean. And it's one of my first memories of being interested in clothing and being creative with how I would match clothes. I just wanted to fit in."

*Flashcards with insults are scattered all around Isabella's chair.*

"Because of my classmates and their insults, I became more creative and started making clothes. My mom taught me. She was doing a lot of sewing and would sew our clothes. She'd help me make clothes, to be fair to her.

"It's so funny to think of making my clothes back then! I wanted to fit in but the clothes I made didn't really make me fit in either because they weren't the brand name, so they weren't the right thing. They didn't have the tag, the sign that everybody would recognize. And my mom was just so adamant that "it," meaning buying brand-name clothing, wasn't ever gonna happen to us. That we *were* gonna be individual. And that if you wanted something you either had to save up for it or make it ourselves. I suppose it stimulates creativity in some ways but at the time you're thinking, 'I just want a pair of Levi jeans!' Just to fit in and feel like you're vaguely normal.

"Even though I wasn't wearing the right clothes, I felt better about the whole situation. And in the end, I survived.

"From the time I was 12 until I started doing my exams, I was involved in drama and music, and I became a costume mistress for the school. Every single play that the school put on, I would have to help with the designing of all the costumes, finding items of clothing, and looking after it all. At school, we were so lucky! Under our assembly hall, we had this huge basement, and it had, honestly, thousands of costumes that my

drama teacher had collected over the years. It was incredible! The exposure to the costumes made me more aware of and interested in textiles. By then, fashion was more disposable and prevalent in my life than it had been in my earlier years when I'd been made fun of.

“When I was a teenager, I met my friend Anna. She and I would be very happy to make and wear ridiculous clothes at school, and be told off. We were always being told off for our clothing. By the time we were 17, 18, we were supposed to wear business attire to school. And really, if you're painting and printing, you're not gonna be wearing a skirt and a jacket. It's totally ridiculous. So we used to wear arty clothing. And the teacher that used to pull us into her office would say, 'I know, girls, you're just being creative and it's very hard for you to wear business suits, but it has to be done.' We won in the end. 'Cause we'd be good for about three days and then we'd just relapse again into our arty ways. It gave me more confidence to do it with Anna. It's always better to have a co-conspirer.”

#### Teachers

Isabella sits on a chair as she tells her story:

“In primary and then high school, both of which were public, I was exposed to a variety of arts: drama, music, drawing, painting, printing, and working with clay. While I enjoyed participating in arts, I also enjoyed interacting with teachers. Some of them conjure precious memories, vivid in my mind long after graduating from high school and moving thousands of miles away in a foreign country. I would like to share the memories I have of those teachers who despite the passage of time and the physical distance remain

so alive in my mind. In various ways, they helped me become who I am today. But I will let the author of this study analyze their contributions later in the chapter. I just want to tell their and my story.”

“A pivotal thing for me after moving to the Isle of Clouds was joining the local youth orchestra. I played the flute, and every Saturday morning, from 9 until 12:30, we would play music. That’s where I met a lot of people whom I’m still friends with. And that, throughout my life on the Isle of Clouds, was of the utmost importance in building my confidence and being with other very creative people. They dressed in weird ways and that was considered cool, normal, and funky. There were a lot of people who were very talented, musically, artistically, in all forms of artistic expression. I really appreciated being in that kind of creative and nurturing environment. It played quite an important role in my life.”

“I joined the orchestra because there was this amazing guy, Jim Gardner. He was a wonderful music teacher. If you had trouble with a particular note, with fingering, on whichever instrument you played—cause he would do all instruments in primary school—he would just write you a little tune that you could take home and play during the week to practice, and become more comfortable with what you had to play. It was he who said I should play in the orchestra. Not everybody got in, you wouldn’t have to audition but somebody would have to recommend you. Sadly, the teacher died when I was about 15.”

“This is a poem that the author of this study wrote when she heard about Jim and his wisdom:

He was a wise gardener  
Who saw the energy and beauty  
In the tiny buds  
And he let them bloom  
In his garden of music.

*Isabella continues:* “In high school, I had a wonderful drama teacher, an amazing woman. She’s still teaching. She sends me a Christmas card every year and if I have an exhibition on the Isle of Clouds she always comes. When I was her student, her expectations were very high. But you know, she put into you so you wanted to give back to her. It was a lot of pressure. Sometimes I’d be taking her name in vain, if she wasn’t pleased with something I’d done. However, I realized that she had high expectations of me because she knew I could do better. So in the end, it was pleasing to please her, and be pleased with yourself for what you had been able to accomplish.”

“In the words of the author of this study,  
Like Penelope who believed in her husband’s return  
She would the strengths of her students affirm.

*Isabella continues:* “Finally, I have to acknowledge my high school music teacher. There were many choirs that you could be in: mixed choir, folk group, teachers’ choir, etc. Some of us, students, were invited to sing with the teachers’ choir once a week. It was a wonderful feeling to be included in this choir. The invitation meant that your effort and abilities were recognized. As my interviewer, the author of this study, put it: Music notes do not distinguish age, so the teacher gave the students equal chance.

*Isabella continues:* “Some of the teachers, however, were mean. They stand out in my mind because they never seemed to care to become somebody like the gardener or

Penelope. They would just shout at you, and they'd never praise you for anything. I sometimes wish I was praised a bit more when I was at school."

*Isabella gets up from her chair and faces the audience as she begins to speak:*

I come from a background where praises don't really occur.

That middle class, 'don't praise them too much, they might get big headed,'

It's a British attitude,

The culture of self-deprecation,

The culture of teachers who tell you that you're stupid.

For some people it works, but for some people it doesn't.

It is important to be aware of that when you are in a teaching scenario.

And I also think that it's in different levels of society as well:

if you're from an upper-class background you've much more confidence

because you're probably sent away to school where if you don't have confidence

you don't survive.

Some of my teachers, like the ones I mentioned earlier, were fantastic;

but some others were just so mean and would call you stupid.

If people call you stupid for long enough, you end up believing it.

I used to repeat it to my parents,

and my mom would just go, 'of course you are not.'

I'd say, 'Yes, I sort of know that.'

However, I did not need the teachers to keep telling me that, because it was not helpful.



It's not about ego stroking.

It's just about when you do get something right, somebody saying,

'Hey, good on ya!'

The voices of the teachers and my mom still reverberate in my mind. Can you hear them too?" *She imitates the teacher's and then her mom's voice:*

*Teacher: You're stupid, Isabella, you really are stupid!*

*Mom: Of course you're not.*

*Isabella sits down, looking exhausted but relieved of the pain she kept inside for so many years. She settles herself comfortably in the chair and continues her story.*

"Still, the lack of praise was compensated by the amazing teachers described earlier. I tended to choose art classes with supportive teachers and avoid, as much as I could, the classes that were conducted by the mean teachers. As a result, I thrived in all the arts that I were [sic] offered. I loved the art classes so much that I argued with the school administration to let me take additional art courses. The school allowed students to focus on two arts. I said: 'If I can't do three, I'll go somewhere else!' Finally, they let me drop a science course and take all the art classes I wanted: drama, music, and visual arts. All the way through my school career, I was winning art prizes."

### Analysis

In the previous chapter, I argued that the study of motivation is dependent on the culture in which the study participant lives and works. In this chapter, I will argue that in addition to culture, it is the society that influences motivation. In the triangle of creativity discussed in detail in Chapter 2, Gardner (1993) outlines three important relationships

that he examines in his study of creative individuals. They include the relationship between a creative individual as a child and as master, between the creative individual and their work, and finally between the individual and the people who influence him/her, e.g., family, friends, judges, enemies, etc.

While the first two relationships are important, it is the third one that I would like to focus on in this chapter. The first one, related to the artist as a child and a master, forms and changes over time, and can be fully understood at a later stage of this dissertation. The relationship between the individual and their work will also be more valuable later on, when substantial changes occur in Isabella's perception of the value of her artwork. The relationships between her family, friends, and teachers, however, have existed well before Isabella's intention to pursue art as a lifelong passion and means of support. In interviews, they surfaced as having a major influence on Isabella's motivation. They had the power to either stimulate or suppress it.

For example, at the time when she was praised for her work in the art competition in Germany, she enjoyed drawing, but she also enjoyed doing things with her family. At that stage I think that, more than the pure enjoyment of the work, it was the fact that she was "highly commended" for it that pushed her to do more drawings. As she pointed out in the interview, she had always been drawing and she was always engaged in other family activities. However, the school competition stands out in her memory as the time when she was encouraged to draw.

In his justification of examining the relationship between the creative individual and the people in his/her world, Gardner points out that "their role is crucial throughout

the creative individual's development" (1993, p. 8). He does not define their role further, e.g., specifically how they contribute to the individual's development of creativity, perhaps because the roles varied greatly between the seven creative individuals he studied, and their social and cultural backgrounds differed as well.

In my study, because I focus on one person, I will examine the role of other individuals in her life more closely. As has been the case in the previous chapter, I do not wish to define the roles that could be generalized to other individuals. It is important to keep in mind that each society functions in its own culture, its own web of meanings and behaviors. My goal is therefore to point out the unique roles that Isabella's social environment played (and continues to play), in order to illustrate the possible outcomes of the society's influences on the study of motivation.

I read the ethnodrama about fashion as a story of the development of Isabella's self-esteem. When she arrived from Germany to her native Isle of Clouds, she wanted to fit in. This was so important to her that she made her own clothes. Even though she did her best to copy the designs from fashion catalogs, her clothes did not look exactly like those worn by her classmates. When she entered high school, her clothes were appreciated by her peers, many of whom were creative individuals themselves. The acceptance of her clothes by her peers was the first milestone in the development of her self-esteem. The second milestone was when Isabella became responsible for choosing costumes for the school theater. Finally, she wore the clothes that she herself made with pride and confidence, and even the headmaster could not convince her to wear the required business attire.

