



MAKING

PROCEEDINGS

InSEA 2019 World Congress

Editors | Geneviève Cloutier, Peisen Ding, Tiina Kukkonen,
Alison Shields &, Jessica Sokolowski



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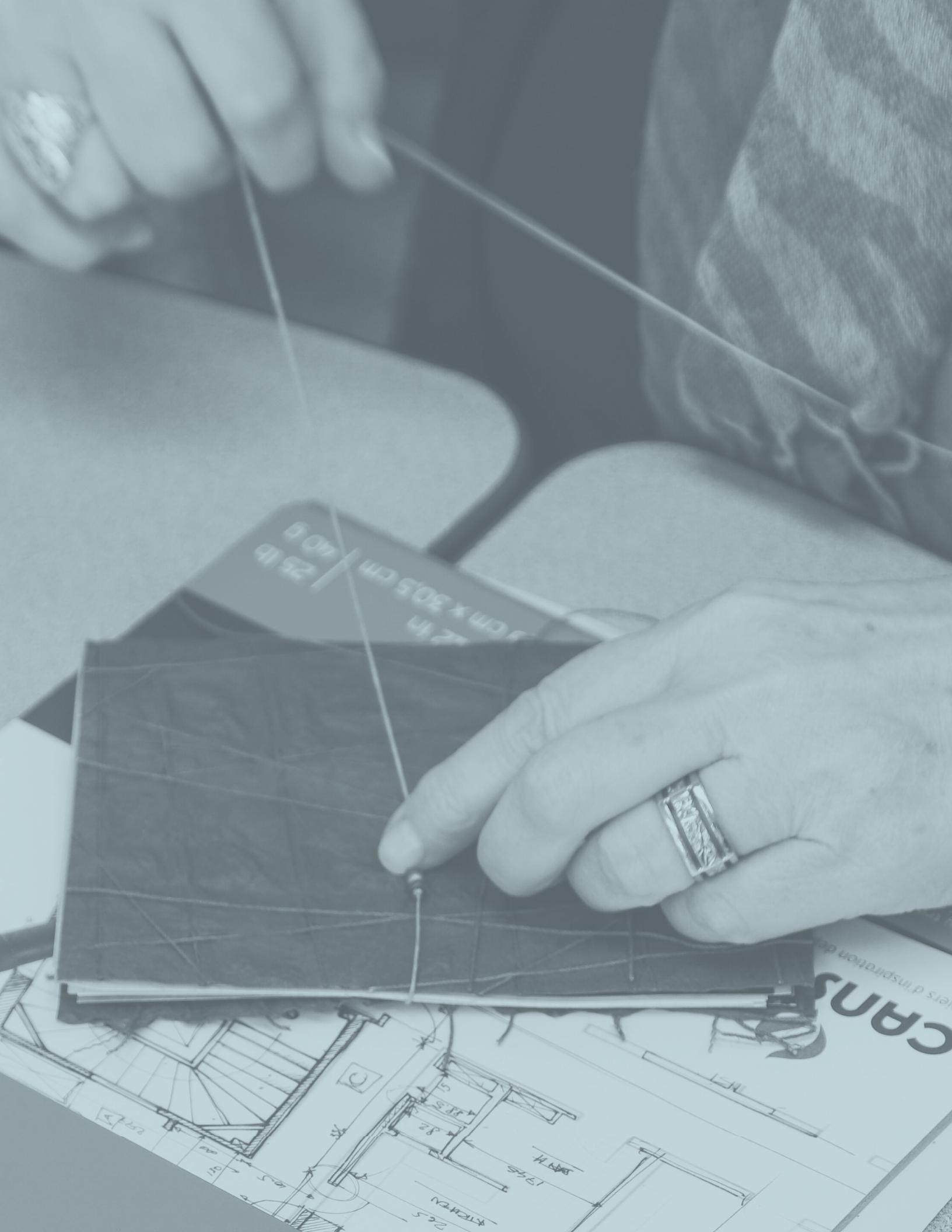
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MAKING

— A series of short films about the art of making things by hand —





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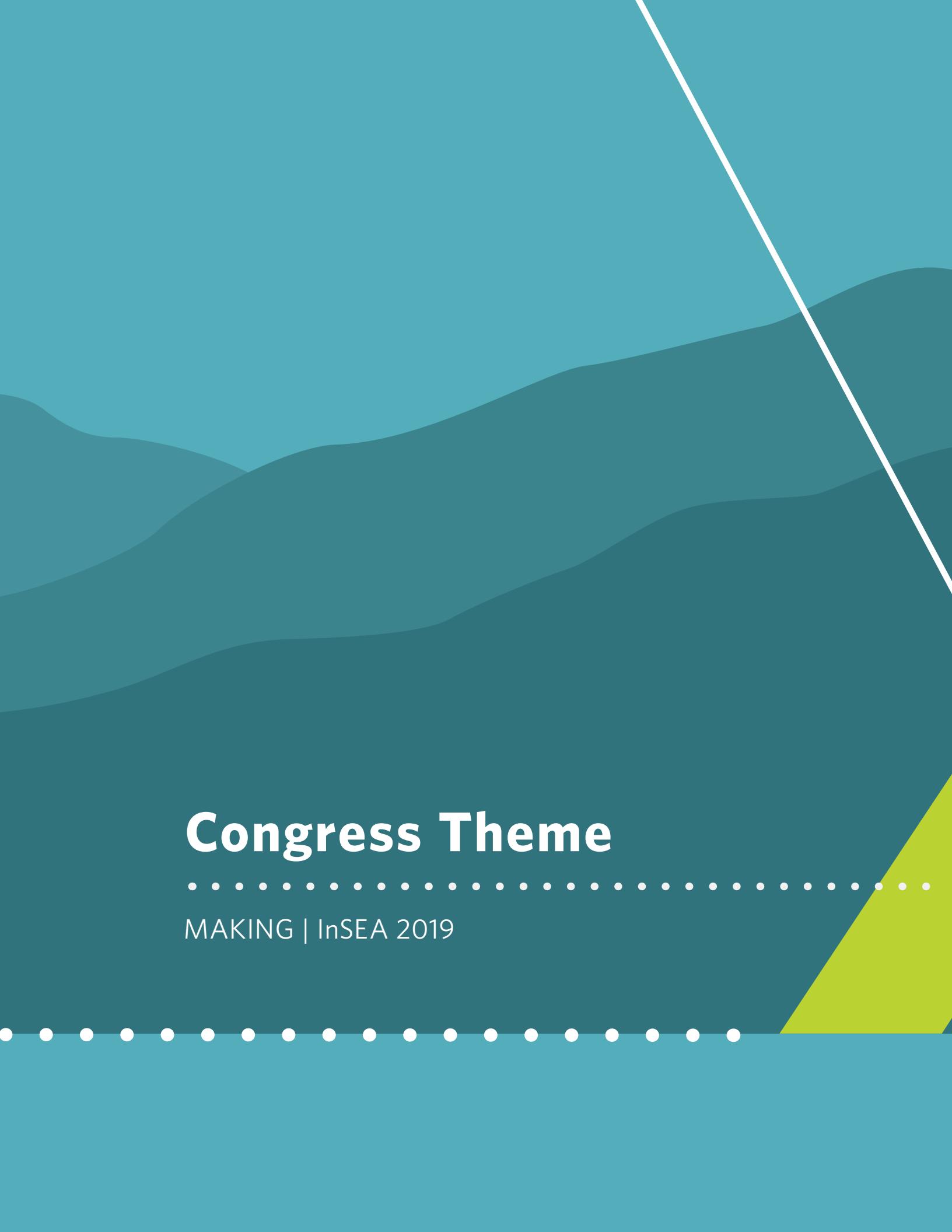


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Congress Theme



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MAKING | InSEA 2019

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MAKING

Place

Indigenize

Identity

Experiment

The InSEA World Congress at UBC in Vancouver, Canada in July 2019 offers art educators an opportunity to theorize and practice ‘making’ in art education. Through a diverse array of sessions, workshops and field experiences, delegates will be able to reimagine and reflect upon ‘making’ in art education. ‘Making’, after all, is concerned with material and immaterial approaches, global movements of ideas, anticipated changes, and perceptual shifts. It is propositional in nature and not prescriptive. Being provocative and/or evocative, ‘making’ entertains that which has yet to be understood. Situating ‘making’ within Vancouver and Canada offers an opportunity to emphasize concepts such as emplacement, being out of place, and being of the place. Moreover, UBC is on Musqueam First Nations unceded and ancestral territory. At the intersection of Indigenous and multicultural perspectives, Vancouver becomes a meeting point for hybrid identities, experimental ideas and place-based consciousness as we prepare for the third decade in the 21st century.



Questions

Making - Place, Indigenize, Identity, Experiment

Congress Theme

How can place consciousness impact art education particularly in an era when migration, immigration and refugee status change our sense of location?

Making | How is making understood across all dimensions of art education in the 21st century?

Congress Sub-Themes

Place | How can place consciousness impact art education particularly in an era when migration, immigration and refugee status change our sense of location?

Indigenize | What are the possibilities and implications for Indigenizing art education in an inclusive learning context?

Identity | How might we describe hybrid identities and rethink our practices as a result?

Experiment | What relationships exist among artistic and pedagogical risks, failures, successes and stabilized/destabilized practices?

- **Image Credit** | Also known as the Musqueam *s?i:tqay̓ qeqən* (double-headed serpent post), this impressive, 34-foot tall post carved by Musqueam artist, *Brent Sparrow Jr.*, will serve as a permanent welcome to all visitors to UBC's Vancouver campus and as a reminder of our relationship with the Musqueam people who were here long before UBC's history began.

InSEA 2019 was honoured to hold its World Congress at the University of British Columbia (UBC). InSEA acknowledged that UBC is situated on the traditional, ancestral, and unceded territory of the *xwmaθkwəy̓om* (Musqueam) People. This land has always been a place of learning for the Musqueam people, who for millennia have passed on their culture, history, and traditions from one generation to the next on this site.



s?i:ɬqəy' qeqən



FOREWORD

InSEA 2019 World Congress

InSEA 2019 World Congress was an incredible event! It brought together over 800 delegates and volunteers to the beautiful campus of The University of British Columbia in Vancouver Canada, July 9-13, 2020. It was an immensely successful congress with five days of paper sessions, circle conversations, creative workshops, exhibitions, keynotes, meetings, a preconference, several receptions, performances, pop-up exhibits, walks on trails to forests and beaches, a banquet, a sunset cruise in the Gulf of Georgia, and many other occasions among friends and soon-to-be-friends.

This Congress Proceedings represents those who gave presentations and later submitted their works for this manuscript. Being a choice of presenters, it means that not everyone who presented is represented in the proceedings. However, there is another document dedicated to the abstracts of all presentations in the congress. As a result, this proceeding is utterly extraordinary. With over 200 contributions, one can quickly sense the magnitude of the event, the value of resulting discussions, and the importance of gathering to question, debate, engage and [re]envision a wide array of topics that matter to art educators around the world through the theme of Making. This theme permeated all of our sessions, exhibitions and activities. After all, Making is concerned with material and immaterial approaches, global movements of ideas, anticipated changes, and perceptual shifts. It is propositional in nature and not prescriptive. By being provocative and evocative, 'making' entertains that which has yet to be understood. We have much to learn and our joint efforts help us to question and imagine possibilities.

While Making was the overarching theme, it was supported by four subthemes. The first is essential: indigeneity. We acknowledge that the land in which we gathered is the traditional, ancestral and unceded territory of the Musqueam First Nations people. We take this opportunity, even now, to thank the Musqueam people for hosting us. At the intersection of Indigenous and multicultural perspectives, Vancouver is also a meeting point for the three other themes: hybrid identities, experimental ideas and place-based consciousness. Each of these concepts or subthemes for our congress, paved the

way for an extraordinary interplay of ideas. We hope you think about these themes as you read through the Proceedings. Before you move into reading these wonderful submissions we want to introduce you to the co-editors of this work. We gathered together a group of emerging scholars who were willing to undertake this immense task: Genevieve Cloutier [PhD candidate, University of Ottawa], Peisen Ding [PhD student, University of British Columbia], Tiina Kukkonen [PhD candidate, Queen's University], Dr. Alison Shields [Assistant Professor, University of Victoria] and Jessica Sokolowski [PhD candidate, University of Ottawa]. They deserve our immense gratitude for compiling these proceedings. I know we are indebted to their attention to detail and tireless commitment to international art education. Thank you also to everyone who attended, to those who helped us organize the event[s] and to those who have worked to ensure we remember the wonderful event that it was! And to those who were not able to join us, may these proceedings offer a window into all that we discussed, learned and imagined. May our collective work in art education continue for many years ahead!

International Society for Education through Art

Rita L. Irwin and Kit Grauer | Co-Chairs

Ching-Chiu Lin | Program Chair

The image shows three handwritten signatures in black ink. From left to right, they are identified by the text above them: Rita L. Irwin, Kit Grauer, and Ching-Chiu Lin.

ABOUT THE EDITORS

Geneviève Cloutier is a settler with mixed ancestry living on unceded and unsurrendered Algonquin Anishinaabe territory. She has a Media Arts degree from Emily Carr University of Art and Design and a MA(Ed) from the University of Ottawa, where she received funding from the Social Science and Humanities Research Council to pursue her PhD on emergent, transdisciplinary, and participatory arts-based and artistic research. She is an artist and co-op member at Place des Artistes de Farrellton, teaches at a small rural high school, and is a part-time professor at the University of Ottawa, where she teaches How to Teach Visual Art. She was recently guest-editor for Canadian Art Teacher, and her writing has been published in Western Front Magazine, the Canadian Review of Art Education, the Journal of Canadian Association of Curriculum Studies, and the International Journal of Education & the Arts.

Peisen Ding is pursuing a Ph.D. in Curriculum Studies with a specialization in Art Education. His research focuses on the conceptual art practices intertwined with everyday life and their educational potentials. He has successfully completed his Master's degree in Experimental Archaeology from the University of Sheffield in the UK, exploring the reconstructions of ancient artworks and crafts in relation to contemporary society. He also holds a B.A. in Fine Arts (Fine Arts Education) from Nanjing Normal University in China. He has worked as a fine arts teacher, curriculum designer and chief consultant of curriculum development at different art schools and institutions in many countries, such as the UK, Mexico and China.

Tiina Kukkonen is a visual artist, arts educator, and Ph.D. candidate in the Faculty of Education at Queen's University in Kingston, Ontario. Her doctoral research focuses on the role of intermediary organizations in supporting arts education in rural and remote communities. Through her work as an independent research consultant, she has supported arts education networks in developing evidence-based tools and frameworks. Tiina has also taught visual arts in both school and community environments and continues to offer workshops to learners of all ages. As a practicing artist, her work is primarily inspired by northern nature, craft, and design. She regularly exhibits her work locally in Kingston, as well as in her hometown of Hudson, Quebec.

Alison Shields is an Assistant Professor in Art Education at the University of Victoria. She received a PhD in Art Education from the University of British Columbia and an MFA from the University of Waterloo. Her art practice and research focus on painting as inquiry, studio practices and artist residencies.

Jessica Sokolowski is an elementary educator with the Catholic District School Board of Eastern Ontario, as well as a PhD candidate and part-time professor at the University of Ottawa. Her research surrounds arts-based and experiential methods of teaching and learning, and how these models contribute to the student experience. As an educator, Jessica emphasizes creativity and provides opportunities for arts-based exploration and inquiry in the classroom. She is focused on the experience of learning, and encourages the use of multi-modal teaching tools and qualitative approaches to assessment. Her own experiences of attending an art-based secondary school inspired her doctoral research, and have further influenced her philosophies of teaching and learning.

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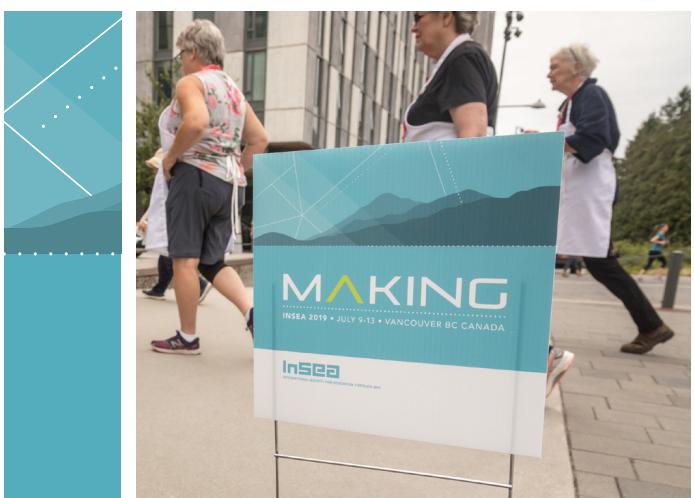
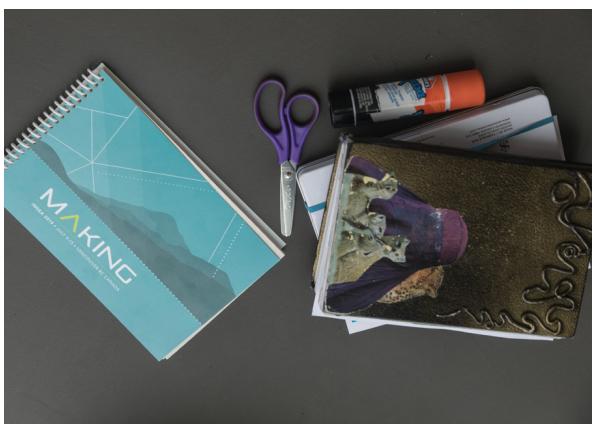
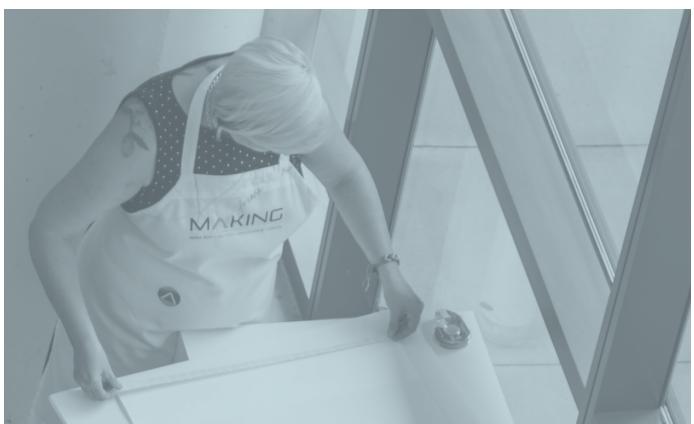
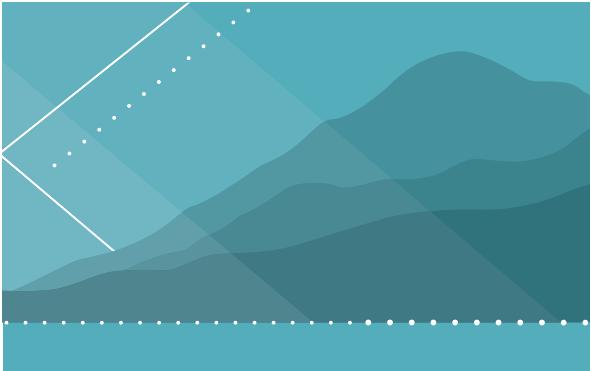
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Section 1

ABSTRACTS & PAPERS





Alexandrian Contemporary Female Artists and their Role to Enrich Art Appreciation

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Abstract

Alexandrian environment played a decisive role in the of contemporary plastic Arts movement. Since its establishment, the city was a cultural radiation center and a meeting point between the Egyptian civilization and the Greek culture. The plastic Art school of Alexandria has been always an indicator of the civilization in the world. Thus, the Art in Alex grew out of the combination between the Egyptian and Greek elements. During the Byzantine Era, the Art in Alex was influenced by oriental effects. The Islamic style changed its nature and characteristics and it was no longer the capital of Egypt. The Art of painting and Sculpture were almost prohibited, subjected to fundamentalists. All artistic creations had been turned to nature, plants, and birds. Egypt witnessed, in the aftermath of the 1919 revolution, a real cultural awakening, which has been reflected at the Egyptian plastic Art movement. The paper focuses on a brief survey for the contemporary Alexandria's female artists of different background. The study deals with Artists Gihan Suliman, Reem Hassan, Marguerite Nakhla, Rabab Nem, who are counted as the most celebrated examples. The research question: How might Alexandria be a provocative creative agent for some contemporary Alexandrian Artists, its role in enriching appreciation of Art through critical impressionist? The objective of the research is to examine the Environmental influences, impressionistic criticism, and perform an analysis of Artwork, (of Alexandrian female Artists) and their influence in developing an artistic appreciation

Alexandrian contemporary Female artist as a role to enrich Art appreciation

Introduction

Alexandria, as an artistic environment, played a crucial role, in the process of plastic art, in that ancient city. Its unique location as a meeting point between the East and the West, on the shores of the Mediterranean Sea enabled it to play its historical role in the fusion of East – West cultures. Since its establishment (333. B. C), by Alexander the Great, it has been the concourse of the incoming cultures, and thus it was an honest reflection upon the creativities of its artists. Since the Renaissance, its name became, among poets, "Florence of the South". During the French campaign, and what followed, Mohammed Ali, the incentive of modern Egypt, gave it a special attention. The city witnessed a remarkable economic, social and political boom. Before the end of the 19th century. Alexandria was already a world trade and culture center. In fact, the flourish of art movement continued in Alexandria for about 6 centuries, from the age of Ptolemies, till the Byzantine Era, the main features of Alex. School of Arts were based on environmental determinants, Greco - Roman in particular, so it was always said about the city: "It is Alexandria next to Egypt" (Riad, 1963).

