

**Dr. Lucy Bartholomee**  
**Diversity, Equity, and Inclusion Statement**

Through teaching and mentoring, I seek to be a persistent voice for equity, and to uplift each of the students who come into my life with encouragement that will endure long into the future. This is only possible when all students feel included, represented, and welcome.

As a White, middle-class woman, I am among the largest demographic of educators nationally. I benefit from the privileges of belonging to a statistically prominent community and thus I feel responsible to initiate supportive connections with my students, especially reaching across differences of race, culture, gender, ability, faith, or language. My own family, which includes racial and gender diversity, came from very humble origins in rural Appalachia and I remain sensitive to inequities that are present in every instructional setting. What I hope to convey goes beyond the CV to flesh out my efforts to provide an inclusive and nurturing learning environment.

**Current DEI Work**

At the University of Texas at Arlington, my role bridges the Department of Art & Art History and the College of Education. In 2020 I joined the inaugural Diversity, Equity, and Inclusion Committee. In January 2023 I was invited to co-chair the committee with an expectation of taking on the chair role in the fall. We endeavor to provide monthly opportunities to inform and uplift the campus art community such as offering new venues for artwork on social justice issues and successfully advocating for a campus land acknowledgement monument. Lasts April, we were honored to host Miss Opal Lee, the regional hero responsible for the declaration of Juneteenth as a national holiday. My support included facilitating an Art Education undergraduate student to contribute graphic designs for the event, contributing to the refreshments, and working with the DEI Committee team to conduct a participatory art installation in support of her visit.

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In the College of Education, AEQEP accreditation requires preparing pre-service teachers to work with students from a wide range of cultures, races, and societal contexts. To fulfill this, I developed a workshop for all student teachers on issues such as Cultural Competency, Anti-Racism, and global engagement.

Globally, the Black Lives Matter movement has focused awareness on vital issues of racism and exploitation, very often utilizing visual culture to deliver compelling messages. Handmade signs, memes, and digital photography have taken center stage to express ideas, to challenge authority, to change minds, and to go on speaking when our collective breath is gone. Public monuments to racism and colonialism have been seized and repurposed to amplify the voice of the oppressed. In response to this global phenomenon, I developed and proposed a new class at UTA to delve into the images and the events that recontextualize new meaning for such artworks. This class, titled “Visual Culture: What can art do?” will have its inaugural session in summer 2023.

**Past work**

My essay *Collapsing Boundaries* is an investigation of issues of identity as constructed through material culture in the context of the Quakertown removal in Denton, Texas. Photographic record shows the Black community was once a thriving neighborhood of wood frame houses and Victorian style homes. In 1922, a contingency of the White community in Denton forced the relocation of Quakertown under the guise of building a city park. My paper examined the crisis of White identity as faced by Depression-era (White) individuals in poverty viewing and reacting to Black families owning large homes, beautiful clothes, and other material objects associated with prosperity. Phenomenology provided an illuminating lens for this discussion with insights from

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Franz Fanon, Sarah Ahmed, and Grace Elizabeth Hale. The paper won the Graduate Student Research Writing Award from the University of North Texas for 2015.

The deep connection I feel with New Orleans is with the historic neighborhoods where Jazz music was born, where creativity bursts forth in remarkable visual and material culture. This is evident in my volunteer work to help rebuild houses in addition to my dissertation and other writing related to the creative culture of the city. ‘New Orleans: America’s Creative Crescent,’ my chapter in *Art, creativity and politics in Africa and the African Diaspora*, seeks to promote honor and respect for those who are continuing important regional traditions.

Throughout my career, I chose to teach in schools with diverse demographics and lower economic resources. In addition to striving towards inclusive instructional practices, I created and sponsored extra-curricular programs that were truly accessible to everyone. I never charged club fees, and meeting times were scheduled during my lunch to include children with limited transportation. I organized annual museum visits that were free to the students to introduce them to artwork and ancient objects from all over the world.

In my view, the ethics of diversity and tolerance includes engaging with the global community and appreciate people unlike ourselves. International travel breaks down racial and cultural barriers for my students, reduces fear and builds confidence. For some, this will be their only chance to visit another country. I work with many students on long-term planning that includes fundraisers and scholarships to reach their goals. In my article, *Beyond the classroom: Discover the transformational power of living curriculum*, I describe further experiences that transform myself and my students every time we travel.

These projects reflect an ongoing journey to better understand and bring equity to our lives and classrooms.