The story illustrates how Isabella's self-esteem matured over time. It is an inspiring story of overcoming obstacles, such as her mom's insistence on wearing "sensible" clothing and the cruel treatment she received from her elementary school peers. However, the development of self-esteem could not have been possible with the help and support of other people at various times.

Even though Isabella's mom did not want her daughter to wear trendy clothing, she did help her by sewing a trendy outfit. Without her mom's support, Isabella would have many more difficulties in making her own clothing as a child. Later on, in secondary school, her new peers accepted her and thus the burden of fitting in disappeared. Isabella's interest in fashion was noticed by her drama teacher, who entrusted her with the task of managing costumes. Finally, her friend Anna was there to counteract the headmaster's orders.

The second ethnodrama that focuses on Isabella's teachers also tells a story of building self-esteem. While Isabella had some teachers who, consciously or not, destroyed it by calling her "stupid," there were other teachers who strengthened her belief in her abilities. They did so by affirming Isabella's music abilities (by inviting her to participate in the school orchestra and the faculty choir) and her skills in drama (by challenging her so she'd aspire to reach a higher standard in her performances). If this story is about self-esteem, just like the first one, why include it here, why repeat the same theme?

My intention was to show how diverse the social influences that help develop one personal strength, such as self-esteem, can be. While educators may play an essential role

in building their students' self-esteem (as shown in the second ethnodrama), it can also be greatly influenced by peers, family, and friends (as shown in the first ethnodrama). I believe that the diverse sources of nurturing one's self-esteem are potentially beneficial to students, because they offer alternatives. If teachers don't nurture self-esteem, there are peers, friends, and family who can do so, and vice versa. It is crucial to include all these social influences in the study of motivation in order to understand it better. Examining only how it is formed in the educational setting leaves out a whole spectrum of other influences from the social environment. Conversely, examining it solely from the noneducational perspective leaves out the influences that teachers have on self-esteem, and ultimately the motivation of their students.

While self-esteem is an important element to examine in the study of motivation, this is not the only phenomenon that develops thanks to interaction with the society. Another important one, which in the two ethnodramas precedes the development of self-esteem, is the idea of belongingness. In the ethnodrama about fashion, Isabella wanted to have trendy clothes in order to "fit in," to belong to her group of peers, to be accepted by them. In the ethnodrama about teachers, she sought out the ones who accepted her and under whose guidance she thrived, instead of being intimidated and discouraged by the teachers who called her stupid. Once she was accepted by her peers in the first ethnodrama and by the teachers in the second one, her self-esteem greatly improved.

Both belongingness and self-esteem are reminiscent of Maslow's (1968, 1970) humanistic theory of motivation, viewed as a Hierarchy of Needs, in which specific needs have to be fulfilled before one can self-actualize, i.e., succeed in one's endeavor of

choice. In the hierarchy, after the basic needs of being nourished and feeling secure, one needs to achieve belongingness and self-esteem. Both of these needs, as the ethnodramas portray, have been fulfilled. This does not mean that they will not matter anymore in Isabella's motivation to pursue art as her lifelong commitment. In the next chapter, I will illustrate how her self-esteem continued to be nurtured by her tutor in college and by her peers, and how she struggled with her identity of the kind of artist she wanted to be, i.e., what category of artists she wanted to belong to. Her early experiences, however, are important because they shaped her self-esteem and belongingness long before she decided to commit herself to art. Without these social interactions, her career choice could have been different. For instance, she may not have had enough confidence to pursue art as a career or even to exhibit in public spaces.

## Chapter 6

### Art-Making

#### Introduction

In the previous two chapters, I illustrated the inseparability of motivation from the social and cultural context in which it occurs. In this chapter I will focus on experiences and their role in shaping one's motivation to create art. Specifically, I will illustrate how experiences define Isabella's artwork and her identity as an artist. Both types of experiences are important in the study of motivation, because they influenced Isabella's way of thinking about art as well as the actual process of art-making.

In the first section, "Spellbinding Experiences," I will describe how a number of experiences, happening over time, influenced the nature of Isabella's artwork. In other words, I will show how they contributed to what it looks like at present. In a vignette, I will let Isabella talk about her years in college and her trip to Japan. The first-person accounts tend to bring the readers closest to the speaker's mind, and so I chose not to distort this important part of Isabella's story with my voice. I put her account in italics to distinguish it from mine. This is the only section of the chapter in which Isabella "speaks." When she is done, I will analyze her experiences in relation to her artwork.

In the second section, "Collage," I will trace the development of Isabella's identity as shaped by her experiences. Because the experiences described in this section

are more scattered in time and lack the connections that Isabella made in her story of spellbinding experiences, I decided to introduce and analyze these experiences first, and then represent them visually.

In the final section, “The Interdependence of Culture, Society, and Experiences,” I will analyze the stories from both sections and connect them with the findings of the previous two chapters. While I present various phenomena related to motivation in different chapters, it is important to keep in mind that they do not occur separately in real life. I will illustrate how self-esteem and belongingness play a role in Isabella’s motivation, and how culture influences it. My reason to discuss these phenomena separately has been to highlight them, to shift attention to their study only temporarily.

#### Spellbinding Experiences

*The textile books have been one of my favorite pieces of art that I’ve ever made. I made a huge book for my final show at college and the process of making it was so arduous! it took me forever! But it was worthwhile. I made the fabric look like porcelain. I cherish this piece because of the impression that it made on the wall, and the fact that it was a bigger piece of work. That was my first effort at making much larger work when I was at college. I would like to share the story of how the idea of making textile books came about. It did not come like a bolt of lightning from the sky; rather, it was born through a combination of amazing experiences that I had had before embarking on the project. I will also share some of my experiences from my Japan trip because they have changed my art forever. In that respect they were, well... spellbinding. But I will first talk*



*about the textile books because I made them way before I knew I would have the opportunity to travel and make art in Japan.*

*When my first academic year ended, in summer, my classmates and I went for a trip to Paris. I've never seen so much art in one place! That was amazing! We went to the Louvre and that's where I've seen Monet's paintings, the Water Lilies! I just loved it! It was fantastic, it was incredible! Just the fact that the water lilies were so big and that you felt you were encompassed by the paintings. And it's incredible that he was going blind at the time when he painted that and it was more about him being able to see what he was painting rather than the effect he probably didn't even think it was going to have on people—the scale of it. And that made me want to do much larger work. I didn't really know how I was going to do that at the time, 'cause I was still at college, but seeing the Water Lilies has changed the way I perceive art forever. Also, when I came back from that trip, I realized I didn't want to do painting or drawing or printing; that I wanted to do the textile art.*

*I also have to mention Emma Fabulous, my tutor, since I partly chose to do textiles because of Monet, and partly because of Ms Fabulous. She was fantastic. She never raised her voice or shouted. I needed people like her, who'd encourage me and congratulate me if I've got something right. In that respect, she was very different from other, male teachers who taught other art forms. She was just like my friend Kelly, whom I met about the same time in college. They both supported me and I'm very grateful to them, and of course, keep in touch with both.*

*With their support and encouragement, I finished another year of college. During the following summer, my classmates and I made another trip, this time to Sienna. I had been interested in book bindings, and went to Sienna to see a chapel. Inside the chapel, there was a room solely dedicated to medieval manuscripts. I thought they were overwhelming: the quality of the paper, the quality of the color, of ink, and the enormity of them! I loved the fact that they were so big! It would take such effort to lift each page. It was after I took that trip that I started creating my collection of books. I suppose the ceramic aspect came from wanting to create surface texture and the different textures within the book-making process.*

*When I came back, I combined ceramics as well as textile art, in order to play with textures. I would make my ceramics look like textiles, the opposite of my final project in which I made textiles look like porcelain. So you as a viewer would only know that they were ceramic once you felt them. I'd make cloth books and then I'd dip them into a porcelain slip. Then they had to dry for about two weeks, and then I'd fire them and you wouldn't be able to turn the pages. The pages would be molded together because of the porcelain, because of the firing process. In the process, all the cloth—'cause porcelain is fired at such a high heat—all the cloth disappears, and you're left with just the porcelain. But because it's a slip, which is quite a thin, watery mixture, it lies on every single surface. So you get all the surface texture of the cloth into the final piece. And then I did other books that were painted calico pages. (Calico is a very basic cloth from India that is a pure cotton, undyed.) And I'd just paint with gesso, that's a thick primer that you put on canvases before you start painting. And I'd just paint hundreds*

*and hundreds and hundreds of white pieces of calico on both sides. It was mad! They were fun to make, though.*

*While I was experimenting with making all kinds of books in all the different materials, Emma had introduced me to Anselm Kiefer. He's one of my all-time favorites. He makes lead books. They are these amazing structures. Some of them are huge and filled with his photographs of places he's traveled. And then there are a couple of installations he made of a huge bookshelf. On it, he'd stack piles of the huge lead books, that are very heavy.*

*It was after I saw Anselm Kiefer's books that my final project took shape in my mind. I knew I wanted to make books just like he did, and I wanted to make them large, just like he and Monet did. I also wanted to make them with textiles because I could create texture for their pages, the aspect of my work influenced by seeing the distorted and slightly bent pages of the manuscripts in Sienna.*

*I then had a bit of a rough time, going through my first job, my first exhibition, etc. But I think my interviewer will tell you more about this period of my life in the next section. For now, suffice it to say that after the rough period ended, I went [and] got my M.A. in textile design and then moved to California to be with my husband. Before I got married, however, I went to Japan for three amazing months.*

*I think I have to say that my triptych that I made after living and working in Japan remains one of my favorite pieces, in addition to the textile book and the piece I made for a hospital that will be discussed in the next section. The triptych has been such a pivotal*

*piece of work in my life in terms of the making of it. With these pieces, my work changed completely. It gave me the confidence to do work I wanted to make.*