The research focuses on editing a brief survey of three female fine artists, in the context of the contemporary criticism, with a focus on their emotional flow, together with their concept of folk art (in an Oriental Modernist vocabulary).

Argument

The sea in the Artworks of Alexandrian artists is the first creative motivation. It covers the majority of the field of vision, the major port of the subconscious and after images. There are always echoes of the sea, continuous whispering of waves millions of tongues, that are licking the beaches during summer. The Atelier of foreign artists, the names of first generation of painters, started to invade the plastic Arena in Alexandria (M. Said. Seif and Adham Wanly) and thus the argument of this research may be crystallized as: Is it possible to uncover the creations of Alexandrian women artists who have been influenced by the Alexandrian surroundings, through the impressionist critic style? This is for the sake of enriching Art Appreciation (Attia, 2002).

Research Hypotheses

- Alexandria through the centuries has been (and still) a continuing catalytic agent in the creation of artists (in particular, the Alexandrians);
- Impressionist criticism could be useful, as it reveals the symbolic aspects of the artwork;
- Impressionist criticism could be a sort of reading of the artwork, through which the viewer acquires a knowledge of training in dealing with artistic problems.

Research objectives

- Monitoring critical studies of art and studying its relations with issues of art appreciation, symbolism in particular;
- Attempting to reach a scientific critical concept in dealing with creative works- enrichment of aesthetic experiments;
- Exploring the special and unique characteristics of the Alexandrian work of arts.
- Development of art appreciation in general;

- Clarification of impressionist criticism, as it focuses upon its versatility of aspects, and the different interpretations of its concepts;
- Linking the goals of expressionist criticism to the characteristics of expressionist school of art to enrich the art appreciation.

Research Methodology

- Development of art appreciation in general;
- Clarification of impressionist criticism, as it focuses upon its versatility of aspects, and the different interpretations of its concepts;
- Linking the goals of expressionist criticism to the characteristics of expressionist school of art to enrich the art appreciation;
- The research adopts the critical, analytical approach as to explore and analyse various symbolic and aesthetic aspects, their role in the creative process (Attia, 2007);
- Objectification of feeling and subject of nature.

The Alexandrian art environment since the nineteenth century until the present

A new art movement has been crystalized. Successively, there was the emergence of various artistic groups. After the bloody disturbances that resulted in the occupation of Egypt (1882), Alexandria witnessed what was considered the golden Age of a cosmopolitan city. It was truly a fun city, in which the inhabitants crossed the borders between nations, religions, and languages, plastic art, in turn, witnessed a big boom (El Khadem, 1963).

The creativity of Alexandrian women artists, from the point of view of impressionist and contextual criticisms

Impressionist criticism is concerned with an interpretation of art. The main objective is to raise the level of art appreciation of recipients, so that they can initiate an emotional empathy with the issue. The artist is dealing with that may lead to the knowledge about the way or the methodology adopted by the artist to fulfill his artwork (Attia, 2007). The contemporary critic depends mainly upon the style of the American art critic Howard Risatti that style is entirely a combination between the contextual and impressionist criticisms.

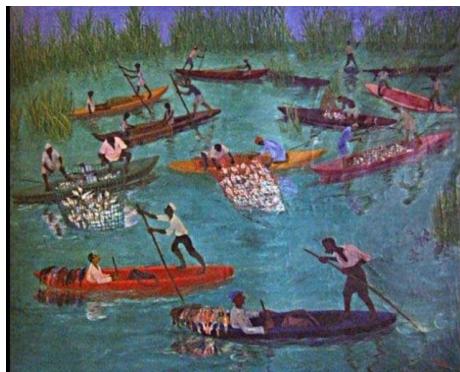
Stages of Critique by Risatti

- Descriptive analysis: visible elements of the artwork are described, the relationships among constituent;
- Formal analysis: visual relationships, visual elements and their relations with the subject, geometrical forms and their structures;
- Meaning analysis, including implicit meanings. Elements, values and internal aspects are discussed. The general narrative of subject to the historical context, also the symbolic significances, and how the

artist forms the expression. The critic tries to analyse the non- implicit meanings, when he attempts at a comprehensive understanding of the historical context and style of the artist (he may rest to psychological theories) (Attia, 2007). The critic may also refer to the definition of the artist's ideology and the political context, and thus the creations of the Alexandrian artists would be under investigation.

We have considered the formal concept of the artists (the artwork resources would be all what surround him, in this unique and of course it was the best vessel for all these resources. It was also important to refer to the great modernity philosopher "Susanne K. Langer" who revealed the meaning behind the form

On the following page we review a selection of works of some prominent Alexandrian female artists and their analyses in the manner of the critic Howard Risatti.



Marguritte Nakhla (1906 - 1977)

The Fishermen at Mariottia, 1956

Marguritte Nakhla has a remarkable ability to depict groups (fishermen) in their daily endeavors, extracting the deepest expressions with the simplest touches, without any monotonous movements. Also, she is capable of highlighting the meanings of perseverance and struggle, the combination of boats revealed the essence of group work (Bauomi, 2000).



Rabab Nemr (1939 -)

Fishermen at Bahary, 2006

Rabab Nemr embodies the faces and features of her characters in cubist clothes, as if carved from stone surrounded by silence ... the painting in general obeys a light geometrical form, even the movements of paddles and their axes confirm the serious atmosphere of the mission. This reads as a confrontation between man and his fate. The receiver can sense this invisible world of beyond, out of that wondrous silence (Zamalek Gallery, 2000).



Gihan Sulliman (1966-)

Untitled, 2005

There are versatile variety, where the artist used explicit colors in glowing vitality (green, violet, yellow, brown in regional areas and lines groups together with red touches). The background of the composition was mainly marine creatures in abstract forms, with strict geometrical lines. In spite of that, every unit was independent, it was impossible to let go of any line, as all elements are contributing to the work, with varied geometrical rhythms (El-Sebaey, 2012).



Reem Hassan (1968-)

Landscape, 1997

Reem Hassan showed a remarkable talent in establishing a debate between various objects: animals, plants and human beings, blowing vitality with groups of warm and cold colors. Her black lines refers to the human psychology, and the world of uncertainty (A nartile, 2012).



Mona Elewa (1969-)

The Maid of Mediterranean sea, 2011

The sea in its calmness and purity, its azure blues, is a constant obsession with the artist who is a fan of peaceful realms and tranquil atmospheres. This suggests corresponding feelings through color gradients. Between marble pieces and mica, the linear formations – horizontal and zigzag suggest movement and stability at the same time.

Developing students' art through the Alexandrian style of impressionistic criticism (Howard Risatti method)

The female artists cited before as an example are as follows: Margruite Nakhla, Rabab Nimir, Giehan Suliman, Reem Hassan, and Mona Elewa.

The main objective of art education is the development of criticism according to this method—developing art appreciation is crucial but this would not be achieved without learning how to read and understand artworks. The first level of appreciation is feelings and sensations, but lessons should skip to the level of mind and thinking (reasoning and thought) at the end; the ability to judge and criticize an artwork would be the final decision. Appreciation in fact relates to the correct vision (through training and practice) of the work of art. In addition, the teacher should have the ability to stimulate the trainee to express his impressions of artistic achievements in appropriate words (leading expressions).

The method of H. Risatti (1943 -) was found to be the most appropriate. It stimulates the abilities of the trainees to respond to visual forms, formalize their expressions (verbally). The method comprises of three stages: Descriptive, formal and meaning analysis (including the implicit meanings of the artwork). Here, I will summarize and analyze the artworks previously mentioned.

Margrite Nakhla. She has a remarkable ability to depict groups (fishermen) in their daily endeavors, extracting the deepest expressions with the simplest touches, without any monotony of movements. In addition, she is capable of highlighting the meanings of perseverance and struggle, the combination of boats reveals the essence of group work.

Rabab Nemer. The artist embodies the faces and features of her characters in cubist clothes, as if carved from stone, surrounded by silence ... the painting in general obeys a light geometrical form, even the movements of paddles and their axes confirm the serious atmosphere of the mission. That seemed as a confrontation between man and his fate. The receiver can sense these invisible worlds of beyond, out of that wondrous silence.

Gihan Sulliman. There are versatile, where the artist uses explicit colors in glowing vitality (green, violet, yellow, brown in regional areas and lines groups, together with red touches...). The background of composition was mainly marine creatures in abstract forms, with strict geometrical lines. In spite of that, every unit was independent, it was impossible to let go of any line, as all elements are contributing to the work, with varied geometrical rhythms. The initial relation between the colored group is achieved through that clear concord (harmony) between hot colors and cold ones. In fact, a big color balance is considered constructive in visual relations.

Reem Hassan. Reem Hassan showed a remarkable talent in establishing a debate between various objects: animals, plants and human beings, blowing vitality with groups of warm and cold colors. Her black colors refers to the human psychology, and the world of uncertainty which the tongues can't utter, as the celebrated critic (ex-minister of culture) Shaker Abd-Elhamid Said the dominating black color (in wide lines) is also a symbol of the irrational, mysterious, and frightening side of the human being's nature. Meanwhile, it is a symbol of self-transcendent soul above the mortal - in general - the presence of colors is manifested in Reem Hassan works. In a formal concept, which is replete with symbols, intuitions, and projections and there, the artist was capable of transferring the mixed feelings, her unique mixture of rapture and optimism, together with despair and depression, easily and eloquently in an eager desire to be with people.

Mona Elewa. The sea in its calmness and purity, its azure blues, is a constant obsession with the artist, who is a fan of peaceful realms and tranquility ... an atmosphere, which suggests such feelings, through color gradients, between marble pieces and mica ... the linear formations - horizontal and zigzag suggest movement and stability at the same time. The work in its totality is giving an impression about a constant longing for the sea of Alexandria.

Close. If the development of an artistic taste for students of faculties of education is the final goal, the start would be a generalization (popularization) of the visual culture. Consequently, it helps those who want to appreciate art and have an aesthetic vision, because the aesthetic precedes knowledge, it is necessary to develop taste and the aesthetic response for those who are involved. That would be achieved for the receiver (interaction between the student and the Artwork).

1. The Aesthetic vision of the receiver is the main source of enrichment of the artwork, with the classification of its meanings and ideas.
2. The taste faculty is being refined by increasing the capacity of visual culture, from sensory perception, intuition, and perception of visual stimuli, to understanding, and various mental activities. At the last level, the student can activate his reasoning imagination along with the imagination of the creative artist.
3. Improvement of knowledge of sources (various art schools such as realism, expressionism, impressionism, cubism ... etc.), with tracking the aesthetic values and criteria for each.
4. Development of training to accommodate the various visual dialogues among artwork vocabularies: mass and space, color relations, spaces and surfaces. Shadows and lights... etc. Finally, acknowledgement of the rhythmic entity of the work as a whole.
5. Developing a sort of creative thinking for the receiver: sharpening of imagination, developing the capacity to make a decision on the work, after a thorough analysis of visual configuration.

Conclusions

- The surrounding environment plays a decisive role in the artist's approach to the artwork.
- The essence of art criticism is to open new horizons before the artist and the receiver (together) to take in the artworks, from several point of views.
- The history of art must be read consciously and in depth to enable the receiver to know different art schools and styles.
- Impressionist critique enables the receiver, who has a piercing eye, to be acquainted with political and ideological aspects.

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Artistic-educational experience from the A/R/Tography for identity empowerment through the work of Nancy Spero

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Paloma Palau-Pellicer | University of Jaume I, Castellon, Spain

Abstract

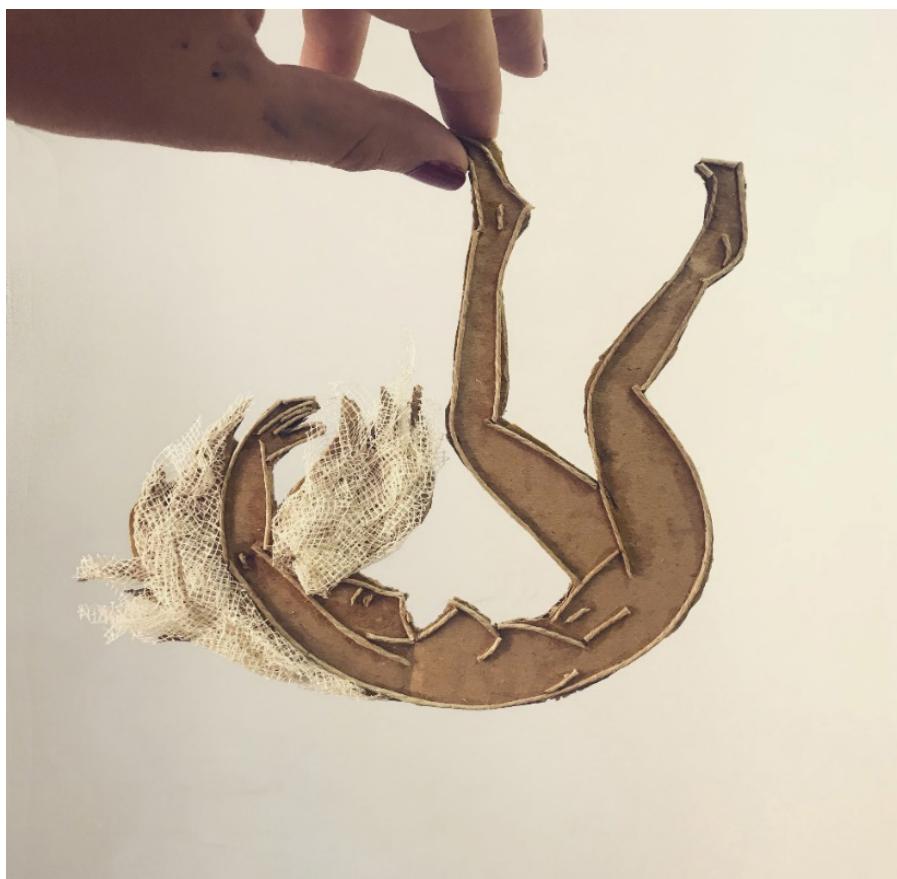
This proposal arises from the thesis research in course, within the PhD programme in artistic education of the University Jaume I. The methodological approach is aligned with the foundations of a/r/tography (Irwin & Springgay, 2008) from the perspective of visual a/r/tography (Roldan & Marín, 2017), combining the roles of artist, researcher and teacher. Visual and technical learning in artistic education require the concretion of pedagogical structures translated into artistic-educational experiences, that link the knowledge of the technique with the creative processes. The objective is to address educational issues through visual creation to offer new solutions. Within the artistic education, in the degree of teaching, where there is a higher percentage of women, it can help to question the established roles and to introduce the inclusion of the gender perspective from the artistic creation. Therefore, I propose an experience in the classroom through the work of artist Nancy Spero. Spero uses movement to articulate her discourse, where the woman's body functions as a visual language, not representative, of a critical nature and with a contestatory function (Peiró, 2008), an effect achieved by the use of repeated printing of the same image on a paper support. For Nancy, to work the printing on paper, demystifies painting on canvas as a classic support. Thus, with a more fragile and economic material, it aims to make the gender gap visible (Spero, 1998). From an a/r/tographic positioning, I create pieces that use repetition, a characteristic of the printing, generating movement and rhythm to represent an activating and energetic woman. Ideologically, my discourse is identified with Nancy's feminist discourse, in which she affirms that she feels twice underestimated, because she is a woman and an artist. I would add the fact of being a researcher, which allows us to explore identity empowerment.

Artistic-educational experience from the A/R/Tography for identity empowerment through the work of Nancy Spero

Introduction

The research that is presented, is part of a PhD research in progress. In this, research methodologies based on art are studied in relation to the technique of stamping. This research focuses on the degree of professor of primary education at the Universitat Jaume I, in Castelló de la Plana, Spain. It deals with gender issues based on a methodology based on the artistic technique of printing and the possibilities it offers. This thesis intervention works in the classroom with reference to the artist Nancy Spero.

In order to contextualize, we work with the subject 'Didactics of Artistic Expression II', which is carried out with a class of the last year of the degree, with 80 students, who previously did the subject 'Didactics of Expression Artistic I, of 6 credits. That is where we start to work. Keep in mind that we find a lot of diversity in the level students feel about artistic creation. We know that some students offer resistance, due to the lack of experience in the area. The workspace is a classroom-workshop, which offers many possibilities for manual creation, but it must be taken into account that the ratio of students is high.



Visual title | Maria Avariento-Adsuara (2019) Visual comment composed by a photograph of a matrix.