*The triptych consisted of three smocked panels: the whole thing was three meters by 1 meter so being made up by three 1-meter square canvasses. They consisted of printed images. One was called “Kimono,” one was called “Shrines and Temples,” and one was just called “Street. So the kimono was made up of all parts of the kimono, the middle one was made up of different things which you can find in shrines and temples in Japan, and the final one was made up of just different images that I collected from my time there. Things I saw on the street, so it was anything from shoes to people. The entire piece was smocked, something I had never done before! I knew the technique, but I never used it in my work. I made the connection between my textile art and smocking because of Japanese architecture. Trivial as it sounds, this is how it happened.*

*I have always loved architecture. I remember admiring it since the time I was a teenager, when I went on a family holiday to the Middle East, and saw the glass buildings among the minarets, and the open markets, where I used to buy fabrics for my art. In Japan, I spent lots of time on admiring architecture. I love buildings, big buildings, of all shapes and sizes. To indulge my love for architecture, I went to Tokyo to see the Prada building. I stared at that building for a long time. The architecture looked smocked! It’s a huge piece of smocking made in steel or concrete!*

*Smocking has ended up being quite a useful thing because you can end up having very large work. When it all folds down, it’s very small. ’Cause the pleats fold up and so it means that you can create these massive pieces but in a small environment. And just*

*the whole trip really for me in terms of textile art as an art form and what I could achieve with that was an eye-opening experience. That is all I wanted to say. I shall now let my interviewer analyze my experiences. I'd rather analyze my fabrics.*

As a researcher, I'd rather focus on the fabric of Isabella's experiences. In this section, I will describe how her experiences shaped her artwork. It can be argued that most experiences influence art of any form to some degree. Whether the goal of an artist is to depict, distort, or change the reality, he/she may still borrow references from the real world. Miranda Seymour speculates, for example, that Mary Shelley (2002) created Victor Frankenstein's monster, the hero of her most popular novel, *Frankenstein*, to reflect on the world she saw around her and to make sense of it. When Shelley was growing up and went to the seaside towns during summers, she often saw dark-skinned slaves wandering in the towns. She could not understand why there was not much empathy for their fate (they were often mistreated, unaccepted by local communities, and unable to articulate their needs in English).

While the experience of seeing the slaves was important to Shelley, it would be hard to prove that it was life-changing. Based on Seymour's biography, one may conclude that Shelley wrote *Frankenstein* and then moved on to other books, historical and romance. The experiences that I want to focus on are more memorable and have long-lasting effects on the person who experiences. Because of their persisting presence and influence on one's life, I refer to them as spellbinding experiences. Just as fairytale characters do extraordinary deeds, e.g., walk to the top of the glass mountains, win fights with dragons, etc., because of a spell that was cast on them, these experiences cast a spell

on the person. The individual under the spell of experiences is affected by them for a long period of time, and with important consequences.

Isabella had a few spellbinding experiences that completely changed the way she wished to create her artwork. Three of them happened when she was in college and one in Japan a couple of years after she left school. The first one was probably the most important since it helped her define the type of artwork she wanted to do. Even though the whole trip to Paris was a memorable event, it was the moment of seeing the *Water Lilies* that changed Isabella's artwork forever. It was after she saw this exquisite, large painting that she made up her mind as to the kind of art she wanted to do: "And that [painting] made me want to do much larger work. I didn't really know how I was going to do that at the time, 'cause I was still at college, but seeing the *Water Lilies* has changed the way I perceive art forever."

The next trip, this time to Sienna, made it possible for Isabella to define further how she wanted to use the fabrics: to create texture. "I suppose the ceramic aspect came from wanting to create surface texture and the different textures within the book-making process."

Knowing which art form to pursue (textile art in Isabella's case), that it should be of large dimensions, and that it should be used to create surface textures is important; however, it is still very abstract. It is when Emma has introduced her to Anselm Kiefer's work that Isabella sees how he had combined these characteristics (those from her spellbinding experiences), and that is when her own ideas for her final project became clearer. Kiefer, Isabella's "all-time favorite," makes lead books. They are big, just like

the books she saw in Sienna and the *Water Lilies* she saw in Paris; they are made of lead, which can be molded into various textures to simulate the way paper pages look (e.g., slightly bent corners or slightly wrinkled pages).

Interestingly, not all of the spellbinding experiences that Isabella had were linked to textile art. There were paintings (in the case of Monet's *Water Lilies*), books made of paper (in Sienna), and books made of lead (in college). She herself had to make the connection between her experiences and her textile art.

Her artwork for the final project did not contain any text describing her artistic development over her past couple of years spent in college. However, the experiences that merged in her work wrote themselves into her art. Her porcelain books were large, where porcelain, like the lead, could be molded into various surface textures. In fact, Isabella used calico, the Indian cotton, to create these textures, and thus discovered the power and enormous potential for using the fabrics.

She rediscovered their potential when she was invited to work on her art in Japan and had another spellbinding experience. She was struck by the beauty of the Prada building, a magnificent structure with thousands (or millions) of tiny diamond-shaped glass pieces that made up the walls. Visually, she connected the diamond-shaped glass to a smocked piece of fabric, and her artwork has been altered ever since. The smocked pieces with photographs collected during the trip to Japan were just the beginning of her new, more personal relationship to art. While still admiring and going over her experiences of seeing Anselm Kiefer, the Sienna manuscripts, and the water lilies, she prints her own photographs (recording her experiences of traveling as far as Japan and as

close as the City of Thrills) on the fabric. As if she were putting a seal with her signature, she then smocks the printed fabric and so recreates the spellbinding experience from Japan in her own way.

Isabella's printing and smocking of the fabric are the marks of her own artistic identity. This unique combination of characteristics is distinctly hers. I do not want to suggest that she is the only textile artist who utilizes this set of techniques, but rather that these two have become the distinctive features of her art. Isabella's artistic identity, just as her relationship to art, has evolved over time, shaped by various experiences which, while not necessarily spellbinding, were important enough to allude to in the next section.

### The Collage

In this section, I decided to introduce and elaborate on Isabella's experiences before letting her speak about them. In Chapter 3, I stated that my researcher's voice was as important to acknowledge as Isabella's voice. In Chapter 4, I viewed myself as a literal translator of her experiences to others. By the middle of this chapter, I am ready to admit that at times I need to do more than just acknowledge my voice and translate in a literal manner: I need to interpret her experiences or translate them in an adaptive manner, so their meaning is better understood by my audience. I used to treat my study participant's voice as something untouchable, almost sacred. By now I realize that sometimes Isabella's experiences can be more meaningful to the audience if they are preceded by my interpretation of them.

As an interpreter, I organized Isabella's experiences in this section into a collage, i.e., "an abstract form of art in which photographs, pieces of paper, newspaper cuttings,



string, etc., are placed in juxtaposition and glued to the pictorial surface” (Oxford English Dictionary). I substituted newspaper clippings and photographs with Isabella’s experiences. They cover the period right after graduating from college to entering the M.A. program in textile design.

As I mentioned in Chapter 3, I chose to represent Isabella’s experiences in a collage because in this type of art, paper clippings, photographs, and the like, are not always meaningful when they are viewed as separate elements; only when the collage is viewed in its entirety does it become meaningful.

In the same way, I do not see Isabella’s experiences represented in the collage as meaningful on their own. In fact, they seemed very disjointed at first, yet important enough to merit their inclusion in my study. It took a lot of field thoughts, the process which I described in Chapter 3, before I was able to make sense of them. I concluded that while on their own Isabella’s experiences were not meaningful to the study, they became meaningful when examined cumulatively, over time. As the poem below explains:

Experiences grow  
Cared for by time  
Nourished by seconds, by days, by years.

First, as they make up the present  
They are as big as the world itself  
And oblivious to the past and the future.

Then, as they diminish in size  
They gain perspective and significance  
That time, the painter, unveils  
On the canvas of life.

At first, Isabella’s experiences of creating her worst piece of art or one of her favorite pieces of art were disjointed. They happened at a moment in time when they were

nothing more than experiences happening in the present, “oblivious to the past and the future.” Thanks to the time that passes, these same experiences “gain perspective and significance.” In Isabella’s case, they depict her struggle for identity as an artist.

Forming one’s artistic identity is important because it defines the artist’s relationship to her work. In Chapter 4 I mentioned the notes that Bonnard took for his paintings: “Cloudy,” “Fine,” “Showers,” (Kimmelman, 2006, p. 22). His topics revolved around domestic scenes and landscapes that reflected the weather. Because of his choice of themes, it would not be reasonable for him to spend most of his time and energy studying the city architecture, since he would not use it in his art.

Forming one’s artistic identity is also one of the crucial elements in Howard Gardner’s (1993) triangle of creativity. In the previous chapter, I focused on one of the relationships from the triangle, that between the artist and her social environment. The time has come to examine the second important relationship: between Isabella (as an artist) and her art.

After Isabella graduated from college, identity formation was not easy. Isabella knew what she loved by then: fashion, architecture, and art of large dimensions. But she had to adjust to a new reality when her time in college ended: she could no longer create large pieces of work because she did not have the physical space and the financial opportunities to do so. Nor could she produce work that was as time-consuming as her beloved books, since she had to make a living.

That is when she began making small collages with the imagery from the Middle East, a momentary compromise between her own wishes and interests and the need to

survive. When she described this period of her art-making, she focused on the financial value of her art: “I sold most of it. I basically set up a gallery scenario in this shop and so people just came in and they bought them. They weren’t expensive—the most expensive thing there was about 30 quid, framed!” She succeeded in selling them to strangers, thus beginning to form her identity as an artist of affordable collages inspired mainly by the Middle Eastern architecture. When she reflected on that period of her art-making, she again emphasized the fact that she made art that sold, and added that it was not of the greatest quality: “A lot of things that I’ve done in my twenties were slapdash. People would commission me to do things and I could just come up with ideas quickly and then I’d spend weeks just making, making, making stuff that wasn’t always of the best quality but people would still buy it.”

During that period, she made one of the collages that she considers her worst piece of art. “Everything about it was horrible,” she explained during one of our interviews. “The framing was horrible, the patchwork of fabric that I made to this particular design of a minaret was horrible. Oh, it’s just the colors are bad. It is just horrendous. No wonder it didn’t sell.”

This worst piece, even though it did not sell, was quite valuable in the development of Isabella’s identity as an artist. As she recalled, “About my mid-twenties, that’s when I began to feel that what was important for me was the quality of what you’re making. Especially since I was doing a lot of stuff with fabric and you can’t be slapdash with fabric... And if you don’t manipulate it well it looks crap! Sorry!”

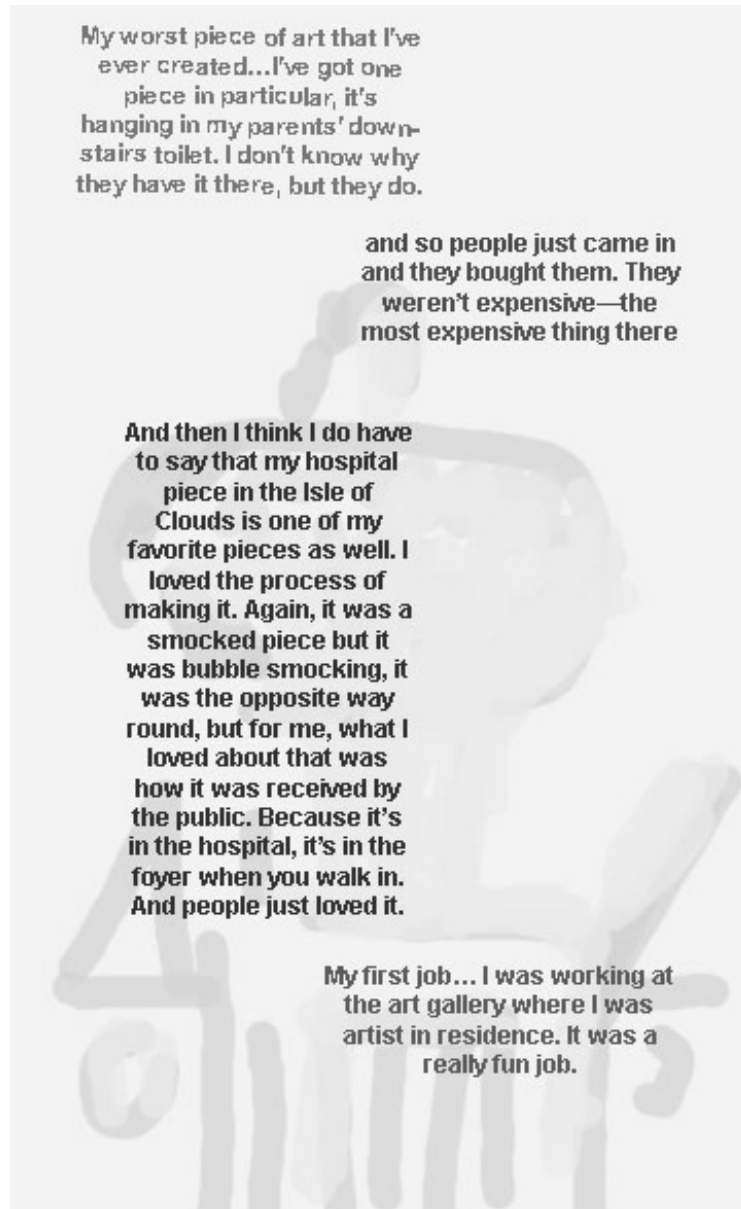
This shift of artistic identity from an average artist to somebody who cares about the quality of her work was reflected in Isabella's words: "My art really has been about surviving enough, so having jobs where I can survive to then be able to be creative. There is now an integrity to what I do and I put a lot of thought to what I do."

The shift of Isabella's identity was also reflected in her actions. After obtaining her M.A. in textile design, collaborating commercial textile design projects, and moving to California, she created her favorite piece of art, which brought her financial reward as well as recognition and personal satisfaction.

What Isabella valued the most in this piece was the feedback that she received from the viewers. It was a large, smocked piece of fabric covered with images from the Isle of Clouds, Isabella's native island. It was created for the hospital, and hangs in the foyer, so anybody who walked in saw it. She was gratified to receive positive feedback because she pointed out that "coming from a place where if people buy art they buy watercolor of scenes of the Isle of Clouds ... I was worried that people would be going, 'What is this, what on earth are we spending our taxpayer money for,' and they love it, they absolutely love it. My parents are always saying, 'Oh, I met so and so and they were commenting about the work in the hospital and I told them that you'd done it and they'd just said that every time they look at it, it uplifts them, which was the aim of it.'"

Moreover, Isabella pointed out how much she enjoyed working on the piece, since it was a time when she "just did a piece that she really wanted to do." The people who commissioned the piece for the hospital did not tell her what or how to do it, so she enjoyed the freedom of doing it exactly the way she wanted.

The collage of experiences described in this section, and illustrated in Figure 5, helped Isabella in shaping her own identity as an artist and thus in defining her relationship to art. The values that she held shortly after graduating from college were mostly related to financial gains (not in the sense of earning a fortune, but surviving by art-making). As time went by, Isabella's goal has become to create art of high quality. The fact that people were buying her work was no longer satisfying. It was the feedback she received that became precious to her.



*Figure 5.* Isabella's experiences represented as a collage. Isabella's experiences, which are not meaningful in the study of motivation when examined separately, gain importance when examined as part of a larger picture of Isabella's motivation.

This feedback is given by friends and strangers who view Isabella's work at her home, in galleries, and in museums. The viewers of Isabella's art are, generally speaking, members of the society. If their reaction is important to Isabella's art-making, it is the social aspect of motivation that reemerges. In the final section of this chapter, I will depict Isabella's motivation as it developed over time and depended on the society, culture, and experiences to stimulate it.

#### The Interdependence of Culture, Society, and Experiences in the Study of Motivation

In order to complete the picture of motivation, I want to point out that experiences as well as sociocultural influences often happen simultaneously, rather than in the way I presented and analyzed in this dissertation. Since one of my goals has been to deconstruct motivation, I chose to separate these influences into separate chapters in order to clearly depict them. Now that this task is complete, I would like to put them back together.

When Isabella was in college, she had her spellbinding experiences and at the same time got a lot of support from her friend Kelly and her tutor. As had been the case in high school, Isabella sought out the support of Emma, the professor who praised her achievements, instead of bullying her. Based on the experiences described in previous chapters, one can assume that Isabella's self-esteem improved because of the relationship she had with these two supportive women. Also, a sense of belongingness that they created was evident. When Isabella talked about Emma, she recalled how much time she spent with her tutor, getting to know her, and how attracted she was to her personality and art that she partially based her decision to become a textile artist on knowing Emma. As Isabella recalled, "She was just somebody who, I suppose, I just had affinity with.

And because I was in the art department all the time, I had a chance to interact with her more often. She was fabulous. So that's how I ended up choosing textile art. Partly because of her."

At the same time, Isabella's creativity, one of the characteristics that I defined in Chapter 4 as being part of Isabella's life in general and art in particular, played an important part in Isabella's development as an artist. As she recalled, "In any case, with regard to the art courses, most of my classmates out of the year chose the more traditional forms of arts. Actually, in general, I have to say that our courses were quite traditional." Thus, it was entirely up to Isabella, with the support of Emma, to figure out how to combine her knowledge from the more traditional courses, such as painting, ceramics, printing, etc., with the textile arts.

Another characteristic, the appreciation of beauty, was important for Isabella's spellbinding experiences to occur. In the vignette she mentioned that she was the only student in her year who actually pursued art. Even though she went to Paris and to Sienna with a group of art students, she was the only one who was so profoundly touched by what she saw.

Leaving any of this information out of the discussion would not paint a nuanced picture of Isabella's motivation to create art. While experiences as well as sociocultural influences are essential influences that shape motivation, it is their interplay that needs to be acknowledged. With one element missing, the picture of motivation would have been very different. For example, if Isabella had received social support from her teachers and tutor, perhaps her self-esteem would not be high enough to pursue art. Likewise, if she



had not had the “spellbinding experiences,” her relationship to art would have evolved differently.

To complete the study of motivation, one more relationship needs to be discussed: the relationship defined by Gardner as being between the artist as a child and the same artist as a master. I feel that after discussing Isabella’s life and art as it developed from her childhood until adulthood, it is now appropriate to analyze this relationship.

It is interesting to note that Isabella’s relationship with art began early on, when she was eight years old and highly commended for her drawing. With the help of her mom, she created her own clothes, was a costume manager, took a lot of art classes in high school, and participated in the choir. Even in college, her decision to study history was a practical choice—“in case art doesn’t happen.”

In college, the art did “happen,” and this was largely due to Isabella’s exposure to multiple art forms in her childhood and teenage years. For her final project, she combined the art of ceramics (to create porcelain books), with fabrics (to create texture for book pages), and painting (to paint the book pages). The exposure to many art forms in childhood made it possible for her to focus on how to combine them for the desired effect (the books), rather than simply learn the techniques of creating and using various art forms.

During the years when she was forming her artistic identity, she made collages, which by definition combine a variety of art forms and include paper art, fabrics, photographs, etc. At present, when her identity as an artist is formed and her relationship

to art defined, she is also combining various art forms, such as textile arts, photography, print on fabric, attaching paper (misuhiki) strings to fabric, etc.