Methodology

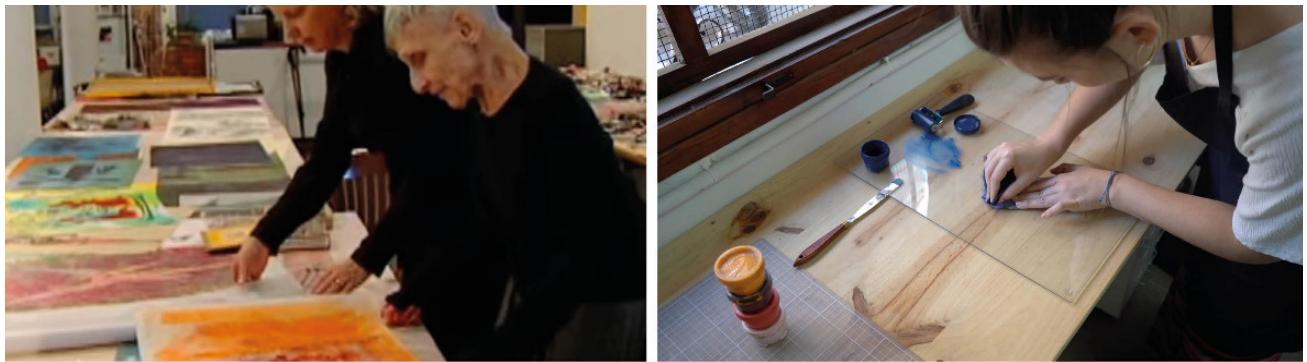
Our methodological approach combines the roles of artist, researcher and teacher articulated from an identical and feminist point of view. In order to combine what constitutes us as professionals, the tools offered by A/R/Tography (Irwin, 2017; Marín-Viadel & Roldán, 2017) are what we need throughout the research process. To work from a methodology of research based on the arts, we must obtain a visual response to the process of study and reflection that is proposed to the students. For the quality of the research, the printing works prior to the particular workshop, to program the activity and to know the materials and possibilities offered, and thus to convey the creative process to the students more forcefully. We start from work in a classroom-workshop, then the 'A' artist is very important. Thus, the role of teacher is more evident for the students, and the one of investigator is more abstract for them. It is necessary to work from the visual and reflective to obtain a complete vision of what the students see and think of us as artists who teach. In our case, the doctoral student shares the sessions with the teacher through a one-month project on the creative process of Nancy Spero.



Photoessay | Authors (2018) Arts practice. Composed by two photograph by authors

Objectives

The overall objective of the project is to address gender and educational problems through visual creation to offer new solutions and critical reflections through the representation of the body of women from the artist and activist Nancy Spero. As a specific objective, we have the creation of a complex visual imagination that reflects on the representation of the female body based on the technique of stamping. Also work and creation in the classroom from a female artist, visibilizing the collective of women artists. We also have specific objectives that have to do with the organization in the classroom-workshop, the study of color, composition, but in this case we will focus on the representation of women. As a conceptual objective we have the movement as a resource, since the artist Nancy Spero works the movement, the rhythm and the color generating a grammar applied directly on the body of the woman that, reinforced and full of energy, conquers "to feminize" the masculine space of the art. Using the intrinsic characteristics of the printing technique, it is created and experienced in the Spero mode, which represents the movement by means of repetition, displacement and overlaying the impression of the human figure, as well as the possibilities offered by the ink of the matrix.



Photoessay | Authors (2019) Nancy Spero and me. Composed by a photograph of Nancy Spero by Art21(2006) and a photo of Maria Avariento-Adsua by the authors.



Photoessay | Authors (2019) Workshops. Composed by a photograph of Nancy Spero by Art21(2006) and a photo of the class by Maria Avariento-Adsua

For the general objective, it is necessary to contextualize, since to the grade of primary education teacher, there is a greater percentage of women. This can help to question the established roles and introduce the inclusion of the gender perspective from artistic creation. In this way, from the reflection of artistic creation, it helps to empower students, and to which male classmates change the look society offers, and thus think about it. Empowerment in this case involves leading reflection on female stereotypes, their criticism and deconstruction (Martínez, 2017), specifically visual. To achieve this empowerment, a process of self-reflection on personal autonomy is required, which derives from self-knowledge, which will help create the visual representation. In the image we observe the contrast of the workshop of Nancy with that of the classrooms of the University Jaume I.

For specific purposes, we will work from artist Nancy Spero, who uses the movement to articulate her speech. In his work, the body of women works as a visual language, not representative, of a critical nature and with a non-conformist function (Peiró, 2008). Working in the representation of the female body opens a way of visual research on how it is represented. We have the stereotypes of the ideal of beauty, but in this case, although it will be taken into account, we will not focus on work on this concept. Usually, in art and advertising, women are represented stereotypically, with established standards of beauty. But there is one question that can be addressed in a reflective

way: the woman's body position. This can modify the speech that is represented. With the representation of the body, students make visual decisions about the attitude of women. In addition, printing can study what happens when you change the position simply by turning the matrix.

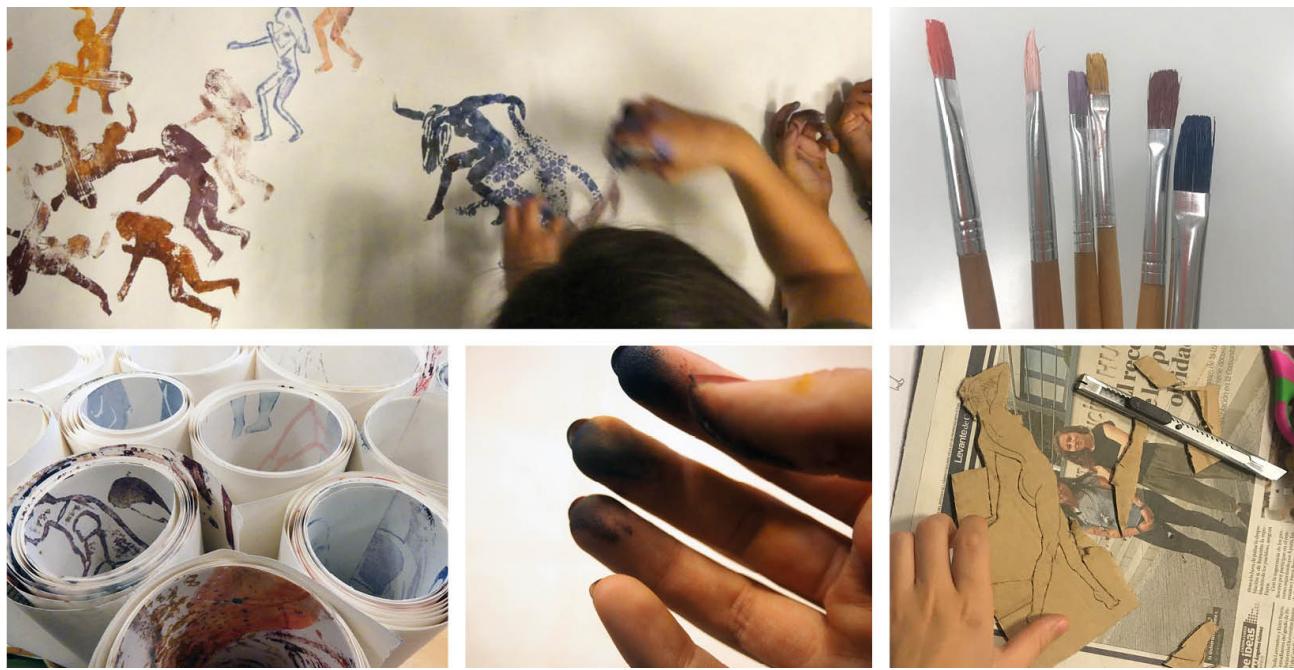


Photoessay | Authors (2019) Matrices and results. Composed by a photograph of matrices and a print by Maria Avariento (2018)

Activity

The project to be carried out consists of several parts. First of all, it involves the teacher's exposure to the artist's work and discourse and a reflexive debate on the representation of the female body in the arts and the media. Subsequently, it includes the realization by the students of sketches of the female body and study of the representation. For this part, students draw each other and use reference images. This sketch is important in a technique such as stamping, since it needs a pre-projection to be able to perform the matrix as intended. Third, the 3 matrices are made with a cardboard base and with the adhesion of recycled materials, from the items to work: line, texture and stain. The next step to be done is to make the color mixes, starting with the theoretical class and marked guidelines, to create 6 colors for each work group, and that these were the same in all the groups, generating a link and visual coherence in all the works. One of the most important phases is stamping. The matrices are stamped on a paper of 2 meters in length and 0.45 meters in height. First of all, prior experimentation sessions are carried out to generate ideas and know the possibilities of the material to be able to create the final piece. The activity ends with the exhibition of the works in the university space.

The activity lasts one month, and it is divided into two different stages. In the first place the realization of the matrix to print, which is a piece that has an individual and self-reflective component. In the second stage students are organized by groups, to create a collective work, which helps empower identity through dialogue and sorority and thus also creates collective discourse, and you get an interesting piece in the formal and conceptual field. The process



Photoessay | Authors (2019) Artistic practice. Composed by five photographs by the authors (2018).

of printing matrices consists in the inking and printing by means of pressure on paper. The groups of students must compose in a horizontal format and combine their different pieces to create an agreed visual narrative. To this end, students are given a space for analysis and visual reflection of the female body from the background, as well as the work of the artist.

The process of stamping experimentation causes students to experiment with the figure of women and study what they convey. The concrete technique that is used is the collagraph, which stands out for the use of reused materials, and makes possible the repeated impression of the same image on a paper support, whenever possible depending on the consistency of the materials of the matrix. The repetition, rotation, displacement, dragging, overlapping, as well as the generation of images with a solid or transparent color, generates multiple possibilities of artistic creation, helping to work the resistance that some students offer for manual work and creation. You can also create powerful visual narratives, as is the case of the image that is observed, where we see a tide of people walking in the same direction, created by stamping only with a matrix. The same figure can be in active attitude, dancing contemporary dance or, on the other hand, it can fall out of control. The ease of the printing technique regarding the possibility of experimentation creates a very interesting moment in the classroom, where there is a technical experiment linked to a powerful conceptual component.

As for the material, for Spero, the fact of working on the printing on paper demystified the painting on canvas as a classic support. She makes a similarity between the canvas and the male artists and the role of women, as their criticism is directed at the fragility and price of the paper with respect to other technical supports. Spero wanted to make visible the gap of renowned artists against women (Spero, 1998).



Visual quote | (left) Maria Avariento-Adsuara (2018). People walking. Photography of the printing process.

Photoessay | (right) Authors (2019) Paper. composed by two photographs by Adrià Montañés and Maria Avariento (2018)

The concept that develops the project is the woman in movement, studying what and how to represent it to convey what is intended, taking Spero's speech as a reference, expressing personal experiences and turning ours into artistic discourse. To do this, students create a collective piece (in groups of 3 or 4 people), composed of pieces made individually. Within the created pieces we see obvious visual narratives, abstract concepts, movement and varied discourses, but all the pieces have a common bond, the body of women, the format of the paper, the format of the matrices and the color. Thus, the exhibition has a lot of consistency, and you can see all the pieces together, and they are part of a set.

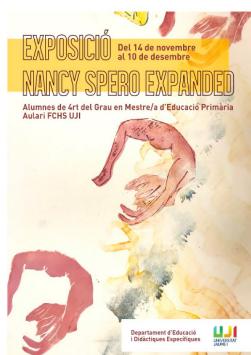
Conclusion

During the process of creation of works, the previous experimentation to the elaboration of the final piece has been fundamental. This development has helped the investigation of the technique of stamping, and thus the confidence of the students has increased. This development has helped the research of the printing technique, and thus has increased the confidence of students. It has allowed us to combine possibilities, both compositional and technical, and has given time to try to know the context and the materials and create a solid discourse to solve the artistic piece. The concept of movement has been investigated as well as the method to represent it with the possibilities offered by the technique. This has allowed us to create new visual ideas and has helped to create a good visual narration and to obtain interesting results from an artistic-pedagogical vision.

As for work from artist Nancy Spero, she has been very interested in the whole process. Having a reference to a female artist has been significant for the students, as they have informed me, since they have opened them to do more intensive research while scheduling their classes when they are teachers. He has had importance both because he is a woman and as an artist unknown to them. For this reason, they have been told about tools to find interesting

artists to have reference in the classroom. From Nancy Spero, the concept of feminism is interesting not only for the visibility of a woman artist, but also as an artist who works feminism and the situation of women in the world of art. In other words, she is an artist and activist.

Regarding the representation of the body, we conclude that the body of women has been worked from an active point of view. Movement and dynamism are represented, enhancing reflective concepts, and not from a passive and submissive point of view, which we usually find in the representation of the female body. The bodies have been represented in a natural way, naked, and have been exposed to the university space, which has broken many taboos with respect to its visibility. The students have gained confidence in the artistic creation and have been very involved in the whole process.



Visual quote | (above) Authors (2019) Movement. composed by two photographs by Adrià Montañés and María Avariento.

Photoessay | (below) Authors (2019) Exhibition. Composed by the poster of the exhibition and a photography of the set up.

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The Effect of Reward on Learning Experience in Visual Art

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Objective | My intent is to inspire art teachers to motivate their students to achieve excellence in visual art and subsequently expand the learning field of art.



The Effect of Reward on Learning Experience in Visual Art

Constructive and effective learning happens through experience, motivation and exposure. This study examined how rewards serve as a means of motivating learners and arousing their interest in learning and getting them excited about the learning activities.

According to Ryan and Deci (2000), to be motivated means to be moved to do something. A person who feels no impetus or inspiration to act is thus characterized as unmotivated, whereas someone who is energized or activated toward an end is considered motivated.

Motivation is the process of influencing or stimulating a person to take action that will accomplish a desired goal (Mondy, et al., 1980). Student motivation affects every aspect of school life, from attendance, to academic performance, to extra-curricular activities. Promoting the greatest student motivation possible is extremely important for every teacher in Visual Art.

In my study and experiences of teaching art in Nigeria, I observed that students need the pull to value art and to increase their academic performance; participating in competition arouses interest in learning and getting the learners excited about the learning activities.

Art competitions provide positive encouragement, boost the winning student's self-confidence and creative drive, recognition from their peers and may also help them secure entry to their chosen schools. Art competitions and exhibitions have a catalytic effect on their morale as it made their parents and teachers pay attention to their art studies. Teachers may also receive a commendation if their students win prizes at competitions.

Motivation affects every aspect of school life, from attendance, to academic performance, to extra-curricular activities. Promoting the greatest student motivation possible is extremely important for every teacher in Visual Art. The study further explored Art Competitions as a motivating factor in aiding students' academic performance in Visual Art.



Early in my career, I realized the key to increase students' value for art and academic performance, which is motivation. Then, I started to enter my students' classroom works and home works in Art competitions where they get to win prizes as a form of reward. The rewards serve as a means of motivating them and arousing their interest in learning and getting them excited about the learning activities. Promoting the greatest student motivation possible is extremely important for every teacher. In my case, it has yielded my students numerous national and global achievements and recognitions which include:

1. Winner, National Gallery of Art Children Art Contest held in Abeokuta, May 2010
2. Winner, NNPC/Chevron National Art Contest, October 2010
3. Winner, National Gallery of Art Children Art Contest held in Abeokuta, May 2013
4. Winner, National Gallery of Art Children Art Contest held in Abeokuta, May 2014
5. Winner, Make Art Not War, 2014/2015 by Betancourt-Art, Switzerland
6. Winner, NNPC/Chevron National Art Contest, October 2014
7. Winner, NNPC/Chevron National Art Contest, October 2015
8. Winner, Make Art Not War, 2015/2016 by Betancourt-Art, Switzerland
9. Winner, International Children's Art Calendar, 2016 by Mangrove Action Project, USA
10. Winner, 2016 British Council "Your World" Video Contest (country stage: Nigeria)
11. "Best International Entry" at the 2017 Global Canvas Art and Poetry Competition, London
12. My Art student, Deborah Ekebe's artwork featured on 2017 DSWF greeting cards for Yuletide holiday.
13. Winner, International Children's Art Calendar, 2017 by Mangrove Action Project, USA
14. Winner, 2018 MASK Prize, Kenya
15. Winner, International Children's Art Calendar, 2019 by Mangrove Action Project, USA
16. My art student, Teniola Coker participated in Solution 17 in the year 2018. The initiative was designed to solve global problems through education and creative development in youths. It's applicable to Corruption, Agriculture, Gender Equality, Poverty, Climate Change etc. The project involves 17 Schools, 17 Students (girls) 17 Research Areas, 17 Creative Presentations and Solutions on Sensitization on the nature of drug use, drug dependence, prevention, treatment and care (DPTC). The project is supported by European Union and the United Nations Office on Drugs and Crime (UNODC). The European Union and UNODC have printed artwork on the education booklet, Diary & 2019 Calendar for massive dissemination in Nigeria.
17. The David Shepherd Award, 2020 Global Canvas Children's Art Competition, London



Figure 1 | (left) Olusegun Adeniyi and his art student at the 2014 NNPC/Chevron National Art Competition Award Ceremony

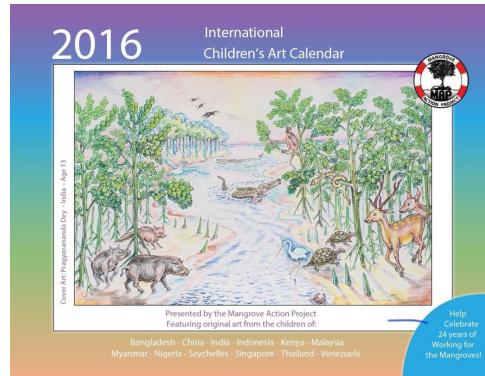


Figure 2 | (center) Winner, International Children's Art Calendar, 2016 by Mangrove Action Project, USA



Figure 3 | (right) Caleb British International School, "Best International Entry" at the 2017 Global Canvas Art and Poetry Competition, London

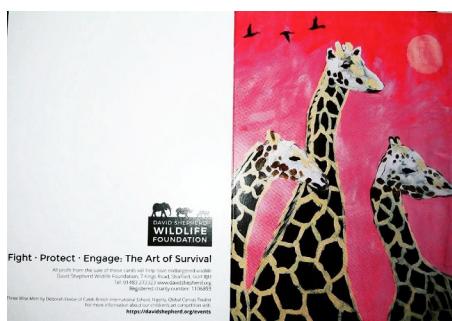


Figure 4 | (left) Olusegun Adeniyi's Art student, Deborah Ekebe's artwork featured on 2017 DSWF greeting cards for Yuletide holiday



Figure 5 | (center) Students of CBIS, Nigeria displaying their winning certificates and copies of International Children's Art Calendar, 2017 by Mangrove Action Project, USA.

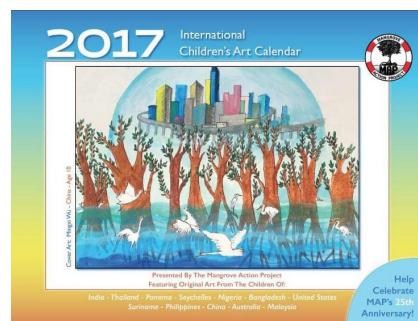


Figure 6 | (right) International Children's Art Calendar, 2017 by Mangrove Action Project, USA



Figure 7 | (left) Caleb British International school, Nigeria students' certificates and gift items from winning the 2018 MASK Prize, organized in Kenya



Figure 8 | (center) Ayomide, student of Caleb British International School, Nigeria displaying her certificate and copy of International Children's Art Calendar, 2019 organized by Mangrove Action Project, USA



Figure 9 | (right) Teniola Coker displaying her SDG 16 project during Project Solution 17 in Nigeria, 2018.



Figure 10 | L to R: Education Manager, David Shepherd Wildlife Foundation, Ms Jo Elphick; Nigeria representatives and Students of Caleb British International School, Miss Betty Nnokwute, Master Tomiwa Amowoyagi, and Miss Chizaram Nwaobi; the Chief Executive, David Shepherd Wildlife Foundation, Ms Karen Botha; and Art educator, Caleb British International School, Prince Olusegun Adeniyi at the Global Canvas Children's Art Competition 2020 held at the Natural History Museum on Thursday 12th March, 2020. Caleb British International School won the David Shepherd Award 2020



Figure 11 | (left) Caleb British International School winning certificate, David Shepherd Award, 2020 Global Canvas Children's Art Competition, London

Figure 12 | (right) Olusegun Adeniyi's winning certificate, David Shepherd Award, 2020 Global Canvas Children's Art Competition, London



Figure 13 | (left) The art teacher, Olusegun Adeniyi and his art students with their winning 3D recycled art project.



Figure 14 | (right) Reward of teacher's commitment and dedication to teaching. National award presented to Olusegun Adeniyi

In support of the influence of prizes on student motivation, I would like to share a line from Professor Adepeju Layiwola's interview published in Thisday newspaper (Okechukwu, 2017, December). It is what she called "the initial spark" for considering art more seriously as a profession of study happened with the late **Professor Irene Wangboje's** visitation to her secondary school. The iconic artist was at the school to select the best painting for the cover of his book, Art for Secondary Schools. "I was really elated and inspired to see my art on the front cover of a book used by the entire school." Professor Adepeju Layiwola is the current H.O.D of Department of Creative Art, University of Lagos.

Conclusively, students need the pull to value art and to increase their academic performance, so I recommend that participation in Art competitions at both local and international levels should be encouraged in schools. Furthermore, the school management should ensure that the winning students from art competitions receive tangible prize awards such as scholarships, refurbishment of the art studios, and/or art supplies. This will be a means of motivating students for maximum academic performance in Visual Art.



OLUSEGUN MICHAEL, ADENIYI

David Shepherd Award 2020 | President's Teacher Excellence Award 2019 recipient | Inspiration Teacher of the Year 2019 | Global Teacher Award 2018 | Wakelet Ambassador | TeachSDGs Ambassador | Outstanding Staff Award 2019 | MIE Expert/Trainer 2019/2020 | Commonwealth Science Competition, Winner 2017 | British Council "Your World" Video Competition, Country Winner 2016

Online Published Portfolio | <http://www.insea.org/docs/inseapublications/Adeniye.pdf>

Blog | www.olusegunadeniyi.blogspot.com

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Indigenizing Art Education in an Inclusive Learning Context: Reforming Art Education in Namibian Schools

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Abstract

The current paradigm of teaching art in Namibian schools is objectionable. Art education experiences a severe lack of consideration, caused by numerous challenges that impede effective teaching. Art education has always been a disputed area in Namibia. Although this paper does not examine the recognition of arts education, it aims to bring teachers, officers and students closer to the subject. Cohesive methodologies might scale down the problems of art education and enhance the adjustment of the disciplines. Reforming arts education is vital for Namibian schools to become successful in all educational fields. Reforming the formal school system of art education will support the indigenizing of the curricula. The integration of art during formal education will improve teacher education in in-service-training programs. When art is integrated with the core academic subjects due to its contribution to the holistic upbringing of the child, it can instil fulfilment and acceptance in students. Indigenizing art education in an inclusive perspective will promote balanced growth, socialization, and development of the creative ability of students. Based on this matter, the study observes the Arts Education Officers' training. It will involve teaching methodologies for indigenizing art in an inclusive learning context. The curriculum makes provisions for training in teaching methodologies and classroom management.

Indigenizing Art Education in an Inclusive Learning Context: Reforming Art Education in Namibian Schools

Reforming art education is imperative for Namibian schools to become more successful in all fields of education. Reforming the system of art education will support the indigenizing of the art curricula. The integration of art in education will increase the skills of the teachers and arts officers during in-service-training programs. As arts contribute to the holistic upbringing of the child, it can instil a sense of fulfilment and acceptance in students when integrated with core academic subjects. The lack of qualified art teachers in almost all state-owned schools hinders the teaching of art and necessitates the training.

Based on the lack of sufficient qualified art teachers, this study is probing the in-service-training of Arts Extension Officers and unemployed juveniles in Namibia. The Ministry's attempts towards the training of staff members are aligned with the responsibilities and personal development needs as outlined in the Performance Agreement of each staff member. It will increase members' knowledge and skills, and improve the morale of the workforce and increase productivity to achieve the Ministry's Strategic Objectives and Goals. For the training to be practical, the ministry must ensure systematic training needs assessment for the up-skilling and professional development of its teams annually.

This study supports the following purposes of the Performance Management System during the training

- Ensure understanding, empower staff and improve the team and individual performance;
- Provide for the identification, priority development and coaching of competencies and individual potential;
- Underpin a culture that supports the achievement and calculated risk-taking, rather than one that seeks to blame or find fault;
- Attract and retain skilled staff.

Although community arts are flourishing in the country, we experience a lack of teaching arts in schools. The lack of interest from parents, teachers, and the community influences the arts industry negatively. The background of all those challenges seems to be influenced by the lack of appropriate teaching methodologies and qualified art teachers. The teachers play an indispensable role as chaperons for teaching the arts. Most teachers are not willing to teach arts as they do not see themselves as having the acquired subject knowledge. As one of the directorates under the Ministry of Education, Arts and Culture (MoEAC), the Directorate of Arts (D.A.) is responsible for the development of the arts nationwide. Arts Extension Officers (AEO's), previously employed part-time under the Arts Extension Program of the Directorate of Arts, are now full time employed to assist with arts in schools, besides many other responsibilities. Arts Education became the primary goal of the D.A. after the country's independence. It ensures that all modes of the Arts and Cultural expressions are embraced so that Namibians can express themselves in the universal language of the visual, performing and media arts, for individual and national identity.

The Directorate of Arts structured a training program for the AEO's. The program strives to train AEO's and unemployed juveniles to assist with the teaching of the subject in schools. The project connects AEO's with foreign Teaching Artists and arts teachers to exchange ideas, perspectives and skills. The objective is to train the AEO's in

educational theory and pedagogical methods through discussion, modelling, practice and mentoring. Similarly, it prepares the participants to bring their unique artistic skills into school and community settings. The training will not only empower the participants to teach art in schools but enhance the indigenizing and reforming of arts education towards inclusive learning.

Purpose

The purpose of this study is to monitor and evaluate the progress of the training program for the Arts Extension Officers employed by the ministry and unemployed juveniles. The Ministry of Education, Arts and Culture is dedicated towards the implementation of national development goals as outlined in the National Development Plan (NDP5) and Vision 2030. Our government recognizes education as the critical enabler for socio-economic and human development and giving every child and student an equal opportunity to be prepared for a meaningful life. The NDP5 requires dedication, commitment and hard work from all role players, based on our mandate, to get involved in the training and education of the nation.

The training is part of the objective of the Directorate of Arts to secure the teaching of arts in all state-owned schools and to reform the subject towards inclusive education. Furthermore, the training is based on the vision and mission of the MoEAC in Namibia. The mission is for the Ministry to be a source of excellence, to provide education that supports arts and culture. It emphasizes that such training will enable better teaching of arts throughout the country.

Similarly, the training will correlate with MoEAC's mission "to provide accessible, equitable and inclusive quality education for a tolerant, skilled, productive and competitive nation, and to promote and preserve arts and culture for nationhood and unity.

The assignment of the AEO's is to provide skills in different forms of arts to learners and young adults. These responsibilities include, amongst others, the preparation and presentation of classes, formal workshops and outdoor activities. Seeing the importance of the assignment to make it essential for the officers to be equipped with the necessary knowledge. The revision of the Arts syllabi is a positive step in the right direction as it emphasizes the integration of the arts with other core subjects. Based on the needs of the officers, training is needed, which can indigenize and reform arts in schools.

Through this study, the possibilities and implications of indigenizing art education in an inclusive learning context are explored. It pursues approaches through the theoretical and methodological lens of the holistic framework of options and impacts through the examination of teacher training institutions, schools and AEO's.

Although the AEO's are not qualified as teachers, they have obtained a diploma from the College of the Arts in visual and performing arts. The teachers, on the other hand, are qualified, but not as arts teachers. The reason behind this training is to bring the two parties together to teach and learn from each other. Teachers will exchange teaching methodologies and AEO's skills of visual and performing arts. The inter-exchange approach will make provision for them to work closely and enable the AEO's to assist with teaching arts in schools.

Methods

The population of this study encompasses 60 to 69 Arts Extension Officers countrywide and about 20 juveniles of the Erongo Region. The study will involve more learners and teachers at a later stage. Data was collected through questionnaires sent to all regions. The researcher systematically compiled a well-organized, series of questions intended to obtain information to provide insight into the nature of the problem under the field of study. The draft questionnaire was submitted to the office of the Executive Director of MoEAC for her approval. Together with her covering letter, the questionnaire was sent through the Regional Offices to all Arts Extension Officers. The questionnaire consisted of four parts:

- Part A: Seek demographic information of the AEO's.
- Part B: Request academic backgrounds of the AEO's.
- Part C: Include questions about the teaching experience of those officers who assist with after school training at schools
- Part D: Request the respondents' views of the reforms advocated for art education as well as their perceptions of the necessary components for a quality teacher education program. Through open-ended questions, it also seeks responses to challenges, strengths and suggestions of arts in their respective regions.

Objectives of the Training

- Review the institutional strategic plans to fit in an inclusive learning
- Encourage the inclusion of various partners in the process of academic curriculum reform
- Develop plans to improve and engage indigenous graduate scholars in schools
- Consider cross-appointments for capacity building in other subject areas
- Improve processes for performance evaluation
- Organize opportunities for discussion about creating and envisioning the indigenous presence in arts training programs.

Methods to Increase Inclusive Learning and Reform Arts Education Throughout the Country

- The value of arts education will become significant when teachers incorporate Arts with other subjects.
- Emphasize the syllabus on cross-curricular matters for teachers not to isolate the Arts from primary subjects.
- The syllabus provides for cross-curricular themes, which might involve different topics across all phases of teaching to enhance inclusive teaching.
- If improvements in school art programs are to occur, the change will be necessary for college and university teacher training programs.
- Future art teachers will need to be adequately prepared to meet the challenges of the advocated curricular changes.

- Teacher development programs must cover methodologies to indigenize and reform arts in schools. Wide-spread change in school art programs will not occur until changes in art teacher preparation programs are in place.
- If art teachers lack adequate instructional determination to follow a multi-content approach to arts education, the discrepancy between public school practice and theory will remain.
- For a curriculum reform to succeed, the necessary curriculum changes either have to be mandated by some authority or be established through the teacher training process (Kern, 1984).
- As teachers prefer to teach the way they were taught, revisions of current curricular practices are necessary.

Expected Outcomes

- Outcome 1: Examine the percentage of schools that introduce arts programming as a result of teachers attending the training.
- Outcome 2: Develop, create or link into an existing online network by which we can ascertain continued active engagement between AEO's, teachers and tutors.
- Outcome 3: Entry and exit surveys will be used to assess skillsets, confidence levels and growth of trainees coming through the program. Collect reflections from trainees that describe the impact of the training on personal teaching and artistic practice.
- Outcome 4: Compile the number of AEO's who are working as teaching artists in schools within the first three years after attending the training through multiple formats, including a cultural asset map.

Planned Measurements

- Outcome 1: Examine the percentage of schools that introduce arts programming as a result of teachers attending the training.
- Outcome 2: Develop, create or link into an existing online network by which we can ascertain continued active engagement between AEO's, teachers and tutors.
- Outcome 3: Entry and exit surveys will be used to assess skillsets, confidence levels and growth of trainees coming through the program. Collect reflections from trainees that describe the impact of the training on personal teaching and artistic practice.
- Outcome 4: Compile the number of AEO's who are working as teaching artists in schools within the first three years after attending the training through multiple formats, including a cultural asset map.

Recommendations

The conclusions of the study will provide the discipline with information about the requirements and content of current art teacher preparation programs. It will furthermore determine to what extent the methodology of teaching the four arts components, drama, music, dance and visual art, is being addressed. The study will also provide insights into the attitudes of the respondents toward the advocated art education reforms and their perceptions of necessary components for quality art preparation programs.

The training program will run over three years, which includes training, monitoring and evaluation. Currently, the facilitators are from Namibia, India, United States of America and South Africa. The author will recommend involving more countries to join in the study as partners.

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Technical Entrances for Producing Filming Backgrounds in Saudi Television

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Abstract

The study aimed to identify the technical approaches to the backgrounds of the Saudi TV programs, to reveal the types of production of the photographic backgrounds, as well as to identify ways to attract the viewer's attention to television programs through the backgrounds of photography in Saudi TV. The researcher used the descriptive approach (survey) as the most appropriate curriculum for the nature of the study and its dependence on the description of the situation through the responses of the study community. The current study population was taken from all the students of the Department of Art Education in the bachelor level as well as those in the master's program in the second to fourth level, 300 students for the bachelor's degree level and 60 students for the master's level. The sample was randomly selected. The researcher believes that this sample represents the study population due to the convergence of the characteristics of the study community with the subject of the study. Which amounted to (90) students from the Department of Art Education, King Saud University. The questionnaire was used as a data collection tool. The most important results have been achieved. It is possible to identify the technical entrances to the formation of the television picture backgrounds as a work of art according to the foundations and design elements and the factors affecting the design.

Technical Entrances for Producing Filming Backgrounds in Saudi Television

The last two centuries have witnessed the birth of many new technologies that are essential in our time. - such as the train, the car, lighting, electricity, wireless, etc. have been able to change and modify the social path of man. However, few of these technologies carry a dangerous social meaning. Nowadays, the means of mass communication (cinema, radio, television, and journalism) have become popular, a means that has undoubtedly linked art in all its forms to that of continuous technological development (Thohiny, 1993). Television is one of the latest inventions that has achieved the human expression of mankind, because it is an important means of communication and a means of public communication, attracting attention and attracting interest and acquisition of a large number of audiences, because it fits all levels of intellectual and educational and different stages of life, which provides the material through which access to large sectors. It is a tool of mass communication and has the characteristics and advantages of efficiency, content handling, diversity in the size, trends and nature of the various programs it deals with, and the content it discusses, to attract audiences and social strata at different scientific levels, tendencies and interests (Almohimen, 2010). On September 30, 1929, the BBC broadcast its first television station from "Bird" Studios and broadcast the first television show in the same studios on 14 July 1930 (Sabahi, 2006). Television is considered one of the greatest miracles of the twentieth century and the most powerful means. Television was founded in the Kingdom of Saudi Arabia at the beginning of the first experimental broadcast on Saturday, 19 Rabi I, 1385 H (July 17, 1965), an important center in the life of Saudi Society as it is an important means of communication in the fields of education, culture and information as well as recreation (Sabahi, 2004). The importance of television is due to the depth of the impact it creates in the psyche and the composition of the scenes and the property of the specialized without the jealousy of the media, where it is one of the most explanatory media and the ability to explain and explain the characteristic of the combination of the picture associated with the sound in realistic scenes close to the human perception

Because it involves the participation of the sense of hearing and sight through which the average person gets most of his knowledge and experience. And television is one of the most important means of visual and audio, and that is why many specialists and scientists described it as a revolution in the world of communications, so the backgrounds of photography are no longer a fixed plate, but became an integrated art work involving an integrated team (Almohimen, 2010). During this research, the researcher will discuss the technical aspects of the knowledge of the rules and foundations of the corresponding design, the background of the television programs, which are among the basics that should not be overlooked. The process of designing wallpapers for television shows because of their role in the formation of television image and attract the viewer. Which allows the work of art as a whole to contribute to the impact and attract the viewer through the art of the screen and during this research will describe and analyze the researcher backgrounds of photography in the Saudi TV through its cultural and artistic content and materials and the way of implementation. As well as to identify the technical approaches to the backgrounds of television programs and to identify the attractions of the television program by finding a visual sensory equivalent of the intellectual content (Ahmad, 2005).

Problem and Objectives

The Study Problem

The problem of the study is the definition of the technical entrances to the backgrounds of television programs in the composition of the television image, and the types of technical entries in the production of backgrounds in Saudi TV, where these technical entrances are a role in attracting the viewer's attention to television programs by identifying the methods of attraction through the backgrounds of television Saudi Arabia.

From the above, the research problem can be identified in the following question. What are the technical entrances to the production of wallpapers and attract the attention of the viewer backgrounds in some Saudi TV programs?

Objectives of the Study

- Identify the technical entrances of TV program backgrounds.
- Identification of the types of technical entries in the production of backgrounds in Saudi TV.
- Identify ways to attract the attention of the viewer through the backgrounds of photography in Saudi TV.

The Importance of Studying

Few studies are interested in work Institutional partnership with the Ministry of Information (Saudi TV). The importance of research in theory in the definition of technical entrances to program backgrounds in the field of research so that specialists can benefit from it. The importance of research is also applied in the compatibility of the visual form of television programs and development with the content and content of the program, in order to attract the viewer's attention to television programs. It is also important to define rules and foundations in technical approaches, which are related to the design of a program TV, so that it plays its role in the programmatic work and contributes to its purpose.

The Limits of the Study

- The objective borders: the backgrounds of photography in the talk shows, and the variety in the first channel news and cultural.
- Time Limits: This study is applied during the second semester of the academic year (2016 -2017).
- Spatial boundaries: Riyadh TV station, Ministry of Information, Riyadh.

Methodology of Research

The research follows the analytical descriptive method, including the description and analysis of the technical inputs of the television programs' backgrounds, and also includes a description and analysis of the design of the backgrounds in Saudi TV. The descriptive approach is the kind of research that is done by questioning all members of the research community or a large sample of them, in order to describe the phenomenon studied in terms of its nature and degree of existence, (Assaf, 2009, p. 191)

The Research Community

The study society is one of the students of the Bachelor of Art Education Department, and the Master's program is in the second and fourth level in (2016-2017) and 300 students for the bachelor's degree 60 student master.

Research Sample

The sample was randomly selected, and the sample represents the study population due to the convergence of the characteristics of the study community with the subject of the study. Which amounted to (90) female students of the Department of Art Education King Saud University.

Research Tools

Questionnaire as a data collection tool, questionnaire for individual and group interview questions. Use the digital camera to document some backgrounds and use them in the process of description and analysis.

Results

The researcher sought to reach the results of the following study questions:

1. What is meant by the technical inputs to the backgrounds of television programs? The first question of the study was answered through the definition of technical entrances, namely, the formation of the photographic backgrounds, the television image (as a work of art according to the foundations and elements of design).

Elements of the structural dimension of the special form of the decorations of the television programs. The structural system of the design (structure of the composition), the work of art as a whole and composite of the group Elements have their functions and their interrelationships include organizing and installing the vacuum in the decorations.

The foundations of design (the aesthetic foundations) of unity, rhythm, repetition, gradation, diversity, Continuity, balance, and these technical entrances have an impact and role in the composition of the decor of television programs and the impact on the backgrounds of photography television picture, which appeared in the theoretical framework.

2. What is the nature of the technical entries in the production of photographic background in Saudi TV? The nature of the technical approaches to the production of photographic backgrounds in television has been studied through the theoretical framework Which addressed the different concepts associated with the production processes of the photographic backgrounds. The researcher also studied various departments in Saudi TV related to the production of backgrounds Photography It is concerned with the production of photographic backgrounds in Saudi TV, the General Directorate of Production and Programs Which

is responsible for the production and operation process, at the beginning of its establishment. With the expansion of the opening of the other channels, a program production department for each channel was established independently.

3. How can you attract the viewer's attention to TV shows through the Saudi TV wallpaper? In response to this question in the questionnaire distributed to female students in the Department of Art Education at the undergraduate and master's levels, it is clear that the study sample is sometimes attracted by the backgrounds of photography in Saudi television channels.

The most prominent attractions came from

- Backgrounds have an active role in programs (Ranked first).
- The decor and backgrounds are fixed and do not change despite the difference in the paragraphs in one program (Second place).
- There is consistency between the decorations and backgrounds in the programs (Third place).
- There is a correlation between the backgrounds and the content of the program (Fourth place).
- Backgrounds attract your attention as a watch (Fifth place).
- There is an expressive Saudi identity in the backgrounds (Sixth place).