Another noteworthy fact is that the subjects that have greatly influenced her artwork to date, such as fashion (e.g., in the textile piece entitled Kimonos) and architecture (e.g., in many photographs that she takes of buildings that she prints onto the fabric, and smocking inspired by the Prada building), were also pursued in her childhood. It was when Isabella was 9 or 10 that she became interested in fashion in order to be accepted by her classmates, and in her high school she became the costume manager for the school theater. Similarly, her first conscious exposure to architecture occurred when she was 13 and went for a family vacation to the Middle East. Because her father worked there, she was exposed to it whenever she visited him, from her teenage years until after she graduated from college.

It is important to point out that Isabella was not just exposed to fashion and architecture as a child, but immersed herself in these two fields throughout her teenage years. Whether she would have pursued them till the present without this immersion is a mystery that can remain unsolved.

Instead of trying to speculate what could have happened in the past, I will now turn to the present moment, in which Isabella's work has been completed and exhibited in the gallery in the City of Thrills.

## Chapter 7

### Summative Lessons and Implications for Future Work

In this chapter, I will focus on the significance of my findings in the study of motivation. I will link the significance of findings to my goals and research questions. I will also discuss the implications of my study on education and on future research into motivation.

#### Deconstruction of Motivation

My first goal was to deconstruct motivation and examine what influences were important for its development. Culture, society, and experiences were identified as the phenomena that shaped motivation.

The three influences present a more holistic picture of motivation. While some theories of motivation focus on the importance of the social environment, .e.g., the sociocognitive theory of motivation or Maslow's hierarchy of needs, and Rogoff's studies proving that motivation depends on the cultural context, there are no theories that explicitly link one's experiences and the sociocultural influence of motivation. This critique is significant because it highlights the diverse phenomena that influence motivation.

The diversity of influences may be viewed as an advantage or a disadvantage. It is advantageous when an individual has a chance to immerse him/herself in all these influences and advance in their field of interest. It may be disadvantageous when an individual cannot utilize the three sources of motivation, e.g., when there is no social support, limited possibilities to collect spellbinding experiences, or a limited ability to participate in the culture and develop certain characteristics based on the cultural interactions. For instance, financial limitations may prevent somebody from traveling or even participating in culture in their own community. Likewise, individuals with physical disabilities may find it difficult-to-impossible to access places of interest.

The diversity of influences is also significant because of the role it plays in the development of motivation. While the majority of contemporary theories view motivation as a construct reinforced by correlates—such as self-esteem or a range of attributions, such as social support—social environment, where self-esteem can be nurtured, along with unique experiences and cultural influences, are critical in shaping one's motivation.

It is important to keep in mind that the holistic picture of motivation has emerged in Isabella's study. While this picture has emerged because of the in-depth investigation of a single individual's motivation, none of the findings should be generalized to describe the motivation of all individuals. In future studies, it would be interesting to examine the motivation of other individuals to find out whether certain phenomena are common or unique.

If the nature of motivation for other individuals is holistic, as it has been in Isabella's case, this has important implications for educators. The first is that students

should be exposed to diverse experiences and diverse learning styles, because they may respond differently to the same experience. When Isabella visited Paris and Sienna, she and her classmates saw the same paintings. Yet the paintings made a huge, long-lasting impression on her art (nobody else pursued art after graduating from college).

Moreover, educators should create opportunities for students, so they get to experience motivation holistically. As I mentioned in the previous chapter, some individuals may lack motivation not because of their laziness or inability to perform various tasks, but because of the lack of opportunities to develop it in the first place. They may lack social support, spellbinding experiences, or the general exposure to culture. In Isabella's case, the educators provided enormous social support, which boosted her self-esteem and belongingness. Needless to say, these two phenomena are not officially included in the curriculum. However, their role is essential for motivation to develop, and thus they should not be overlooked when interacting with students. Furthermore, because of the role that sociocultural influences and experiences play in the development of motivation, they should be carefully considered by educators. As has been stated earlier, these elements do not simply reinforce, but shape one's motivation. Isabella's recollection of teachers who called her "stupid" is one example of the power of such negative experiences. While her teachers may not have meant to hurt her feelings or self-esteem, and may have spoken to most of her classmates in a similar manner, their interaction with her made a long-lasting, negative impression on her. In the next section, I will describe the significance of methodology for examining the motivation of such singular individuals.

### Methodology for a Case Study of Motivation

Describing the motivation of individuals should not be underestimated. The self-efficacy scales, traditionally used to measure motivation, require the participation of many research subjects. Many subjects have to participate in a study in order to form a so-called statistically significant number. There are certain individuals, however, who are unique (e.g., in overcoming adverse life circumstances and being successful in their chosen endeavors) and from whom the rest of us could learn. Methodology should be used to examine their motivation as case studies. Ignoring unique individuals because they do not form a big enough group worthy of being studied overlooks valuable information about motivation, such as what influences motivation and how it evolves over time. Moreover, researchers can design similar studies of individuals to examine whether Isabella's development of motivation and its influence were unique or common to most individuals.

Learning from individuals is important because it provides an alternative perspective on motivation. As I mentioned in the Introduction, answers to scales that the research subjects provide may be a result of their beliefs rather than their actions. By observing the study participant, interviewing her, and collecting information from other sources, a case study has the potential of verifying that the study participant's beliefs and actions are consistent.

Learning from individuals also makes it possible to learn about things previously not associated with the study of motivation. For example, while Isabella's motivation has

been shaped by spellbinding experiences (among other things), no motivation theory emphasizes the role of experiences and their unique reception by individuals.

Moreover, while theories outlined in the Introduction and Chapter 2 focus on the motivation to perform tasks, it is important to acknowledge the significance of examining motivation over time. Isabella developed most of her lifelong, art-influencing interests when she was a child. Also, her identity as an artist and her relationship to art changed over time. Examining her motivation at a specific period of her life would not have provided the necessary evolving picture of her motivation.

Also, the significance of her experiences has changed over time. What seemed at first an experience disconnected from others, became important as time went by and the consequences of the experience could be evaluated. Evaluating Isabella's motivation at a specific period of her life would not be accurate, since it would not reflect the personal growth (Rogers, 1963) which can happen only over a period of time.

A "tacit" consequence of my study—I refer to it as "tacit" because it was not stated in my goals, but lurks in the Introduction where I described the motivation of women artists in previous centuries—was the humanization of motivation. While scales that measure motivation rely only on the written answers of the research subjects, I saw and hoped to describe the physical effort of creating textile art pieces (e.g., in the section on smocking in Chapter 4), the emotional impact of social interactions that can stimulate or suppress one's desire to create art, the empowering response to culture (e.g., by appreciating beauty), and the overwhelming response to spellbinding experiences that may happen unexpectedly at any moment and change one's life forever.

Moreover, the examination with the humanistic perspective in mind should sensitize researchers to the individual's personal struggles, emotions, and the amount of effort that one puts in nurturing their passion in their chosen field of interest. The humanization of motivation has important consequences in the evaluation of motivation. Instead of comparing it to whatever are considered the standard results on the motivation scale, researchers could begin to evaluate the individual's motivation, based on his/her abilities and effort. Such a way of evaluating individuals would be inclusive of people whose motivation may currently be considered not worthy of examination due to a low score on a scale. It could be an alternative way of evaluating motivation, just as the standardized IQ tests are not the only way to assess one's intelligence.

Finally, I hope that this case study is an inspiration to anybody interested in learning more about motivation: its dependence on culture, society, and experiences. Through the case study, my goal was to paint a detailed picture of the struggle of a single individual. A person who, like many of us, did not have a precise goal, a defined path that led her from her childhood to who she is today, and yet somebody who, like just a handful of us, became a successful textile artist. I wanted to show the power of motivation, which can make somebody persist under various circumstances. I hope that Isabella's life is an inspiration for readers, that they may see what is possible and follow their own passions, dreams, or ambitions. If this is achieved, the study has one more very precious implication: to motivate people to become who they wish to be.



## Appendix A

### Theories of Motivation That Influenced My Research

Table 1. The Use of Motivation Theories in My Dissertation

Motivation theory	Elements of theories used in dissertation	Purpose of use	Where to find it in the text
Achievement motivation, an expectancy-value motivation theory	The theory underlines the value that an individual attaches to an activity. Thus, the stronger the value, the stronger the motivation to succeed in performing a given task.	<ul style="list-style-type: none"> <li>- To introduce one of the contemporary theories of motivation and show why it does not explain how motivation works.</li> <li>- The importance of value is incorporated into questions for the textile artist.</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction</li> <li>- Question guide under “Value of one’s work”</li> </ul>
Attribution theory	The theory emphasizes the causes of one’s successes or failures, ranging from luck to lack of ability to mood.	<ul style="list-style-type: none"> <li>- To introduce one of the contemporary theories of motivation and show why it does not explain how motivation works.</li> <li>- The causes of success or failure are incorporated into questions for the textile artist.</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction</li> <li>- Question guide under “Most” and “Least productive period in your career”</li> </ul>

Social Cognitive theory, another expectancy-value theory (Bandura)	Emphasis is on the interaction between three elements: an individual, his/her environment, and behavior. All these elements influence each other.	<ul style="list-style-type: none"> <li>- To introduce one of the contemporary theories of motivation and show why it does not explain how motivation works.</li> <li>- The importance of the environment in which an individual functions inspires several questions for the textile artist.</li> </ul>	<ul style="list-style-type: none"> <li>- Introduction</li> <li>- My observations and field notes capture the artist's surroundings (i.e., her living and working conditions), which are manifestations of the physical environment. Under "Nontextile art inspirations" in the question guide I am exploring the artist's relationships with others and thus exploring her social environment.</li> </ul>
The drive theory (Woodworth, Hull)	The theory emphasizes satisfaction of physical needs, e.g., hunger. It has been modified to include primary needs and secondary needs. While a primary need is eating, a secondary need is going to work in order to earn money and buy food.	- To illustrate the evolution of motivation theories and thus the inability to present a uniform definition of motivation: each motivation theory works within its own paradigm of motivation.	- Chapter 2: Conceptual framework. The theory is explained under "Direct research" and illustrated in "Ethnographies and biographies."
Conditioning theory, one of behavioral theories	A person is motivated by a stimulus from the	- To illustrate the evolution of motivation theories	- Chapter 2: Conceptual framework. The