Model analysis of designs for photography backgrounds in one of the Saudi television programs

Analysis aspects, analysis photos and illustrative forms: name of program windows/type or shape of the program, a public program direct/the subject of the program.

The program focuses on social issues. Social issues raised during the week are highlighted. The program has two window windows. The first takes more space to discuss a social issue that concerns the community. The second window has less space for the topic discussed. The program is filmed inside the studio, consisting of an announcer and hosting guests according to the topics of the two windows. There are also external surveys and reports on both windows during the presentation of the program.

Decoration Design Style

The idea of the design of the decor depends on the name of the program "windows" as well as on its logo has been associated with the design of the windows through which the topics are thrown. This link is crystallized in the form of repetitive squares in the sense of many windows are raised social themes during which these squares vary in size, distances and distribution, which shows Windows topics raised according to their importance.

The decor is based on the central design, which is the place of the presenter and announcer in front of the presentation table in the center of the decoration, this area is the most important and most prominent where it focuses on most of the events of the program surrounded by this central area a square around the table announcer and guest as surrounded by the front of the decoration center movement cameras.

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Making Movement: Learning in and Through Art and Dance

Kimber Andrews, Ph.D. | Flavia Bastos, Ph.D. | University of Cincinnati

Abstract

In this presentation, we discuss *Dance in the City*, a course that examined the multiple dimensions, contexts, and purposes of dance through an innovative pedagogy. Drawing upon our research and practice as dance and visual arts educators, we conceptualized our course and its learning experiences around a notion of *dance literacy* in which understanding and making dance/movement are complementary acts that take place within a sociocultural context. Our vision was to develop a course that explored the broad context of dance to create a rare opportunity for students to engage with an otherwise largely ignored art form in higher education. From our speculative standpoint on dance pedagogy, we demonstrate how each student's speculative trajectory can lead to imagining and embodying futures and different ways of knowing about art, dance, and the world.

Making Movement: Learning in and Through Art and Dance

This course emerged from a desire to connect areas of knowledge and experience that are often disconnected in the academy. As art educators, we engage in teaching, learning, and research practices that integrate various dimensions of experience. Flavia has worked as a visual arts educator in elementary schools in Brazil and in American universities. Kimber spent her early career as a professional dancer and dance educator working in communities and schools in the United States and has just finished her Ph.D. in aesthetic education. Our vision for "Dance in the City" was to develop a course that explored the broad context of dance to create a rare opportunity for students to engage in an otherwise largely ignored artform in higher education. We designed the course so that students could examine multiple dimensions, contexts, and purposes of dance through an innovative pedagogy in which learning about dance transcended the conventional notions of appreciation toward embodied ways of knowing.

Drawing upon our research and practice as dance and visual arts educators, we conceptualized our course and its learning experiences around a notion of *dance literacy* in which understanding and making dance/movement are complementary acts that take place within a sociocultural context. Dils (2007) makes an important distinction between dance appreciation and dance literacy. She writes that in order to appreciate dance, a viewer:

Has learned information about dance and acquired a value system; a literate viewer has not only learned information about dance, she has acquired skills and sensitivities that provide multiple modes of engagement with dance—kinesthetic, metaphoric, choreographic, critical, historical—and that allow her to critique her own understandings and values about art (p. 507).

When designing the course, we envisioned a model where students were not just learning *about* dance, but learning *through* dance, and identified three key areas of exploration, the student as an interpreter of dance, a maker of dances and as a dancer.

This model provided multiple pathways for students to cultivate a dynamic literacy in dance, and disrupted notions of art as being an object to observe or be appreciated.

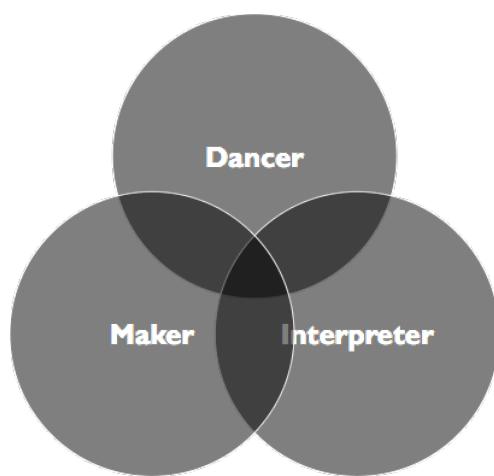


Figure 1 | Dance in the City model

This presentation showcases our collaboration designing and teaching this course through selected student projects. We are aware that this course is innovative in two important ways: (a) it is based on the notion that the arts and dance in particular are better understood as crossdisciplinary practices that speak to our emotions, intellect, and various senses, and that require collaboration; (b) it embraces an embodied approach to teaching and learning, in which we seek to connect body and mind, and rely on reflexivity as a means to speculate on the implications of such connections for different areas of learning or professional activity.

Planning and Preparation

During fall semester 2016 our course was approved after review by a committee of professors and students who previously participated in honors seminars.

This course is an exploration of the multiple facets of dance in Cincinnati, including classical ballet, ballroom dance, contemporary dance, hip hop, Latin Dance, and beyond. Students will become familiar with the history of dance, read ethnographic accounts, and dance criticism, as well as interview local dancers and choreographers to better appreciate this ancient and complex art form. From observing to taking classes, attending performances to writing criticism, interviewing dancers to documenting their experiences, and creating dance studies, this course will raise awareness about the integral role of dance in our city and beyond. (Dance in the City, Course Description)

Seeking to make the course accessible, we included the following statement along with the course description:

Dance is a form of embodied expression; therefore, engaging in the physical practice of dance is an essential aspect of understanding the art form. Students do not need any prior formal experience with dance instruction to take this class. All movement activities will be exploratory and building on each individual's knowledge and ability. A diversity of movement styles and the creation of unique embodied expression will be encouraged and championed. Any and all physical limitations will be accommodated and viewed as a contribution to the development of a unique movement vocabulary. (Dance in the City, Accessibility Statement)

We also met with academic advisors to address some of the preconceptions or prejudices they expected from students about enrolling in a dance class. It was an important meeting in which we were able to affirm our commitment to teach dance to any interested student, regardless of experience, ability, gender, or academic background. Fourteen students enrolled in the course from a variety of disciplines including, visual art, medicine, classics, engineering, electronic media, and business, 4 male and 10 female students.

A Speculative Collaboration

Trusting our affinity for transformative education experiences through the arts, we embarked on this collaboration. We developed a *speculative pedagogy* for dance that advanced open-ended outcomes, through active and creative teaching methods that included dialogue, creative reflections, and everyday dance studies. In this visual essay, we illustrate selected examples of students' work that illuminate the experience of the course and its outcomes for students.

Speculation 1: Creating deep reflexivity through the creative response process. As we engaged students in practices that cultivated literacy in dance, we wanted to provide opportunities for them to explore and express their understandings through creative practice. Each week a student volunteered to share a *Creative Response* to the course experiences. The syllabus described this assignment as:

A **creative response** can entail any form of creative expression, either generated or curated by the students, such as a drawing, photograph, poem, writing, or video that captures or reflects the ideas discussed or evoked in class. Each creative response post should also include a short paragraph that describes what is included in the creative response and explains its relationship to the class experience. At the start of the following class, the students will talk about their creative response with the class.

Students explored various artistic mediums from poetry to drawing, collage, graphic design, and video. We deemed that the invitation to create artworks would set up a reflection process that simultaneously encompassed a response to the experiences in the course and a subjective/interpretive stance that offered insights into self. We were inspired by Thorp's (2016) proposition that these artworks can be approached as "discursive possibility, as speculation, as proposition – as an act of finding and exploration" that "might assert, or propose an argument or a critical relation or dimension; how it operates as an object in the world – how it is encountered by the viewer – its performative potential" (p.7).



Figure 2 | Kirsten's Creative Response

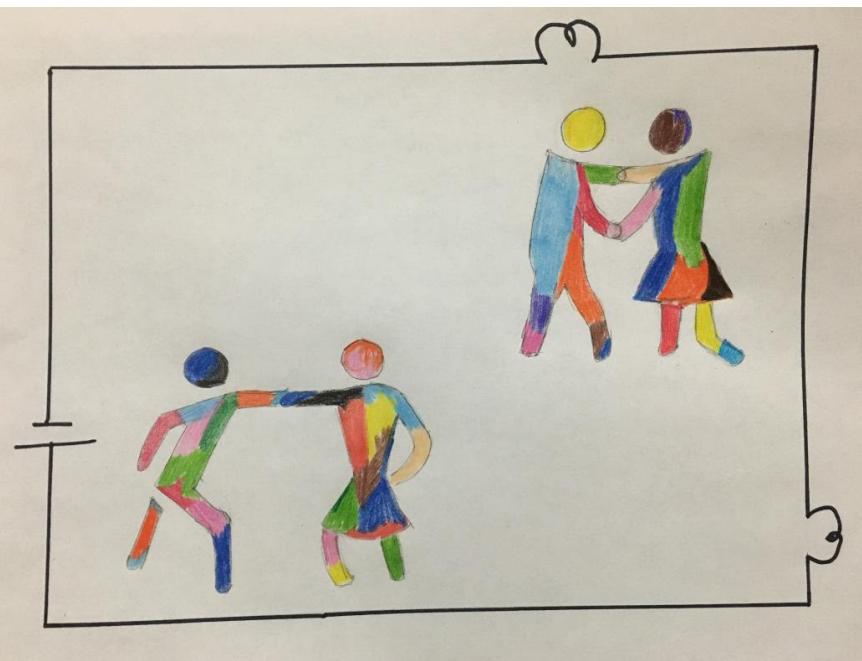


Figure 3 | Avani's Creative Response

Kirsten's infographic captures the experience of working with a guest choreographer, Kim Poppa, who presented her approach to engaging communities in creating dance. This creative response also illustrates transdisciplinary learning because as a business major who frequently

Drawing on a circuits lesson in a physics course, Avani summarizes her understanding of the "swing out," a movement where one partner rotates away from the other while maintaining a physical connection, as in an open circuit. After swinging out the partners come back together as the result of momentum, and they reestablish a closed circuit. This creative reflection suggests transdisciplinary learning where concepts from one area are used to understand another, such as physics and dance.

Each creative response presented a synthesis of our approach to dance literacy, as it integrated the student's experiences/perspectives as dancer, maker, and interpreter. We considered how a response to the embodied dance experiences in the course might allow a double articulation between theory and practice whereby theory emerges from a reflexive practice at the same time that practice is informed by theory. Theorizing out of practice, Bolt (2004) argues, is a very different proposition than merely applying theory to practice. We embraced this idea by devising pedagogical strategies that while rooted in dance have the potential to expand to other art disciplines in which a fundamental principle was to give voice to material thinking and to embody subjectivity in order to understand how knowledge is being generated through action and reflection.

Speculation 2: Reclaiming the body in Higher Education.

The experience of teaching this course reinforced our speculation that learning in Higher Education prioritizes discursive and analytical ways of expressing knowledge. Ross denounces that:

The body has been the hidden student in American classrooms. It has been absorbing lessons we weren't even aware were being taught. Responding in ways direct and obvious and hidden and recondite, it has shown itself as a product of academia, a product few were aware was being produced...Understanding how the body learns is a critical first step in making these inadvertent lessons of America's classrooms conscious and deliberate (Ross, 2004, p. 169).

This course was an opportunity to leverage the body as both subject and medium of learning. We designed the movement activities of the course to be inclusive, building upon each student's level of experience and ability. Students were never passive observers of dance, they were asked to interact with a variety of dance traditions and to engage in purposeful movement, from the very first day. Olivia, a student, described her experience as:

During the very first activity of the very first class, creativity was demanded from us. Coming up with a dance-like movement to the sound of my name and performing it for the class? That sounded like a method of torture to me. But surprisingly, as each person shared their own motion, the tension in my muscles eased. My body became more fluid, my mind less occupied. Somehow, through sharing and practicing our name gestures, we created a haven for creativity and dance to blossom.

To engage students in the transformation process of bringing not only awareness, but creative exploration into dance, we asked the students to create an *Everyday Dance*. The syllabus described the assignment as "you will create, perform, and video yourself in an original piece of choreography in which you apply principles of dance to an everyday

movement experience." In the *Everyday Dance* assignment, we were asking students to explore dance making from their everyday contexts. Stinson describes that "the aesthetic experience of dancing can only come when we move with concentration and awareness; it is this which transforms everyday movement into dancing" (Stinson, 2004, p. 158). Jake transformed the everyday movements of taking a shower into a rhythmic dance set atop a shower curtain. By examining common gestures, like smoothing the hands together, he created a movement vocabulary that turns a common experience into a dance.



Figure 4 | Still frame from Jake's *Everyday Dance*

Next steps

We learned from our speculative pedagogy that by developing dance literacy skills:

- Students engage in reflexive practices that (a) generate rich insights about self and others, (b) connect different areas of knowledge in relevant ways, and (c) unveil the process of creativity. Because dance is complex and interdisciplinary art form, it demands robust interpretive strategies and provides encompassing experiences that promote a reflexive stance, which is in many cases new for students.
- When the body occupies a central place in learning, students develop a new awareness about its central role in their lives and careers. The explorations in this course were grounded on the notion that creativity is an embodied process that can bridge and convey different ways of knowing.

From our speculative standpoint dance pedagogy, we sought to explore how each student's speculative trajectory lead to imagining and embodying futures and different ways of knowing about art, dance, the world.

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Research Trends and Issues Concerning How Contemporary Art is Adopted into Art Education in Japan

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Abstract

Many practical studies have focused on incorporating contemporary art into art education and its utility or various forms of expression. However, these studies had different objectives. Therefore, in this study, I have conducted a literature review to analyse the incorporation of contemporary art into art education in Japan, organised the accumulated research, and identified the related trends and issues. I examined an academic information database—Cinii—and targeted studies conducted during 1958–2017. I used the keywords ‘contemporary art’ and ‘education’ to identify 100 relevant studies. I categorised the studies based on the period, subject, theme, and issues investigated.

Research Trends and Issues Related to the Adoption of Contemporary Art into Art Education in Japan

Introduction

Earlier artists focused on beautifully drawing and expressing their visions. Comparatively, many modern works are based on the themes of life and human relationships. This change will also lead to the expansion and diversity of art, such as the features and functions of current art. These works are called contemporary art, and some of them are published in textbooks related to arts and handicrafts and the Arts subject in Japan. Although some textbooks contain introductions to contemporary art, it is unclear whether they are being used as teaching materials. It is necessary to connect contemporary art with the Arts and art education in schools, thereby connecting children and contemporary artists. New creativity can be cultivated by incorporating elements of contemporary art into the classroom. For example, the creativity of the things involved, or the new creativity of expressing an exploratory problem can encourage viewers to solve problems. This thought forms the background of the current research. The aim of the current paper is to conduct a literature review to analyse the incorporation of contemporary art into art education in Japan. In this paper, I also identify the trends and issues that should be tackled from historical perspectives.

Methods

Prior research that focused on the relationship between contemporary art and education was identified by conducting online searches through an academic information database—Cinii. The current research focused on primary and junior high school education and lifelong education; therefore, we used the keywords “education” and “contemporary art” and primarily searched through sources such as journals related to Art Education faculty and university journals. In addition, studies conducted between 1958 (Showa 33) and 2017 were collected because the study course, as indicated by the ‘National Standard of Curriculum’, was first mentioned in 1958 (Showa 33)—until 2017, when the current study began.

Results

The search results provided 100 studies. Among these studies, 81 documents were identified as academic papers and 19 documents were identified as papers for lectures and discussions.

<Result & Discussion 1> Figure 1 (see appendix)

The graph provided in Figure 1 illustrates the number of peer-reviewed articles and essays divided over various periods from 1958–2017. The increasing number of articles with each passing year, particularly the rapid increase since the 1990s indicate that this issue is being discussed by researchers. Moreover, the contents of these studies are categorized based on the period during which they were published and the various perspectives mentioned. There is a lack of awareness regarding the relationship between society and art in Japan. Therefore, studies have provided various perspectives while attempting to find solutions by citing a connection between art and art education at the time each article was written. However, it can be seen that the premise of that is the importance of connecting “now” art and education, and the underlying problem of art education that cannot be connected to society after leaving school.

<Result & Discussion 2 > Table 1 (see appendix)

I identified the target locations in the selected research papers. Therefore, as shown in Table 1, the studies were classified into three groups: Group 1 [school education], Group 2 [art museum education, lifelong education], and Group 3 [art history, aesthetics, writer analysis, and museology]. In addition, studies in the school education group were further classified based on the target school type mentioned in the relevant studies. Studies that did not specify a target location were classified as 'Other' (Table 1). Among the 47 studies that focused on school education, more than half were targeted at adults over college students. The number of articles decreased as the age of primary school children and infants decreased. Studies regarding primary school children and infants were noted as insufficient.

<Result & Discussion 3 > Table 2 (see appendix)

To investigate trends in the methods used to incorporate contemporary art into art education, the subjects were classified based on the theme and period, thereby indicating 60 manuscripts that focused on school education, art museum education, and lifelong education. Therefore, as shown in Table 2, the themes were classified into six types: social cooperation, appreciation education, materialisation and curriculumisation, overseas trends, teaching methods, and basic subject theory.

Overseas Trends

Research regarding overseas trends included content related to overseas surveys. Six manuscripts have been confirmed to include this theme. The countries surveyed were Turkey, China, Korea, Indonesia, the United States, and Germany. The relevant studies primarily consisted of surveys and reports on the current state of art education in the surveyed countries and the activities of art museums. Research abroad focused on the role of research and introduced methods that are not used in Japan, such as advanced initiatives and overseas projects.

Appreciation Education

Research regarding appreciation education included content related to art appreciation at schools or art galleries. Since 2000, 11 studies have been confirmed to include this theme. During 2010–2017, the number of studies gradually increased, with seven studies being published in that period. Art museums may have begun to design their own exhibitions and viewing programmes, based on the critical situation of the public art museums.

Therefore, due to increase in research related to the theme of appreciation education and growing interest in appreciation for contemporary art, officials from the Ministry of Education in Japan cooperated with museums to contribute content for study courses in 1998. (Heisei 10)

Teaching Methods

Research regarding teaching methods discuss methods for incorporating contemporary art into art education. Five studies have been confirmed to include this theme. There is a difference in the contemporary art we are dealing with. The former group primarily focuses on abstract paintings and installations. There is also a difference in the elements included in it, thereby making it necessary to clarify which 'contemporary art' should be targeted.

Materialisation and Curriculum Development

Research regarding materialisation and curriculum development includes content related to the materialisation and curriculum development of contemporary art. Since 1990, 24 studies have been confirmed to be aimed at preparing teaching materials and curricula related to contemporary art. During the 1990s, research examined whether art from the same period should be incorporated into art education. In the 2000s, the similarities between formative play and contemporary art were examined, whereas in the 2010s, the similarities between contemporary photographs and prints were explored. Research has aimed to prepare teaching materials by using expression media, such as abstract expression. The contemporary art appreciation process was also examined by conducting philosophical dialogue workshops and the results were reported.

Research has shown that the incorporation of contemporary art into art education and its use in the preparation of teaching material has been deemed effective. Research has focused on the work of one writer and has transformed it into teaching material for trends in contemporary art instead of incorporating the external features of the work. Based on the historical formation processes and concepts that form the background of the research, various perspectives have been provided regarding the use of contemporary art to prepare teaching materials.

I think that verification after practice is not enough and there is a controversy. However, the percentage shown in Table 2 stands out at 34%, thereby indicating high interest in converting contemporary art into teaching materials and curriculums.