(Skinner)	environment and displays overt behavior to the stimulus, a response.	and thus the inability to present a uniform definition of motivation: each motivation theory works within its own paradigm of motivation. - There are no direct references to the behavioral perspective in the question guide.	theory is explained under “Direct research.”
Intrinsic motivation (Deci)	Individuals are involved in an activity not for external rewards but for the enjoyment of the process.	- To illustrate the evolution of motivation theories and thus the inability to present a uniform definition of motivation: each motivation theory works within its own paradigm of motivation.	- Chapter 2: Conceptual framework. The theory is explained under “Direct research” - The enjoyment of the process of creating something is not an explicit question in the interview guide. However, it may emerge when discussing a number of questions, e.g., about the value of the artist’s work or the favorite piece of art that she has created.
Balance theory, (Heider), one of the major consistency theories	The emphasis is on maintaining balance between people or between people and objects. If the relationship is negative, motivation is triggered.	- To illustrate the evolution of motivation theories and thus the inability to present a uniform definition of motivation: each motivation theory works within its own paradigm of	- Chapter 2: Conceptual framework. The theory is explained under “Direct research.” There is no illustration of the theory in the chapter. However, it may emerge

		motivation.	after the relationships of the textile artist and other people are established.
Cognitive dissonance theory (Abelson), one of the major consistency theories	This theory suggests that one's beliefs, attitudes, and opinions should be consistent with one's overt behavior. If they are not, motivation is triggered.	- To illustrate the evolution of motivation theories and thus the inability to present a uniform definition of motivation: each motivation theory works within its own paradigm of motivation.	- Chapter 2: Conceptual framework. The theory is explained under "Direct research." It is illustrated in "Ethnographies and biographies" in the example of Taylor's ethnography of Vietnamese painters.
Hierarchy of needs (Maslow), one of the major humanistic theories of motivation	The theory states that if one's basic needs (e.g., obtaining food or feeling secure) are not met, one cannot be engaged in pursuing other needs (e.g., having a strong sense of belongingness building a high self-esteem).	- To illustrate the evolution of motivation theories and thus the inability to present a uniform definition of motivation: each motivation theory works within its own paradigm of motivation. - To see what is important to study in a holistic approach to motivation and incorporate it into the question guide.	- Chapter 2: Conceptual framework. The theory is explained under "Direct research."  - In the question guide under "Influences," as well as in my observations of the artist's physical and emotional environment, should be found answers about the hierarchy of needs.
Self-actualizing tendency (Rogers), another major	Life is viewed as an ongoing process of personal growth.	- To illustrate the evolution of motivation theories	- Chapter 2: Conceptual framework. The

humanistic theory	This process is dependent on one's environment and a full acceptance by others, without any conditions.	and thus the inability to present a uniform definition of motivation: each motivation theory works within its own paradigm of motivation. - To see what is important to study in a holistic approach to motivation and incorporate it into the question guide.	theory is explained under "Direct research."  In the question guide under "Influences," as well as in my observations of the artist's physical and emotional environment, should be found answers as to the existence and the importance of self-growth as viewed by Rogers.
Evolving Systems approach (Gruber)	In this approach to CREATIVITY, 3 elements are important: each creative individual is unique (and thus a case study is desirable in order to learn more about him/her); change is multidirectional (and thus unpredictable and depends on the person's circumstances; a creative person herself is an evolving system (and thus changes over time).	Although this approach has been used to study creativity, it lends itself to the study of motivation of creative/unique individuals in order to learn about them and their motivation to create art.	- Chapter 2: Conceptual framework. The theory is explained under "Indirect research." Its elements, such as the case study approach and an ethnographic study (which takes place over time), are discussed in the "Methodology" section (Chapter 3).
Important relationships in studying creative	Three relationships that Gardner defined as important when	I want to explore these relationships in my study of motivation.	- Chapter 2: Conceptual framework. The

individuals (Gardner)	studying creative individuals: between the artist as a child and as a master, between the artist and his environment (personal and professional), and his relationship to his work.		theory is explained under “Indirect research.” Several questions from the question guide, e.g., about the artist’s strongest influences, her childhood experiences with art, any important or traumatic events, etc., will shed the light on these relationships.
--------------------------	---	--	---

## Appendix B

### Ten Personality Traits Highlighted in Mihaly Csikszentmihalyi's Study of Creativity

Creative Individuals, according to Csikszentmihalyi (1996, pp. 58-76), are people who display the following traits:

1. Have a lot of physical energy but are often quiet
2. Are smart and naïve at the same time
3. Are playful and disciplined when they explore ideas
4. Are imaginative as well as realistic
5. Are extrovert and introvert
6. Are humble and proud of their achievements
7. Escape gender stereotypes
8. Are rebellious and independent yet also traditionalist (in a sense that they embrace the knowledge in their domain and then “rebel” against it)
9. Are passionate yet objective about their work
10. Are open and sensitive to their surroundings

## Appendix C

### The Final Product of Isabella's Work and Her Plans For The Future

“I do enjoy the process of smocking and I enjoy the ... I almost enjoy the tediousness of the repetitive nature of repeating something that then creates something else. So basically, in terms of my method and how I'm repeating this process along, whatever, 60" of fabric by 20 feet of fabric, and then as it all starts to come together, that's what's really enjoyable. As you go along you can see, 'Oh, it's happening, it's gonna work!'”

I am reminded of that quote as I walk to Isabella's home after her well-received exhibition opening in the City of Thrills. I have to do the final interview with her before I sit down and think of a way to present Isabella's story with as much of her voice as possible. To me, the quote is a reminder that nothing ends when we think it does. Just because this will be my final interview does not mean that Isabella will stop creating her textile pieces. After all, she does enjoy the “repetitive nature of repeating something” that perpetuates her life story of an artist for as long as she lives. That is when the final “something else” is reached. Until then she can continue working, undisturbed anymore by my interviews and observations; while I can go on to interview and observe others and thus recreate my repetition.

It's not freezing cold but it's not summer anymore either. The leaves on some trees have remained dark green, but some trees have changed into their fall fashion with



hues of brown, red, and orange, a reminder of the passage of time. I leave the foliate fashion show behind as I enter Isabella's home and take out my tape recorder.

"I hate to ask you this," I say, "but in order to understand your motivation to create works of art, I do have to ask you about your least creative periods. When did they happen?"

"Well, to be honest probably the times that I moved because that whole setting thing; so when I moved here, when I moved from college to the Isle of Clouds again, even though that was home, I still was not that prolific in terms of my work. So yeah, the times that I've moved. So say I moved to Foggy Hills, I didn't do that much work."

"And Japan? You sort of moved there for three months and it was your most creative period, wasn't it?"

"I know it's a weird thing to say, isn't it. But also I suppose it's because you're in this environment that you actually have no control over creatively. So you can't be thinking, oh, I need to make a couple of more cushions for my sofa or I need to make curtains for the bedroom, I need to tile the bathroom, whatever. You have no control over that environment. You're in it. And it has nothing to do with you aesthetically because it's somewhere you're visiting and you're an imposter of someone's house and so in that scenario, because I was specifically there to do my work, I was fine. But when I'm creating my own home that's a very different thing for me. And also for myself when I move somewhere new, things are important. I'm one of those people who needs to feel ... not that I need to feel like at home necessarily 'cause I love living in California, but I don't feel at home here. But I need to have a couple of friends and I need to feel sort of

content in certain areas of my life. My marriage is fine. But I'm not a solitary worker so if I don't have friends ... I can't sit in a house for days on end doing my work 'cause that just makes me not creative. And also my environment has an impact on my work ... the images that I use. Maybe it's just the way how you analyze what's creative 'cause really when you think about it, I don't stop thinking about my work and being creative. But in terms of the actual physicality of making it I do have to be in a certain frame of mind."

"It's a part of your life, then?"

"Oh yeah, completely. And if we have a family it's not something that I'll just abandon. 'Cause it is part of me. And it's something that I *need* to do when I need to do it," she laughs.

"Are there days when you feel like that's the only thing you really wanna do is doing your work?" I ask because it could torment me later.

"Yeah, but also for me the creative process isn't just about... You know, like this week for example, I just couldn't face doing any smocking at all. But I'm happy to make a bag. I'm happy to make other things that need to be thoughtful in terms of their design and how it's all gonna work out and all that. But it's something that's a practical item and I do enjoy doing that. And so there might be times when actually I'd go home and think, "I've got to make new cushions" or I have to just do something creative with that two hours or whatever. But it doesn't necessarily have to revolve around my own work or make a skirt or whatever. It is craft."

“And do you have any plans when you get to the East Coast?” I ask, sadly, for I know she will have to move away in a couple of months. She is going to have to move again to a new place, thousands of miles away from here. Philip has gotten a job there.

“I suppose I’ll be decorating. I’m very bad working in an unfamiliar environment. When I initially move, doing my artwork is not one of the main concerns. We’ll probably move to a place that will need doing up and I can’t think about my work when I know that I have to paint a room. That sort of becomes my artistic process for the moment. And also I do like to have a specific space in which I work. I find it very difficult to not have... I like the fact that I have this little space that’s mine and that I can work in. And when I first moved here Philip and I lived in his apartment. It was terrible, there was nowhere and I had nothing! None of my boxes had arrived. I basically had a suitcase of clothes. My boxes didn’t arrive till January. So I was just lonely and I didn’t have any of my things so I just couldn’t do my work. I went to the City of Thrills all the time. I like to devote all the time that I can to making each project good and a very high standard.