Subject-Matter Theory

Research regarding subject-matter theory includes theories and suggestions that can guide art education. Since 1990, 12 studies have been confirmed to include this theme. Research regarding subject-matter theory is focused on seeking changes in art education. These studies have focused on the element of communication in contemporary art. However, Kato and Watanabe have also provided individual perspectives. In a situation wherein a connection is required between society and art education, studies have suggested that contemporary art provides the function of keyword communication.

Social Cooperation

Research regarding social cooperation includes measuring the relationship between art education and society. Since 1990, 12 manuscripts have been confirmed to include this theme.

Research regarding both teaching materials and subject-matter theory question the relationship between contemporary society and art education. This trend has also been noted in research regarding social cooperation.

Research regarding social cooperation has discussed how the characteristics of contemporary art affect the relationship between society and human beings in the context of art education at art museums or lifelong education, instead of school education. For example, Hatanaka (2006) regarded workshops as art and assumed that the type of educational activities conducted at workshops and art museums is the most popular open participation model for citizen participation in 21st century society. Sahara (2007, 2009) discussed the methods used by art museums to exhibit contemporary art for viewers.

Sugimoto et al. (2013) examined observations regarding staff activities at the workshop of the Museum of Contemporary Art, Tokyo. Fukui (2017) examined regional projects beyond the framework of school education and art museum. Some are shown on three axes. The most popular keywords in these studies are communication, area, participation, and process. These studies have discussed the relationship between society and art from the perspectives of schools, art museums, and lifelong education. Although the significance of social cooperation has been highlighted, the only solutions mentioned are evaluation methods and transient art programmes.

Conclusion

Based on the results of the literature review, the following three issues are noted.

The first issue is the disconnection between society and art education. Social relevance is an element of contemporary art. Many works of contemporary art that feature the theme of social cooperation aim to recreate and strengthen the relationships among individuals within society and between the individual and society. However, relationships within society are not fully developed in the realm of art education in Japan. The second issue is the need to clarify the meaning of 'society'. It was unclear whether the definition of 'society' was similar in each study. Differences related to the definition of 'society' in the studies can lead to many different perspectives. In this context, the term 'society' must be clearly defined. The third issue is the need to establish an evaluation method for social collaboration. Nuanced discussions regarding the evaluation of projects that employ anything other than colour, form, and image were not detected in the mentioned studies. Regarding the ability to incorporate contemporary art into art education, these studies were limited to the themes of new styles of expression and new forms of self-discovery, aesthetic experience, and communication with others. Therefore, future studies should provide discussions regarding these topics. When art that is currently under production is incorporated into art education, existing evaluation methods will become ineffective. Studies examining evaluation methods are not directly relevant in current study; however, future studies should address this issue.

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Appendix

Figure 1 | Year-wise trends in the number of studies and theories

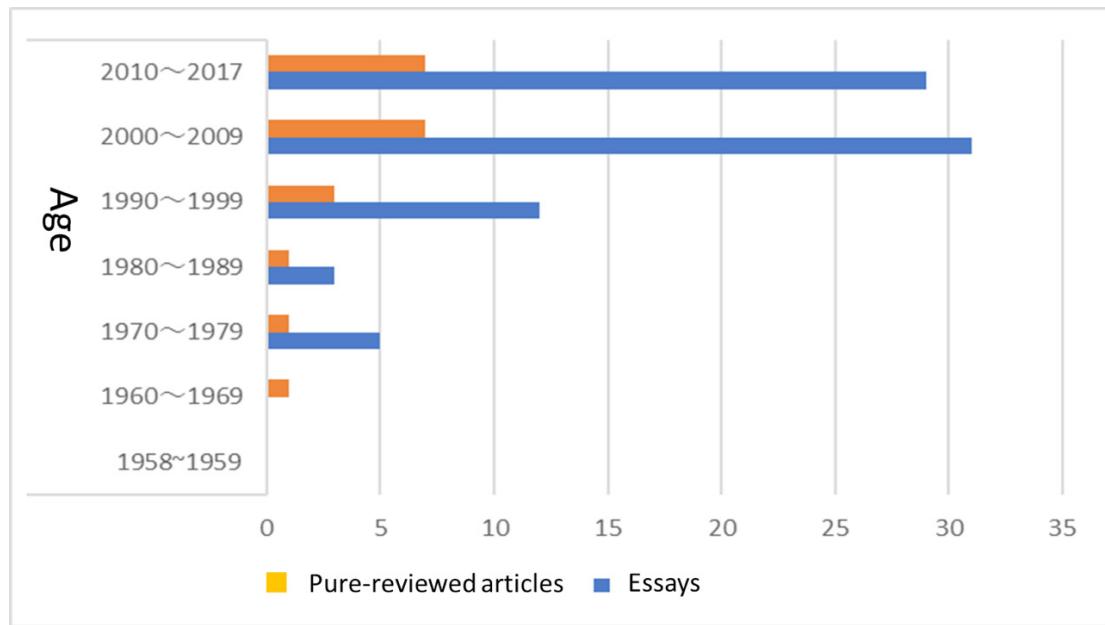


Table 1 | Classification of studies based on “field” and “target”

場	数	対象	延数
School Education	47	Toddler	1
		Elementary	7
		Junior High	8
		High School	9
		University	6
		Others	21
Art museum and life education	13		
Art history, Aesthetics, Writer analysis, Museology	21		

Table 2 | Classification of studies based on theme and period

テーマ	1958~1959	1960~1969	1970~1979	1980~1989	1990~1999	2000~2009	2010~2017	Total	%
Overseas Trends	0	0	0	0	1	3	2	6	8%
Appreciation Edu	0	0	0	0	0	4	7	11	15%
Teaching Methods	0	0	0	1	0	2	3	6	8%
Materialization, Curriculumation	0	0	0	2	9	7	6	24	34%
Basic subject theory	0	0	0	0	1	7	4	12	17%
Social cooperation	0	0	0	1	0	6	5	12	17%



Artography and The Constitution of Hybrid Identities of Artist/Researcher/Teacher

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Abstract

In order to provide creative and consistent learning contexts and to highlight the identities of Artist / Teacher / Researcher in continuing teacher education, I conducted this research which was structured from three axes: Life stories and professional development; teaching practices based on personal and theoretical references; and collective production, finding space for the exploration of metaphorical and subjective fields, creating knowledge networks. This experiment was carried out at Vila do Aprender School in São Paulo and was attended by nine teachers over a period of three years. As methodology we use listening, teacher narratives, theoretical and practical studies, contexts of interpretation, representation and collective production of a work. The main results of this experience were: the recovery of the apprentice posture, the strengthening of authorship and creativity by approaching the integrated identities of Artist / researcher / teacher. As a result of this process, teachers have changed their disposition in the classroom. More confident in their teaching and aware of their learning, they created new teaching contexts for their students and began to train other teachers. Our main references were Rita Irwin, John Dewey, Howard Gardner, Paulo Freire, Jorge Larrossa and Jan Masschelein.

Artography and The Constitution of Hybrid Identities of Artist/Researcher/Teacher

Teacher development programs in Brazil generally disregard teachers' identities in their development path. Thus, teaching is conceived with a purpose of receiving and reproducing information, with content that is separated from life and experience. This often results in repetitive practices when teachers disregard their own knowledge and the possibility of creating new scenarios in their classrooms, reproducing this information and reproduction proposal for their students.

In his apprentice process, sometimes the teacher puts aside his curiosity about the world, his desire to learn and realize discoveries, searching for information that he believes is necessary for something specific. Thus, learning is as something that needs to be useful to the learner and not as a research process that can provoke interest and attention for itself, contrary to what Masschelein and Simons proposes:

... That is, something (a text, an action) is being offered and at the same time becomes separate from its function and importance in the social order, something that appears in itself, as an object of study or practice. regardless of their own use (at home or in society, out of school). When something becomes the object of study or practice, it means that it requires our attention; which invites us to explore and engage it, regardless of how it may be put to use. (Masschelein & Simons, 2014, p. 42)

Throughout my eleven-year career as a teacher trainer in public and private schools in the city of São Paulo, I have identified the compromising effects of this information-based education to the performance of educators in their classrooms. Even acting with children of kindergarten, bring as a mark of their performance the principle of information and reproduction as an understanding of the learning process.

Considering this context and the relevance of creating paths that provide the teacher with the (re)encounter with his identity and the connections with his personal and professional constitution, I proposed to investigate possible ways for the teacher to (re) build their creative and researcher identity in the school in the process of daily life.

My hypothesis was that the reunion with their history through narratives, reinvention experiences, interpretation and representation, and the use of different languages to express their ideas and confronting them with colleagues, would enable the reconstitution of these identities, resulting in the construction of a new disposition in relation to the thought that would modify its look to the learning and the learning of the students. Thus, they would leave the idea of learning as a reproduction proposal to understand it as a process that involves connection, reinvention and research.

I conducted this research with a group of teachers from Vila do Aprender, a private preschool, in the southern region of São Paulo for a period of three years. At the beginning of the journey, I met teachers who were looking for the knowledge of information. They expected from the "master", the "knowledge" they would need to write down to reproduce in their classrooms. They believed that with information they would constitute learning and strengthen their competence.

For a period of almost two months, they resisted the invitation to bring their voices, the marks of their history, and build a path hitherto new in their formative experience. Gradually, as we began to construct the group's narratives, they allowed themselves to compose glances, recognize their knowledge, validate their colleagues' knowledge, relate their experiences to theories that were previously part of the information field.

Little by little, in the collective experiences of sharing and discovery, (re) constituted their identities.

Method

Mestizaje is a metaphor for artists / researchers / teachers who transpose these roles into their professional and personal lives. It is also a metaphor for the processes and products created and used in your activities. (Irwin, 2008)

Mestizaje as a metaphor for the approximation of the concept of A / r / tography as integrated identities that are a constituent part of the teacher's role, was the starting point for this construction. In meeting with this group of teachers who so explicitly sought the words / information of the "master explainer," as Rancière (2015) proposes to think of "The ignorant master," I needed to find ways to resignify the role of the teacher in myself, whereas, like the teachers, so am I, the result of teaching information, explaining and reproducing. Therefore, it would need to overcome the barriers of this teaching to compose new paths with this group.

The words of Irwin (2008) provoked me to reflect on this teacher / mestizo, who bears the marks of creation, research (the exercise of the curious act in front of the world) and teaching. It also allowed reflections on my own process and understanding how these identities were constituted in my personal and professional construction. Reflections that also brought me closer to other artists / researchers / teachers and the way they constituted their identities in their pathways of formation.

Acknowledging that the experiences of interpretation, representation, connections of ideas and collective productions were a fundamental part of my process and also of the process of some colleagues who followed their development path alongside me, it moved me to propose as methodological route proposals related to these fields.

Thus, I started this research path with the group's narratives. Life stories as a way to reunite with their identities, with the metaphors that brought them closer to the ethical and aesthetic dimension, with the languages that were part of the marks of their formation ... songs, poems, photographs, works of art ... In sharing their stories, they also shared the history of humanity and the artistic and cultural heritage that built the group's collection. They met looks, constructed new meanings, began to see the knowledge present in these life experiences. Concepts, contents, theories that often seemed not to be part of what they believed to be "Knowledge."

From these stories, I proposed to be put in contact with excerpts of literary texts, songs, images, poetry, videos ... I put them in dialogue with these languages, proposing situations of contemplation, interpretation and representation through graphic language, technological, art, body, etc. Experiences that enabled the confrontation of ideas, the deepening of the look and the construction of the symbolic of this group.

I then proposed to the teachers that, in pairs, they choose a language to propose to their colleagues. They did so. They brought their own references to provoke our senses and knowledge through dance, drawing, play, sensations, music ... They recorded this journey with photographs, audio recordings, video, with written records that represented the interpretations of the group. During this process, they made different productions such as photographic exhibition,

composition between image and text to construct work narrative, video etc. They used different means to put their learning into play and, at the same time, to acquire new ones from these constructions. They began to investigate in their own groups the effects of narratives and collective productions on the learning process and were surprised by the reactions of children to these propositions.

As we approached the three-year cycle of research, I asked the teachers to choose a language to represent the learning they identified they had acquired along the way. For two weeks, they dedicated themselves to producing a mandala with symbols and words that, according to them, revealed the lived learning, the transformation of the teachers when they (re) meet their creative and researching identities.

Authors such as John Dewey, Rita Irwin, Paulo Freire, Magdalene Freire, Jorge Larrosa, Jan Masschelein, among others, were fundamental to the basis of this proposal that was based on the teachers narratives; listening and connecting ideas; reflection on the theories that make up the teachers' practices; the interpretation of images, poems, texts, video excerpts, pedagogical documentation etc; of the representation of thoughts, sensations, questions; the proposition of an experience for colleagues and the collective production of a work that represented their learning along this route.

Results

The beginning of this journey was marked by the presence of a teacher who seeks information, the image of the "master explainer". In our meetings, I was asked what the subject of our study would be, what I (the teacher) would teach, and how this teaching would transform her performances in the classroom. They wanted theory separate from experience, context, reflection, and the search for meaning.

After this phase, they began to allow themselves the narrative, to experiment with possibilities without expecting the usefulness that this experience would bring. Almost a year later, they began to more consciously identify the knowledge present in their life stories and to consider that they would not need to reproduce but could propose learning contexts. They began to research the possibilities in their classrooms, offer other languages, socialize with their colleagues, build space in the school's daily life to break with the challenges of time and build, in dialogue with the arts, to create new paths for their learning and those of the students. children, always in context.

The acknowledgment of the group's transformation and learning came in their own voice as they reported what they recognized as having learned in this course:

"Observing"

"Learning to write, read and interpret."

"I learned to trust myself more."

"Learn by doing. Investigate the practice."

"Learning never ends."

"Building the watchful eye."

At the end of this stage, given the recognition of their powers, the teachers sought the school principal to say:

"School interns also need to live this developmental experience, not just us teachers, and we are ready to propose it to them."

Thus, the teachers held the development meetings with the trainees. They assumed their author and researcher voices, no longer waiting for the information. This was the largest and most significant result of this research that transformed teachers' look, confidence, and willingness to understand their own learning process and how they came to understand the teaching process.

Conclusion

This has been a transformative experience for all of us who seek to reconstruct our creative and researching identities in relation to teaching and learning, especially our own learning and understanding.

The central question of this research referred to the challenges of reconstituting the identity of the researcher teacher who, in his formation path, built the idea that learning is directly related to information and reproduction, distancing itself from experience, creativity and research as fundamental aspects for the learner experience. Given this context, my hypothesis was that this researcher teacher would need to (re) constitute his / her integrated artist / researcher / teacher identity in the daily life of the school, through experience, the reunion with his / her history, with the narratives that constituted his / her personal and professional identity. What collective experiences of interpretation and production could trigger the investigative posture and resignify the meanings of its performance. More than that, reframing their way of relating to their own learning, failing to separate knowledge from experience.

The concepts of experience proposed by John Dewey and Jorge Larrosa, reflective practice and teacher authorship, proposed by Paulo Freire and Madalena Freire and A / r / tography, considering the integrated identities of the artist, researcher, teacher, proposed by Rita Irwin , referenced this path of investigation, providing both a significant deepening of the theory that came to base my reflections and propositions and the reflections of the group of teachers, as well as the construction of a new disposition regarding the researcher and apprentice posture of each one of us.

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Extrapolate: Preparing Future Art Educators for Contemporary Classrooms Through Designing and Playing a Game

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Abstract

The objective of this session is to share our ongoing research about a game titled *Extrapolate!* The purpose of this game is to help prepare preservice teachers for real life situations they may encounter in contemporary classrooms. The playing cards in this scenario-based game are created by preservice teachers; they are drawn from their field-based experiences. Preservice teachers reported that creating the scenario cards helped them identify critical events pertinent to teaching practice (Bain & Hyatt, 2017). In addition, the dialogic nature of playing the game with peers in a low-risk environment helped the university students consider a variety of solutions to each scenario. This proceeding addresses the InSEA congress theme, 'making,' by exploring anticipated changes and perceptual shifts generated by the participants as they grappled with the complexities of pedagogical practice situated in present-day classrooms. Games such as *Extrapolate!* have potential for improving preservice preparation as they embrace preservice teachers' experiences as a crucial component in the exploration of complex social, philosophical, legal, and ethical responsibilities which face today's educators.

Extrapolate: Preparing Future Art Educators for Contemporary Classrooms Through Designing and Playing a Game

As university professors that coordinate art education programs in two Texas universities, our preservice students report feeling academically well prepared for teaching careers, yet unprepared for situations that are not addressed in university coursework (Bain & Hyatt, 2017). Due to their inexperience in the field, novice teachers often struggle with how to handle unexpected events in their classrooms. To help our preservice students develop problem solving skills and practical knowledge vital for success in present-day classrooms, this presentation focused on a scenario-based game assignment, *Extrapolate!*, which is an ongoing research project.

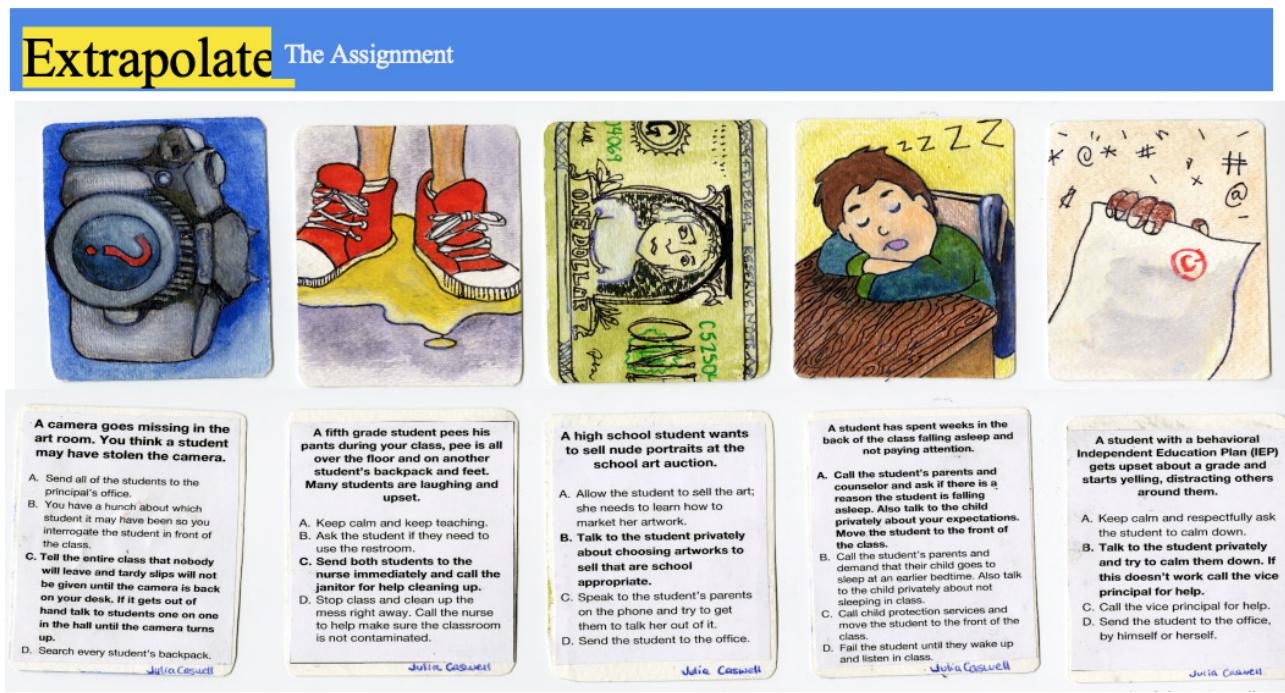


Figure 1 | Examples of *Extrapolate!* Cards created by pre-service teacher. Top images are the front of her cards, bottom images are back of her cards. Cards by J. Caswell, photo by Christina Bain.

The cards that pre-service teachers create for this game assignment are framed as short scenarios based on their fieldwork experience (See Figure 1). Each scenario includes three to four possible answers with the “best” answer in bold text. However, when playing the game, pre-service teachers are encouraged to challenge the given answer if they feel there may be a better solution. In doing so, pre-service teachers begin to grapple with how contextual factors, such as leadership, parental expectations, rules, school climate, and district policies, influence school cultures and norms. What may be an acceptable solution in one location may be frowned upon in a different setting? While playing the game with peers, pre-service teachers engage in problem-solving, decision-making, critical analysis, evaluation, and most importantly, reflexivity. The purpose of *Extrapolate!*, a scenario-based card game, is to help prepare pre-service art education teachers for the wide range of authentic situations they may encounter in contemporaneous art classrooms.

Contemporary Classrooms

Indeed, present-day teachers encounter a wide range of physical, mental, and emotional challenges. For example, violence is one such issue on the rise in today's schools. According to the Center for Disease Control and Prevention (https://www.cdc.gov/violenceprevention/youthviolence/schoolviolence/data_stats.html) school associated violence resulted in approximately 486,400 nonfatal violent victimizations at school among students ages 12 - 18 (Zhang, Musu-Gillette, & Oudekerk, 2016). Likewise, teachers are not immune from violence, as 9% of them reported that they have been threatened with injury by a student from their school (Zhang, Musu-Gillette, & Oudekerk, 2016).

With these statistics in mind, the central research questions that guided our investigation was twofold: How does a scenario-based game assignment (*Extrapolate!*) reflect everyday occurrences based on pre-service teachers' field-based experiences and how does playing the game with peers help prepare them for present-day classroom environments?

Games in Art Education

Since the 19th century, prominent educators such as Froebel (1782-1852), Montessori (1870-1952), and Dewey (1859-1952) have championed the use of games for educational learning (Bain & Newton, 2003). Although children typically regard game playing as a fun activity, educators argue that games can be used to teach disciplinary content, physical and cognitive competencies, as well as important life skills such as fairness, cooperation, sharing, taking turns and winning/losing (Patton, 2014). Despite the advantages that games hold as educational tools, they have a relatively short history in the field of art education (Cardinale & Anderson, 1979). In the mid-1960s, Laura Chapman argued that game theory held great promise for improving curriculum and classroom management in art education. During the 1970s, art education literature featured support for integrating games into art curriculum (Bishop, 1978; Foster & Kitch, 1974; Schwartz, 1974). While some art games were open-ended and promoted discovery (Pavey, 1979), many of the art games created during this period taught concrete art knowledge and facts through established game formats such as scavenger hunts, memory matching, and popular television game shows (Patton, 2014). Since the discipline-based curriculum era of the 1980s, art educators have continued to utilize art games as an academic teaching tool to help students learn art vocabulary, recognize and name artworks, and practice observational skills (Ahmad, 1989; Susi, 1988). However, some games, such as *Token Response* by Katter and Erickson, not only help students learn about the subject of art, but prioritize dialogic exchanges based on students' judgments over winning or losing (Katter, 1988). Likewise, Hicks (2004) contrasts finite games, which have clear ending points, versus infinite games that can morph, change, and continue, and urges art educators to re-consider how play should be valued as an important component in contemporary art games. Despite the use of games as instructional tools, to date they have had a minimal role in pre-service preparation.

Extrapolate! The Art Game for Preservice Teachers

Extrapolate! was created as an assignment for pre-service teachers in our university methodology courses, in order to help equip them with problem-solving skills vital for the realities of today's classrooms. The word *extrapolate* is often used in conjunction with predictions based on statistical measurements. However, teachers employ the same predictive decision-making process about unknown outcomes based on available information and experience. Unfortunately, novice educators have limited real world experience to draw upon and as a result, often struggle when faced with real-life situations that are not addressed in their university coursework.

Socially Constructed Learning

Social constructivism is a theory that postulates human development is socially situated and knowledge is constructed through interactions with others (Berger & Luckmann, 1966). As such, individuals can and do interpret the same situation in multiple ways (Dewey, 1933; Vygotsky, 1978; Vygotsky, 1986). Hence, preservice students' perceptions regarding their learning is filtered through their personal history, culture, beliefs, identity, and prior experiences. It can be challenging to prepare pre-service teachers for contemporary teaching situations because for much of their K-16 schooling, American education and high stakes testing has championed the concept of only one "right" answer (Popham, 2001). However, through their field-based experiences, pre-service teachers begin to recognize that best practice is often complicated and contextual in nature (Klein, 2003).

Scenario Based Learning

Understanding how contextual information influences best teaching practice in contemporary classroom settings, we draw upon literature from scenario-based learning. Miller (1980) and Parkin (1998) believe that scenarios have the same ingredients as a good story with characters, elements of conflict, and a resolution. Unlike stories, scenarios are presented as incomplete, leaving students to figure out the ill-defined problem and end to the story. This identification and pursuit of missing knowledge is the incentive for authentic learning. These types of scenarios represent realistic kinds of dilemmas that professionals face on the job. Kloper, who is a game developer for MIT's Education Arcade, notes that social skills are developed through collaborative communities, such as learning to deal with feelings of frustration, to working with unknowns, and imagining other perspectives. All are important skill sets that can be further developed through the social dimensions of playing games (Berdik, 2015). Likewise, Lave and Wenger (1991) state that situated learning is not about learning *from talk* as a substitute for participation but to learn *to talk* as participation in communities of practice.

Extrapolate!: The Assignment

For this game assignment, each preservice student created five *Extrapolate!* playing cards, drawn from their field experiences. One side of the card visually represents the written scenario on the opposite side. Each scenario contains a short-written explanation of the situation and features three to four possible answers. Our directions for the assignment were:

Request an interview with your cooperating teacher. During this interview, you'll be asking your teacher to share stories about their experiences working in schools. Ask them to share:

- Things they wish they'd known as a novice teacher.
- Some of the most challenging situations from their career and how they resolved them.
- If there any situations they would solve differently with experience? What were they and why would they change them?

Use information from the interview, as well as your own observational experiences, to create your five cards. Below is a list of potential topics. You are not limited to this list, they are meant as starting points for inquiry.

Classroom management	Budget
Safety	Classroom space
Learning	Administration
Interpersonal relationships	First Aid
Power relationships	Colleagues
Conflicts	Students/parents

Requirements:

- Cards should be similar in size to traditional playing cards.
- One side should have a short scenario with 3-4 possible solutions. The best solution should be **bolded**.
- One side should have a symbol or image that relates to the opposite side's scenario.

Assessment: Craftsmanship in creating the visual image that corresponds with the scenario. Points will be awarded for:

- Quality of scenario
- Quality of the possible answers given to address the scenario
- Quality of the best answer chosen to resolve the scenario

Conclusions - Playing with Possibilities

James Carse, author of *Finite and Infinite Games*, states, "A finite game is played for the purpose of winning, an infinite game for the purpose of continuing the play" (1986, p. 1). Likewise, after playing the game with eight different groups of preservice students at multiple universities, *Extrapolate!* continues to grow and morph to reflect preservice students' evolving questions, experiences, and concerns about the teaching profession. By encouraging students to challenge the answers on the cards, they begin to practice reflexivity in a low-risk, supportive environment. As students are playing the game, we often hear snippets of conversation such as, "Well, I was thinking about it from a parent's perspective," or "I think an administrator would think this way," or "I don't have any idea what I would do in that situation!" To admit one does not know the answer may expose students' vulnerabilities, yet it is an important part of the learning process and helps lead one to seek advice from mentors. The impromptu discussions that occur during game play helps players consider scenarios from a variety of viewpoints, and to identify possible solutions as they work through issues with supportive colleagues. Ultimately, preservice students begin to grapple with the real-life complexities of teaching in an environment that supports questioning and discussion. Also, students grasp

that solutions are not necessarily a “one size fits all” solution and can change as the context of a situation changes. In this way, uncertainty can serve pedagogy as a way of questioning what is considered common knowledge, and questioning one’s own knowledge by seeking collaboration as well as exploring resources both inside and outside of our classrooms (Bain & Hyatt, 2017). James Carse (1986) explains, “To be prepared against surprise is to be trained. To be prepared for surprise is to be educated” (p. 1). Preservice students have reported that this game helped prepare them *for surprise* and to be able to think on their feet when they encounter new or unexpected situations. Indeed, we have witnessed that this game moves preservice students away from passive consumption of knowledge and into active *makers and co-constructors* of practical pedagogical knowledge which may be applied in their future occupation as art educators.

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Shifting, Shaping, and Sharing: Our Tale of an Alfombra Project in Antigua, Guatemala

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Abstract

This article utilizes a narrative methodology to share the authors' experience collaborating on an alfombra with a small group of American university students on a ten-day study abroad program in Antigua, Guatemala. One of the main activities of this trip was to create an alfombra, a community-based art project, during Semana Santa (Easter). Data was collected using participant observations, interviews, and the examination of artifacts, including photographs and students' written reflections and shared blog. The study is situated within an interpretivist paradigm where the researchers are interested in understanding how learning is socially-constructed through their interactions with participants and how narratives construct meanings based on events. Three overarching themes emerged: understandings of collaboration, the role of art production, and the negotiation of place.

Shifting, Shaping, and Sharing: Our Tale of an Alfombra Project in Antigua, Guatemala

The objective of the session was to present a research study that uses narrative inquiry and analysis to tell a tale about a visit to Antigua, Guatemala, examining university students' contributions to a community-based art project in relation to their negotiation of art and place. The group, consisting of 12 American university students and 2 faculty members, co-created an alfombra (See Figure 1) in Guatemala during Semana Santa (Holy Week).

During this trip, we collaboratively built an alfombra with our Casa Herrera hosts during Semana Santa (Easter). Casa Herrera is located in Antigua, Guatemala and is an extension of the University of Texas at Austin's Mesoamerica Center. An alfombra is a handmade sawdust carpet which usually adorns church floors and processional routes during Holy Week. Our alfombra took months to design through discussion, negotiation, problem solving, and collaboration. We wondered: how might alfombra making influence patterns of thought and action that limit the potential for experiences in art, and with people and places? Therefore, this session addressed the symposium theme of making as the researchers grappled with the complexities of how art in public spaces maintains, transforms, and creates ways of knowing and understanding in relation to people and places.

History of Alfombras

Alfombras, which loosely translates as "sawdust carpets," are temporary art forms created in situ directly on streets or church floors. These objects are constructed from materials such as finely dyed sawdust, colored wood shavings, pine straw, and vegetation. The sizes, shapes, and iconography of contemporary alfombras vary widely, (See Figure 2) but one commonality is that groups work together to produce them.

McNaughton (2005) speculates that the community-based tradition of alfombra making originated in the Canary Islands as part of the Corpus Christi feast during the Middle Ages. It is believed that the Spanish adopted this custom and integrated it into other religious ceremonies for didactic purposes. The act of walking upon these carpets and destroying them symbolizes a dual purpose: paying homage to Christ's journey and atoning for our sins. The Spanish introduced alfombra making throughout Latin America as a way to teach and celebrate important Catholic beliefs and traditions. Indigenous Central American communities embraced alfombra making because of the similarity to familiar traditions, such as food offerings (See Figure 3).

Narrative Methodology

Since the beginnings of human understanding, things, and their places of encounter and entanglement have become the context in which knowledge is produced, we embrace narrative inquiry as a research methodology. We use narrative inquiry as discussed by Clandinin and Connelly (2000), Clandinin, Caine, and Lessard (2018), and Rosiek and Snyder (2018). These approaches to narrative inquiry position stories as lived experiences that simultaneously shape the teller as the teller shapes the narrative. As researchers, we also acknowledge that there is no way to accurately capture lived experience. Our narratives are not fixed but a product of material flows which could be re-lived differently (La Grange, 2017, 2018; Lather, 2013). So, our narratives are not a match to what happened around us but are embedded in the material flows of the site and performed through our questions and our responses to and with others.



Figure 1 | (left) Our alfombra in Antigua, Guatemala (2018). All photos by Christina Bain.

Figure 2 | (center) An alfombra with Mayan imagery in Antigua, Guatemala.

Figure 3 | (right) A vegetable Alfombra (2018).

Stories help us to experience things and shape understandings. In this article, we share what we understand about alfombra making, its usefulness in learning about art and culture, and its connections to place. We used participant observation, interviews with collaborators, and self-reflections to collect data and analyze how we are all storytellers and are characters in our own and other's stories (Connelly & Clandinin, 2000). Furthermore, Seale (2000) acknowledges that narrative understandings are not something that only accounts for social action in retrospect. Storied narrative helps us experience new things and construct knowledge to shape and reshape who we are, in relation to art, people, and places. We also acknowledge that our site demonstrates struggle between the interests and ways of knowing of the West and of the Other (Tuhinai Smith, 2013).

Setting the Stage for Learning

The University of Texas at Austin's Alfombra Program began in 2013 in partnership with Casa Herrera. Aside from learning about Guatemalan history and culture through various hands-on activities, guest speakers, and excursions, this program was primarily designed to give students an opportunity to participate in the unique community tradition of alfombra-making.

Once students were selected for the study abroad trip, our first task was to build a sense of community, since they did not know one another. Next, groups researched Guatemala, alfombra making, and cultural iconography. Figure 4 illustrates our initial collaborative design, integrating visual elements from each group. The image drew a relationship between spaces and symbolized the past (Mayan pyramid), present (longhorn), and future (sunset).

The flowers in the corners represented Guatemalan orchids, and the wagon wheels suggested travel. However, after sending an image of this design to Casa Herrera's education coordinator, Milady Casco, she suggested changing the longhorn symbol because it could be misconstrued as the devil. The group selected an image of Texas for the center panel and deleted the wagon wheels, which might be associated with Manifest Destiny. After finalizing the design, students created full scale mylar stencils (See Figure 5).

Upon arrival to Casa Herrera, students prepared all raw materials needed to create their alfombra. Working alongside experienced alfombristas (or alfombra makers), students learned to sift and color sawdust, alfombras' primary base material. They visited the local market to select various flowers and fragrant foliage to add details to their alfombra. The local alfombristas helped students translate their design to the final physical creation, providing recommendations for design adjustments based on the cultural, visual, and dimensional contexts of Antigua, Semana Santa, and the space allocated to us.

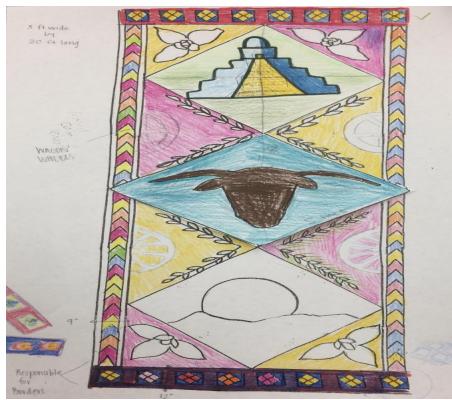


Figure 4 | Early alfombra design.



Figure 5 | Stencil production.

Storied Experiences from Studying Abroad

Three themes emerged from the narrative analysis of our lived experience on this trip. The themes are: collaboration, art production, and place. Stories told included discussions on the transformation of subjectivities using cultural symbolism, the transgression of boundaries and binary notions of identity, the revelation of contradictions and conflicts with forms of knowledge including understandings of identity, community, language, and social practices such as art, and the exploration of the relationship of bodies in spaces through experience and collaboration.

Theme One: Collaboration

There were three forms of collaboration that our group engaged with during this experience: student to student, student to faculty, and student and faculty with community. Collaboration was a key factor in the success of the program. Faculty leaders worked closely with Casa Herrera's education coordinator and alfombristas to navigate students through the design process and cultural nuances of alfombra-making. On the U.S. side of the program, the faculty encouraged students to create a final design that was reflective of the group's own heritage, but also incorporated imagery that would resonate with Antiguans and the Guatemalan visual landscape.

The narratives told by students conveys collaboration as a "coming together," through consensus building within community relations. They believed this required planning as well as processing. To a lesser degree, some students also recognized collaboration as a participatory process that required the negotiation of diverse viewpoints which led to difficulties based on differences in understanding. As Karen noted,

I specifically experienced collaboration throughout the process of planning the alfombras, preparing the materials when we arrived, building it, and watching it get wiped away. When coming up with the design for the alfombras, we were having to work together and make big decisions with people we barely knew. Through this challenging process we came up with a wonderful design through listening to one another, practicing patience, and enjoying one another's ways of thinking. Once we got to Guatemala and began preparing the materials through sifting and dying, relationships really began growing with one another and the men who were helping us. It really became apparent how strong we became as a group and in relation to the local community when we began constructing and making the alfombras...There were many challenges that arose when collaborating with all of these different groups of people but through dialogue, negotiation, and actions, it became a joy and I feel like I learned so much. (personal communication, April, 2018)

Theme Two: Art Production

Students believed that the experience of alfombra making helped them rethink major tendencies in art production. They felt art in public spaces functioned differently; promoting listening, engagement, dialogue, collaboration, and interdependence. Art production here was understood as a catalyst for experiences that embedded them in the world, even if only for a short period of time, instead of something set apart from its environment to be protected for an eternity. Erica explains,

Creating artwork is an isolating experience; the artists develops and works on their project alone. Even when surrounded by other artists in a studio or classroom, the process of development and creation is still a solitary one. This program gave the group the opportunity to truly collaborate and work together to create a beautiful alfombra. The collaboration happened throughout the entirety of the program; from the first design idea exchange to the five hours spent assembling the alfombra. The design represented a conglomeration of ideas and thoughts brought together to create a cohesive and balanced piece. Every individual, whether they had a studio background or not, played an essential part in the art's creation and everyone was able to take ownership of the work. (personal communication, April, 2018)

Theme Three: Awareness of Place

Most students described their understanding of place as a space that does not pre-exist but is made material in interactions and entanglements. Place was also connected meanings, activities, and landscapes that fold into each other (Wattshow & Brown, 2011). Lastly, students described place as fluid and contested terrains and people are connected to the production and experience of spaces in ways that function to privilege, exclude, oppress, and erase (Gruenewald, 2003). As Erica reflected,

....But even though we had many learning experiences, we were still experiencing the city as tourists. There were still many issues and happenings that we were unaware of and that we were still unable to comprehend completely. One of these subjects was that of the Guatemalan civil war and the lingering effects it is still having on the country. Even though we did not gain complete knowledge, the program still allowed us to "dip our toes into the water." It exposed us to a history, culture,

groups of people, and experiences we otherwise would have never encountered while sitting in a classroom. Stepping out into the world and treating it as the classroom allowed us to truly expand our minds. (personal communication, April, 2018)

Conclusion

If art education is to take part in the processes of cultural transformation that characterize our society, then its narratives must come to terms with how we conceive of ourselves and our relation to one another and how we conceive of cultural artifacts and their role in society. Asking how people learn pushes for dialogically-centered practices with active learners, and allows one to consider complex conversations around conflictive forms of knowledge, identity, community, language, and its practices (Britzman et al., 1997). In the community project under study, learning was constructed through the lived contexts of people and showed that understanding was affected by cultural constructions made in narrative, discourse, and social relationships, and through social contexts. Making explicit the belief systems embodied by a work, the social role a work assumes, and how people interact with it, draw attention to how images and objects find their meaning in social activity (Van Laar & Diepeveen, 1998). We believe that this study helps to imagine such social activity in relationship to learning, the study of objects, and the activities surrounding them. Making here was a way of experiencing things-- ways of being and becoming-- a transformative encounter that needs examination..