“And, before I move,” she adds joyfully, “I have to work on another commission for a hospice in the Isle of Clouds!”

“Oh, that’s wonderful!” I say and think of new repetitions that will enrich the fabric of her artistic life. “Do you have any idea of what you want to do?”

“What I have proposed, and again actually this is something that I’ll have to work out, but I want to create something that when you look at it from a distance, it will look like a scene of our native landscape but it will be smocked. And then, when you get up close, it will be made up of tiny pictures of the Isle of Clouds. So that’s my plan. But

that's a new head wreck in terms of, again, I'll have to work out exactly where the smock and the print meet. So basically I'll have to manipulate where the sky and the hills meet. Because some of the smocking will have to overlap with some of the images of the sky and images of the ground."

"Wow! New way of smocking! You're progressing, that's wonderful!"

"I've always been like that though. My work has always been like that. I go through these phases, I think, of many years of doing something and then just come up with new ideas. It's actually partly because I suppose I get bored of making the same thing."

On that happy note I turn off my tape recorder and we change the subject.



*Figure 6.* The completed piece: a piece that Isabella has been working on during our ethnography. It has been exhibited in the art café in the City of Thrills.

## REFERENCES

## REFERENCES

- Amabile, T. M. (1985). Motivation and creativity: Effects of motivational orientation on creative writers, *Journal of Personality and Social Psychology*, 48, 393-399.
- Amabile, T. M. (1987). The motivation to be creative. In S. Isaksen (Ed.), *Frontiers in creativity research: Beyond the basics*, (pp. 223-254). Buffalo, NY: Bearly.
- Amabile, T. M. (1996). *Creativity in context: Update to social psychology of creativity*. Boulder, CO: Westview.
- Arons, M., & Richards, R. (2001). Two noble insurgencies: Creativity and humanistic psychology. In K. J. Schneider, J. F. T. Bugental, & J. F. Pierson (Eds.), *The handbook of humanistic psychology: Leading edges in theory, research, and practice*, (pp. 127-142). Newbury Park, CA: Sage Publications.
- Auerbach, C., & Silverstein, L. B. (2003). *Qualitative data: An introduction to coding and analyzing*. New York: New York University Press.
- Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Englewood, NJ: Prentice-Hall.
- Bernstein, C. (1999). *My way: Speeches and poems*. University of Chicago Press.
- Borzello, F., & Abrams, H. N. (1998). *Seeing ourselves: Women's self-portraits*. New York: Harry N. Abrams.
- Borzello, F. (2000). *World of our own: Women as artists since the Renaissance*. New York: Watson-Guptill Publications, Inc.
- Brady, I. (2002). *Time of Darwin's reef*. Lanham, MD: Rowman & Littlefield Publishers.
- Bruner, J. (1990). *Acts of meaning*, Cambridge, MA: Harvard University Press.
- Buckworth, J. L., Rebecca, E., & Regan, G. (2007). Decomposing intrinsic and extrinsic motivation for exercise: Application to stages of motivational readiness. *Psychology of Sport and Exercise*, 8, 441-461.

- Cameron, J. (1999). *Right to write: An invitation and initiation into the writing life*. New York: Penguin Group.
- Cameron, J. (2005). *The sound of paper: Starting from scratch*. New York: Penguin Group.
- Caran, K. (2008a). *Biblio-ethnography: How books imprint themselves on everyday life*. Paper presented at the 4rd International Congress of Qualitative Research, Urbana Champaign.
- Caran, K. (2008b). The journey towards Impressionism, boundlessness and self-expression: The student's reminiscences. *Creative Approaches to Research*, 87-93.
- Churchill, S. D., & Wertz, F. J. (2001). An introduction to phenomenological research in psychology: Historical, conceptual, and methodological foundations. In K. J. Schneider, J. F. T. Bugental, & J. F. Pierson (Eds.), *The handbook of humanistic psychology: Leading edges in theory, research, and practice*. Newbury Park, CA: Sage Publications.
- Clandinin, D. J., & Connelly, F. M. (2000). *Narrative inquiry: Experience and story in qualitative research*. San Francisco: Jossey-Bass.
- Clifford, J. (1986). Introduction: partial truths. In J. Clifford & G. E. Marcus (Eds.), *Writing culture: The poetics and politics of ethnography*. Berkeley, CA: University of California Press.
- Coffey, A., & Atkinson, P. (1996). *Making sense of qualitative data: Complementary research strategies*. Newbury Park, CA: Sage Publications.
- Collins, M. A., & Amabile, T. M. (1999). Motivation and creativity. In R. J. Sternberg (Ed.), *Handbook of creativity*. Cambridge University Press.
- Coontz, S. (2006). *Marriage, a history: How love conquered marriage*. New York: Penguin Group.
- Corrigan, M. (2007). *Leave me alone, I'm reading: Finding and losing myself in books*. New York: Random House.
- Creswell, J. (2006). *Qualitative inquiry and research design: Choosing among five approaches*. Thousand Oaks, CA: Sage Publications.

- Creswell, J. (2002). *Educational research: Planning, conducting, and evaluating quantitative and qualitative research*. Upper Saddle River, NJ: Pearson Education.
- Csikszentmihalyi, M. (1997). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins Publishers.
- Deci, E. L. (1975). *Intrinsic motivation*. New York: Plenum.
- Demorest, A. (2005). *Psychology's grand theorist: How personal experiences shaped professional ideas*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Dumont, J. P. (1992). *Visayan Vignettes: Ethnographic traces of a Philippine island*. Chicago: University of Chicago Press.
- Duplessis, R. B. (2006). *Blue studios: Poetry and its cultural work*. Tuscaloosa, AL: The University of Alabama Press.
- Eccles, J. S., & Wigfield, A. (1985). Teacher expectations and student motivation. In J. B. Dusek (Ed.), *Teacher expectancies*. Hillsdale, NJ: Erlbaum.
- Eklöf, H. (2007). Test-taking motivation and mathematics performance in TIMSS 2003. *International Journal of Testing*, 7, 311-326.
- Ellis, C. (2004). *The ethnographic I: A methodological novel about autoethnography*. Walnut Creek, CA: AltaMira Press.
- Ellis, C., Kiesinger, C. E., & Tillmann-Healy, L. M. (1997). Interactive interviewing: Talking about emotional experience. In R. Hertz (Ed.), *Reflexivity and voice*. Thousand Oaks, CA: Sage Publications.
- Ellis, C., & Bochner, A. P. (1992). Telling and performing personal stories: The constraints of choice in abortion. In C. Ellis & M. Flaherty (Eds.), *Investigating subjectivity: Research on lived experience*. Newbury Park, CA: Sage.
- Emerson, R. M., Fretz, R. I., & Shaw, L. L. (1995). *Writing ethnographic fieldnotes*. Chicago: University of Chicago Press.
- Eskeles-Gottfield, A., Marcoulides, G. A., & Gottfried, A. W. (2007). Multivariate latent change modeling of developmental decline in academic intrinsic math motivation and achievement: Childhood through adolescence. *International Journal of Behavioral Development*, 31, 317-327.



- Ewen, R. B. (1998). *Personality, a topical approach: Theories, research, major controversies, and emerging findings*. Mahwah, NJ: Lawrence Erlbaum Associates.
- Fadiman, A. (1998). *The spirit catches you and you fall down: A Hmong child, her American doctors, and the collision of two cultures*. New York: Farrar, Straus and Giroux.
- Festinger, L. (1957). *A theory of cognitive dissonance*. Stanford, CA: Stanford University Press.
- Flaherty, A. W. (2004). *Midnight disease: The drive to write, writer's block, and the creative brain*. New York: Houghton Mifflin.
- Friedlander, L. (2005). *Self portrait*. New York: Museum of Modern Art.
- Gardner, H. (1993). *Creating minds: An anatomy of creativity seen through the lives of Freud, Einstein, Picasso, Stravinsky, Eliot, Graham, and Ghandi*. New York: Basic Books.
- Gardner, H. (1993). *The unschooled mind: How children think and how schools should teach*. New York: Basic Books.
- Gardner, H. (2006). *Multiple intelligences: New horizons in theory and practice*. Cambridge, MA: Perseus Publishing.
- Geertz, H., & Togog, I. B. (2005). *Tales from a charmed life: A Balinese painter reminisces*. Honolulu: University of Hawaii Press.
- Geertz, C. (1973). *The interpretation of cultures*. New York: Basic Books.
- Gilbert, S. M., & Gubar, S. (2000). *Madwoman in the attic: The woman writer and the nineteenth-century literary imagination*. New Haven, CT: Yale University Press.
- Ginsburg, F. D. (1989a). *Contested lives: The abortion debate in an American community*. Berkeley, CA: University of California Press.
- Ginsburg, F. D. (1989b). Dissonance and harmony: The symbolic function of abortion in activists' life stories. In Personal Narratives Group (Ed.), *Interpreting women's lives: Feminist theory and personal narratives*. Indianapolis, IN: Indiana University Press.
- Glesne, C. (2005). *Becoming qualitative researchers: An introduction*. Columbus, OH: Allyn & Bacon.

- Gregor, T. (1980). *Mehinaku: The dream of daily life in a Brazilian Indian village*. Chicago: University of Chicago Press.
- Gruber, H. E. (1981). *Darwin on man: A psychological study of scientific creativity*. Chicago: University of Chicago Press.
- Gruber, H. E., & Wallace, D. B. (1999). The case study method and evolving systems approach for understanding unique creative people at work. In R. J. Stenberg (Ed.), *Handbook of creativity*. New York: Cambridge University Press.
- Heider, F. (1946). Attitudes and cognitive organization. *Journal of Psychology*, 21, 107-112.
- Hirshfield, J. (1998). *Nine gates: Entering the mind of poetry*. New York: HarperCollins Publishers.
- Hirsi Ali, A. (2007). *Infidel*. New York: Simon and Schuster Adult Publishing Group.
- Hull, C. L. (1943). *Principles of behavior: An introduction to behavior theory*. New York: Appleton-Century-Crofts.
- Joeeslson, R., & Lieblich, A. (2001). Narrative research and humanism. In K. J. Schneider, J. F. T. Bugental, & J. F. Pierson (Eds.), *The handbook of humanistic psychology: Leading edges in theory, research, and practice*, (pp. 275-289). Thousand Oaks, CA: Sage.
- Kimmelman, M. (2006). *The accidental masterpiece: On the Art of life and vice versa*. New York: Penguin Group.
- Kisliuk, M. (1996). (Un)doing fieldwork: Sharing songs, sharing lives. In G. F. Barz & T. J. Cooley (Eds.), *Shadows in the field: New perspectives for fieldwork in ethnomusicolog* , (pp. 183-205) Oxford: Oxford University Press.
- Lancaster, R. N. (1994). *Life is hard: Machismo, danger, and the intimacy of power in Nicaragua*. Berkeley, CA: University of California Press.
- Lather, P., & Smithies, C. (1997). *Troubling the angels: Women living with HIV/AIDS*. Boulder, CO: Westview Press.
- Leader, Z. (1990). *Writer's block*. Baltimore, MD: Johns Hopkins University Press.
- Lowenhaupt Tsing, A. (2005). *Friction: An ethnography of global connection*. Princeton, NJ: Princeton University Press.

- Marsh, H. W. (1986). Self-serving effect (bias?) in academic attributions: Its relation to academic achievement and self-concept. *Journal of Educational Psychology*, 78, 190-200.
- Maslow, A. H. (1968). *Toward a psychology of being*. New York: Van Nostrand Reinhold.
- Maslow, A. H. (1970). *Motivation and personality*. New York: Harper and Row.
- Mason, J. (2002). *Qualitative researching*. Thousand Oaks, CA: Sage.
- Maxwell, J. A. (2005). *Qualitative research design: An interactive approach*. Thousand Oaks, CA: Sage.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education*. San Francisco: Jossey-Bass.
- Merriam, S. B., and Associates. (2002). *Qualitative research in practice: Examples for discussion and analysis*. San Francisco: Jossey-Bass.
- Mitgang, H. (1995). *Words still count with me: A chronicle of literary conversations*. New York: Norton, W. W. & Co.
- Moustakas, C. (2000). Heuristic research: Design and methodology. In K. J. Schneider, J. F. T. Bugental, & J. F. Pierson (Eds.), *The handbook of humanistic psychology: Leading edges in theory, research, and practice*, (pp. 263-274). Thousand Oaks, CA: Sage.
- Murray, L. (1992). *Murray Louis on dance*. Chicago: Chicago Review Press.
- Nafisi, A. (2003). *Reading Lolita in Tehran: A memoir in books*. New York: Random House.
- Naples, N. A. (1997). A feminist revisiting of the insider/outsider debate: The “outsider phenomenon” in rural Iowa. In R. Hertz (Ed.), *Reflexivity and voice*, (pp. 70-94). Thousand Oaks, CA: Sage.
- Narayan, K. (2008). *My family and other saints*. Chicago: University of Chicago Press.
- Nelson, N. J., LaBar, K. L., & Williams, G. M. (2005). More than just a little hobby: Women and textile art in Ireland. *Women's Studies International Forum*, 28, 328-342.

- Neuman, L. W. (2005). *Social research methods: Qualitative and quantitative approaches*. Columbus, OH: Allyn & Bacon.
- Nye, R. D. (2000). *Three psychologies: Perspectives from Freud, Skinner, and Rogers*. Pacific Grove, CA: Wadsworth.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods*. Thousand Oaks, CA: Sage.
- Peshkin, A. (1988). *God's choice: The total world of a fundamentalist Christian school*. Chicago: University of Chicago Press.
- Petri, H. L., & Govern, J. M. (2004). *Motivation: Theory, research, and applications*. Pacific Grove, CA: Wadsworth.
- Pink, S. (2004). *Working images: Visual research and representation in ethnography*. London: Taylor & Francis.
- Pink, S. (2006). *Doing visual ethnography*. Thousand Oaks, CA: Sage.
- Redeal, L., Chadwick, W., & Borzello, F. (2002). *Mirror mirror: Self-portraits of women artists*. New York: Watson-Guption Publications, Inc.
- Reinharz, S. (1997). Who am I?? The need for a variety of selves in the field. In R. Hertz (Ed.), *Reflexivity and voice*. Thousand Oaks, CA: Sage.
- Riessman, C. Kohler (1993). *Narrative analysis*. Newbury Park, CA: Sage.
- Rogers, C. R. (1963). The actualizing tendency in relation to motives and to consciousness. In M. R. Jones (Ed). *Nebraska symposium on motivation, 11*, (1-24). Lincoln, NE: University of Nebraska Press.
- Rogers, C. R. (1995). *A way of being*. Boston, MA: Houghton Mifflin.
- Rogoff, B. (2003). *Cultural nature of human development*. Oxford University Press.
- Rogoff, B. (2001). *Learning together: Children and adults in a school community*. Oxford University Press.
- Rogoff, B. (1999). Introduction: Thinking and learning in everyday context. In B. Rogoff & J. Lane (Eds.), *Everyday cognition: Development in social context*, (pp. 1-8). New York: Universe.

- Runco, M. A., & Chand, I. (1995). Cognition and creativity. *Educational Psychology Review*, 7, 243-267.
- Rushdie, S. (2008). Rushdie's 'Enchantress' Conjures Fanciful Voyage. Retrieved July 29, 2008, from <http://www.npr.org/templates/story/story.php?storyId=10448909>
- Saldaña, J. (2005). *Ethnodrama: An anthology of reality theatre*. Walnut Creek, CA: AltaMira Press.
- Schunk, D. H. (2004). *Learning theories: An educational perspective*. Upper Saddle River, NJ: Pearson Education.
- Schwarzer, R., & Jerusalem, M. (1995). Generalized Self-Efficacy scale. In J. Weinman, S. Wright, & M. Johnston (Eds.), *Measures in health psychology: A user's portfolio. Causal and control beliefs*. (pp. 35-37). Windsor, UK: Nfer-Nelson.
- Seizer, S. (2005). *Stigmas of the Tamil stage: An ethnography of special drama artists in South India*. Durham, NC: Duke University Press.
- Seymour, M. (2002). *Mary Shelley*. New York: Grove/Atlantic.
- Sheldon, K. M., & Krieger, L. S. (2007). Understanding the negative effects of legal education on law students: A longitudinal test of self-determination theory. *Personality and Social Psychology Bulletin*, 33, 883-897.
- Scheper-Hughes, N. (1993). *Death without weeping: The violence of everyday life in Brazil*. Berkeley, CA: University of California Press.
- Skinner, B. F. (1954). The science of learning and the art of teaching. *Harvard Educational Review*, 24, 86-97.
- Skinner, B. F. (1959). A case history in scientific method. In S. Koch (Ed.) *Psychology: A study of a science*. (pp. 359-379). New York: McGraw-Hill.
- Sontag, S. (1992). *The volcano lover: A romance*. New York: Picador.
- Sternberg, R. J., & Lubart, T. I. (1991). An investment theory of creativity and its development. *Human Development*, 34, 1-32.
- Sternberg, R. J., & Lubart, T. I. (1992). Buy low and sell high: An investment approach to creativity. *Current Directions in Psychological Science*, 1, 1-5.
- Sternberg, R. J., & Lubart, T. I. (1996). Investing in creativity. *American Psychologist*, 51, 677-688.

- Sternberg, R. J. (Ed.) (2000). *Handbook of intelligence*. New York: Cambridge University Press.
- Taylor, A. (2004). *Painters in Hanoi: An ethnography of Vietnamese art*. Honolulu: University of Hawaii Press.
- Tenberken, S. (2004). *My path leads to Tibet: The inspiring story of how one young blind woman brought hope to the blind children of Tibet*. New York: Arcade Publishing.
- Tharp, T., & Reiter, M. (2005). *The creative habit: Learn it and use it for life*. New York: Simon and Schuster Adult Publishing Group.
- Weiner, B. (1985). An attributional theory of achievement motivation and emotion. *Psychological Review*, 92, 548-573.
- Weiner, B. (1992). *Human motivation: Metaphors, theories, and research*. Newbury Park, CA: Sage.
- Weiss, R. S. (1994). *Learning from strangers: The art and method of qualitative interviewing*. New York: Free Press.
- Wertz, F. J. (2000). Humanistic psychology and the qualitative research tradition. In K. J. Schneider, J. F. T. Bugental, & J. F. Pierson (Eds.), *The handbook of humanistic psychology: Leading edges in theory, research, and practice*, (pp. 231-246). Thousand Oaks, CA: Sage.
- Whyte, W. F. (1993). *Street corner society: The social structure of an Italian slum*. Chicago: University of Chicago Press.
- Wolcott, H. F. (2005). *The Art of fieldwork*. Walnut Creek, CA: AltaMira Press.
- Woodworth, R. S. (1918). *Dynamic psychology*. New York: Columbia University Press.
- Woolf, V. (1989). *A room of one's own*. New York: Harcourt.
- Yin, R. K. (Ed.). (2004). *The case study anthology*. Thousand Oaks, CA: Sage.

## CURRICULUM VITAE

Karolina Caran received her Bachelor of Arts in Asian Studies and the Chinese language from Temple University. Her Master of Liberal Arts degree, which she completed at the University of Pennsylvania in 2000, was an interdisciplinary program with the focus on arts, folklore, and translation (cultural and literary). In 2008 she received her PhD in Education from George Mason University. Her doctoral program focused on arts, psychology, and cultural anthropology.