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Is It Real? Questions of Place, Creativity and Conflict

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Abstract

Place has a profound impact on creativity. This research investigated the embodied experience of being creative in a creative place viewed through a phenomenological lens. Revealed was the unique occurrence of creative kinetic places, where moving bodies generate a “place” that is also moving, transforming the identity of a landscape temporarily. Seeking to examine creativity in kinetic places I turned to the Second Line parades of New Orleans, a city with a reputation for freedom and license that embraces tradition and culture. Creativity is embedded in the practices of costuming, performance, and the presentation of objects of material culture for an audience that is knowledgeable and enthusiastically receptive. A surprising discovery was some harsh criticism for elements that did not conform to tradition. The resulting tension within the creative community charged the atmosphere with expectation: the experts were watching and judging. Recognizing that this tension was embedded in the localized sense of place, as art educators we can now ask: What conflicts and tensions in schools can be mined as sources of pedagogy? How can we equip students to see conflict as a creative opportunity, and thus develop curriculum that is personally meaningful with the potential to improve the ecology of the school?

Is It Real? Questions of Place, Creativity and Conflict

Ecologies of place have a profound impact on creativity, and school art classrooms are no exception (Gradle, 2007). Concerns over school environments have never been more critical as society seeks improved academic performance in the face of increasing threats of violence and diminishing funds. This essay challenges educators to face conflicts head on with the question: What can happen when conflict and tension are mined as a source of curriculum in schools, particularly in our creative arts classes?

I opened this research a few years ago with a simple yet profound question: How does it feel to be creative? Viewed through the lens of phenomenology, it immediately became clear that the importance of the environment, both human and structural, was profoundly intertwined with the body's physical act of being creative. Place, in this respect, is a participant in the creative experience, and one's sense of place is "deeply rooted in the perceptual, phenomenological world: the felt, embodied meanings of emplacement that provide truth or veracity that one belongs, dwells, thrives, or does not--sensually or spiritually--in ways that both solidify identity and embody memories" (Gradle, 2007, p. 396). Thus, the research journey led to investigating the nature of being creative in a creative place, and in particular the creative and widely varied visual culture of New Orleans.

A city with a strong sense of identity, New Orleans has an international reputation for freedom, creativity, celebration, and license, yet the Crescent City also embraces tradition and closely guards cultural practices (Sakakeeny, 2017). Creativity is embedded in the practices of costuming, performance, and hand-made objects of material culture for an audience that is knowledgeable and appears enthusiastically receptive. (See Images 1-3). These visual practices are far from static, and in fact are presented through movement in dance and gesture, ritual and spontaneity, in public spaces. Streets, parks, and boulevards are taken over periodically generating the uncanny occurrence of creative kinetic places, where moving bodies generate a "place" that is also moving, transforming the identity of a landscape temporarily, after which it returns to its original state with perhaps a lingering aura (Bartholomee, 2017, p. 63). The essence of kinetic places are the Second Line parades of New Orleans, weekly events held in neighborhoods throughout the city unattached to holidays, funerals, or Mardi Gras events (see Images 1-2). Separate from the majority of Second Line parades are the practices of Mardi Gras Indians (see Images 3-5). Unique to New Orleans, these are small communities of African Americans who are also descended from self-emancipated slaves who joined regional Native American groups, then later returned to New Orleans (Johnson, 2000).

As I interviewed and observed participants in the local culture, I found passionate devotion to the city and its creative elements. A writer told me, "It's okay to be weird here," a musician said he felt 'subsumed by the culture' and a dancer (who goes by the name Dancing Man 504) said New Orleans is 'a place where you can be you' (Bartholomee, 2017, p. 121). These responses support theories of freedom as encouraging creative play and experimentation (Wallas, 1926; Gude, 2010; Gardner, 2008). The writer emphasized to me that 'creativity breeds creativity,' and she believes that the presence of creative productivity inspires or stimulates others (Bartholomee, 2017, p. 119-120). The musician reflected on the wealth of other musicians in the area, competitors who could also be colleagues in improvising and developing new musical ideas. These ideas provide evidence for theories of competition and the presence of other experts in the field as also stimulating creativity (Csikszentmihalyi, 1996; Gardner, 2008).

Indeed, many of the elements that foster creativity are abundant in New Orleans, and thus it continues to be a place that nurtures many creative; visual artists, culinary innovators, historians and writers, jazz (and other) musicians and much more.

What was unexpected from the research was the discovery of an intense internal critique within the communities. This scrutiny and therefore tension within the community challenges participants to both conform to traditions and bring something innovative and unique to the performance. At the Second Line parades as well as the Mardi Gras Indian events, creative expressions are highly scrutinized, traditions held sacred, and authenticity is not easily earned. In fact, one participant deemed inferior or 'newcomer' practitioners as "not real" (Bartholomee, 2017, p. 130). He was speaking of Mardi Gras Indian tribes (as they call themselves) that had recently formed, unlike tribes such as Wild Tchoupitoulas or Guardians of the Flame that have held a significant presence in the New Orleans community for many generations. A ready example is a comparison between the presentation seen in Images 3-5 as compared to the casual stance in Image 6, although I learned that there were other problematic factors that might be less obvious to an outside observer like myself. This criticism reveals the level of scrutiny present in every Second Line parade and numerous public cultural events, where those whose lives are deeply embedded in tradition carefully craft their own cultural expressions while examining others.

The resulting tension within the creative community charges the atmosphere with expectation: the experts are listening, watching, and judging. This context both limits creativity and challenges the most adventurous to new heights of creativity, for each innovation must simultaneously demonstrate a mastery of tradition and be uniquely impressive. As an art educator, I found this revelation to be intensely compelling. If such scrutiny and tension inspire creativity in New Orleans, could that happen elsewhere also?

Turning this question to our schools, where conflict and tensions are abundant yet singularly smothered and minimized, I posit that there is something valuable here for educators and art educators in particular. Begin with the most uncomfortable questions: What is wrong at your school? Where are the sources of conflict? What kind of failures and shortcomings is the school community facing? And what are the obstacles that keep you from the instructional goals, the creative growth that you seek for your own students?

Soon after this research I began working with middle school students (ages 12-15) in a school plagued with a high level of violence and crime. The sixty-five-year-old building was poorly maintained and bleak in appearance, where the heater often did not work and the bathrooms were in disrepair. The school day was stressful for everyone, including the kids who just wanted a normal, safe school environment. I determined to develop curriculum that was both personally relevant to students and responsive to compelling issues in real time. I posed three guiding questions: What do you care about? What problems do you want to solve? What do you want to make? Within these three questions I structured the varied curriculum, from basic techniques and drawing methods to visual vehicles for personal expression.

As the chaos and troubles for the school mounted, I turned to the points of conflict as a primary source for curriculum, posing this challenge to the students: Choose a problem in your school that bothers you and design a solution. I compelled students to look at the location where the problem was most often happening and ask what could be changed there. They were also to consider the whole school property and think about space that is unused or

could be repurposed. For our design strategies there was no physical or financial limit on imagination, only a reflection about how the designs could help improve the situation.

The young students seized upon this challenge with a surprising enthusiasm. Their designs were inventive, often humorous, but many showed compassion and care for troubled students. The cafeteria was treated to many new designs primarily focused on healthier food and being less crowded so there would be less fighting. Bathrooms were improved for safety and function with a call button for fights or other problems. A lively beautification of the outdoor areas was intended to reduce littering and encourage better behavior—a suggestion the school leadership took to heart and began refurbishment over the summer. Compassion was expressed through the design of a dog therapy area, and a place to get haircuts and grooming help to improve self-esteem among students.

Student designs were posted in a large display in the hallway where they were viewed by most of the school and where students gathered for the next few days to view and discuss the proposals.

The move to utilize conflict as curriculum has some intersection with place-based pedagogies that often focus on aspects of local culture and micro-communities within a particular school (Ball & Lai, 2006, p. 280-281). In this case such a curricula most likely falls under the umbrella of ‘radically placed based’ as it “seeks relevant materials by taking into account the interests and practices of local inhabitants, especially when this occurs through dialogue with students-inhabitants about whatever local content is already at least marginally familiar or meaningful to them in some way” (Ball & Lai, 2006, p. 274).

This design activity acknowledged the stress the students were experiencing and offered them a chance to voice their frustrations about the specific conflicts they were suffering on a daily basis. Turning their energy towards solutions provided a positive outlet for these pressures. As their designs were considered by students and administrators, they began to feel a greater sense of belonging in the school community. In this intensely local curricula, place and pedagogy are powerfully intertwined (Bachelard, 1994; Graham, 2007).

Tensions and conflict need not be ignored in our schools, as turning a blind eye certainly will not lead to improvements or resolutions. Positive results can emerge from mining these very elements as a source of curriculum in visual arts classes, leading to some measure of stress relief for students and movement towards effective change. Students engaged in this endeavor also learn to face conflicts and seek solutions and resolutions, life skills that are of profound benefit to self and society in our increasingly interconnected world.

Images | All images copyright of the author, Lucy Bartholomee



Figure 1 | (above left) Second Line parade, August 2016

Figure 2 | (above center) Second Line Parade, August 2016

Figure 3 | (above right) Mardi Gras Indian procession, Super Sunday 2017

Figure 4 | (below left) Mardi Gras Indian procession, Super Sunday 2017

Figure 5 | (below center) Mardi Gras Indian procession, Super Sunday 2017

Figure 6 | (below right) Mardi Gras Indian procession, Super Sunday 2017

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Critical Digital Making: An Iterative Research project about Creativity and Democracy

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Abstract

Recognizing a shift in culture, from one that communicates with text-based language to one in which the image is the dominant tool of expression, teachers and researchers alike are pressed to consider how the prevalence of digital media in students' lives can be effectively integrated into classrooms (Johnson et al., 2014; Ritzer & Jurgenson, 2010). Further, a concern of today's educators is to support learning that enables articulation of students' voices and promotes democratic dialogue. This study dovetails social justice and emerging technologies through an ongoing exploration of the potential of digital storytelling in art education; and how creativity can play into promoting informed citizenship. Digital storytelling specifically can promote creative citizenship by connecting cultural and creative activities with social, political, or civic goals (Locktoon, Greene, Casey, Raby, & Vickress, 2014). Our initial experiences with this project abundantly illustrate the possibilities of digital making strategies as a productive, creative, even political act that enables students to author and distribute their own creations (Jenkins, Ford, & Green, 2013), therefore growing more sophisticated and able to participate in democratic society.

Critical Digital Making: An Iterative Research project about Creativity and Democracy

Educators across the United States uphold the notion that public schools are integral in sustaining America's democracy. Building on John Dewey's (1966) ideas that education should prepare citizens to make informed, intelligent decisions leading to the public good, contemporary critiques of schooling (Bindewald, 2015; Cuban, 2015; Saltman, 2009) underscore the need to sustain equitable educational policies and practices that critically prepare a diverse population of students, reflective of the country's demographics. Historically, public schools have provided immigrants a mechanism to integrate into mainstream American culture. As an engine of democracy, schools have provided academic and life skills empowering generations to make important contributions to society, perpetuating the ideology the United States is a land of opportunity and the *American dream* is accessible to those who work hard to achieve it. Unfortunately, ample evidence suggests school often perpetuates social divides (Alfred, 2001; Ghiso, 2016; Goodwin, 2017; Pair, Kula, Saito, Rahman, & Witenstein, 2014).

Our experiences, through a high school educator in a district with a significant immigrant population and a higher education researcher who is an immigrant herself, shaped our intentions to collaborate on a project honoring and building upon the diverse perspectives, interests, and capabilities of students. In our presentation, we share the basic ideas and overall structure of the project, describe our emerging research methodology, and offer some initial reflections with potential implications for art education and other affinity disciplines.

Core Concepts and Definitions

Recognizing along with other scholars (Johnson et al; 2014, Ritzer & Jurgenson, 2010) the prevalence of digital media in students' lives poses an opportunity for it to be effectively integrated into strategies for learning, exploration, and self-expression taking place in classrooms, we embraced the possibilities of digital making and critical pedagogy in this project. Situated within media literacy education approaches, our project expands upon a traditional view of literacy, defined as gaining skills and knowledge to read, interpret, and produce primarily print texts and artifacts, to include effective learning skills to use socially constructed forms of communication and representation encompassing *multiple literacies*, such as media literacy, computer literacy, and multimedia literacies (Kellner & Share, 2005). Our project leverages practices of *critical media production*, or *critical digital making*, that can lead to consciousness raising, with the goal of promoting change.

Critical Digital Making

We believe media production has the potential to politicize youth. While most young people's interactions with media production are not political and rarely critical, they can become steps in an empowerment process. Learning how to critically make digital texts directly relates to Freire's (1970) conception of literacy as a transformative process whereby learners move from being an object acted upon to becoming an empowered subject by developing their ability to interpret and represent the world through symbols and language. Therefore, we define *critical digital making* as the ability to use digital tools to express original or personal ideas, related to their lived experiences, and analyze and make interpretations about digital texts produced by others. Considering critical digital making an art education process that includes productive, creative, and political acts, whereby students author and distribute their own creations.

Digital Storytelling

As a critical making strategy, *digital storytelling* can be highly responsive and adaptable to the realities and needs of today's students. Digital storytelling specifically can promote citizenship by connecting cultural and creative activities with social, political, or civic goals (Lockton, Greene, Casey, Raby, & Vickress, 2014). In our project, students' digital stories illuminated the relationship between their identities and locations as citizens. Creating digital stories within the context of an art class enabled students experience critical making that resulting in projects of greater sophistication and aesthetics appeal. Our use of digital storytelling sought to enable individuals to articulate their own situated perspectives as first steps in participating more critically, and fully as citizens in their communities and beyond.

Critical Digital Citizenship

One of the key concerns for today's educators is how to support students in learning to articulate their own voices to foster democratic dialogue (Kinlock, 2011). Many of today's students, especially those who come from non-mainstream backgrounds, other countries, or speak other languages, are turned off by traditional academic assignments that fail to acknowledge their range of abilities, experiences, and interests (Morrell, Duenas, Garcia, & Lopez, 2013). Recognizing culture has shifted from primarily communicating with text-based language to the image as the dominant tool of expression, teachers and educational researchers must consider how the prevalence of digital media in students' lives can be effectively integrated to shape learning, exploration, and self-expression. Certain types of classrooms can create conditions whereby students have an opportunity to exercise their citizenship and begin to build their own public spheres (Calhoun, 1992). Young people are often alienated and disenfranchised from politics because they "are not defined in our society as political subjects, let alone as political agents" (Buckingham, 2000, p. 219). According to Guttman (2004), culturally responsive teaching promotes structural inclusion because it gives students an experience of recognition and civic equality. Further, teachers must "find ways of establishing the relevance of politics and connecting the 'micro-politics' of personal experience with the 'macro-politics' of the public sphere" (p. 221). Therefore, our project dovetails issues of civic engagement, democratic dialogue, and emerging technologies to explore the role art education can play in promoting *critical digital citizenship*. We define *critical digital citizenship* as the capability of students (more largely, individuals) to be able to articulate their lived experiences and perceived locations as a citizen using digital tools and media creatively, responsibly, and appropriately.

Project Description

Provo High School is an urban school in the West where the majority of Caucasian students and teachers increasingly come into contact with larger number of diverse students, many of them immigrants. During the Fall semester of 2017, we launched the pilot phase of this project with James Rees' students. Building on his ongoing digital media teaching, students were presented with the concept for the project and participated in a series of lessons and activities supporting the completion of 40 digital stories. After the pilot phase at Provo High School, we plan to expand the project to other classrooms nationwide by recruiting other high school teachers through our networks, professional engagements, and the project's website (Who is American Today?, 2018). Supporting the process of digital making and the exploration of political and identity issues, a carefully designed sequential lesson plan, including discrete steps and informed by prior experience teaching digital media, provided students with scaffolding for completing the digital making work, supporting reflection, and facilitating conversation.

Design

Who is American Today? seeks to understand how critical digital making can advance notions of citizenship in visual art classrooms. This pilot project incorporates elements of traditional qualitative, participatory methods and arts-based research. We designed the pilot phase to be iterative, rooted within qualitative research designs underscoring the importance of experience and have the potential to facilitate “a fluid and developmental process of investigation” (Le Compte & Preissle, 1993, p. 30). Furthermore, in order to support our intention to create a community of learners engaged in digital making practices we embraced participatory methods to affirm our perspective that researchers and subjects are co-producers of knowledge (Castro & Grauer, 2014). At the same time, we posit the art making practice of digital storytelling is conceptualized as a research practice based on the understanding visual art can “create knowledge to help us understand in a profound way the world in which we live” (Sullivan, 2010, p.x). Each student’s digital story was an essential component of our research and represented a rich and complex articulation of a personal investigation about the critical links between their experiences with digital making and citizenship.

Moreover, our research design is loosely inspired by an arts-based, multi-site project titled “Creative Connections,” designed to encourage the “voices” of young people in exploring European identities. According to Richardson (2016), the project facilitated representations of identity/belonging through a range of media, unveiling the effect of recent economic and political decisions to challenge notions of shared European citizenship. To some extent, the current political and social changes in the United States and North America parallel those taking place in Europe, raising questions relating to the role of education in general and art education in particular in promoting citizenship. Global migration, the rise of populist nationalism, and the quest for legal recognition, visibility, civic equality, and structural inclusion of diverse racial, ethnic, cultural, linguistic, and religious groups have complicated the attainment of citizenship in countries around the world, including France, Canada, England, and the United States (Banks, 2017). Western nations are facing increasing challenges to civic values illustrated by violent conflicts between police officers and communities of color (Taylor, 2016), large numbers of immigrants from nations such as Syria and Iraq seeking refuge in Europe, and terrorist attacks taking place in cities such as Paris and San Bernardino, California, and London, to cite a few. Further, xenophobia and intolerance have led to anti-immigrant positions behind the passage of the Brexit referendum for the United Kingdom to leave the European Union, the popularity of conservative political leaders in Europe, and the election of Donald J. Trump as president of the United States. These developments and events have stimulated renewed contentious, and polarized political discussions and debates about the extent to which Western nations can and should structurally integrate diverse ethnic, cultural, linguistic, and religious groups into their nation-states and provide opportunities for them to become fully integrated and participatory citizens in society (Bawer, 2006; Murray, 2017).

Initial Findings

During the pilot phase we established research activities to ensure a comprehensive set of perspectives including documentation of teaching process through photos and videos, selected semi-structured interviews with students completed in October 2017, social media dialogue among students about completed projects. Believing progressive educators have an essential goal in sustaining democracy, we began to explore the interrelationship between critical digital making, digital storytelling, and critical digital citizenship through this project. As illustrated in our pilot phase, a critical media pedagogy rooted in the arts provides students and teachers opportunities to embrace the changes in society and technology. Not as threats to education, but as opportunities to rethink teaching and learning as political acts of consciousness raising and empowerment. Conceptualized as a form of critical digital making, we consider digital storytelling can be highly responsive and adaptable to the realities and needs of today's students. According to one student, creating and sharing digital stories through this project could be described as a 3-step process: "first you see it, then you understand it, and later you do it at a deeper level" (Student interview, October 11, 2017). Additionally, art practices and pedagogy can provide a framework to support more sophisticated strategies for planning, researching, reflecting, and making digital stories that can result in a more refined creative artifact with greater communicative power. In the words of another student, digital stories are "a great way to express one's perspective and avoid the white noise that conversations tend to become" (Student interview, October 11, 2017). Critical approaches to digital making connect media analysis and production, so learning about the world is directly linked to the possibility of changing it, and becomes a "prerequisite for self-representation and autonomous citizenship" (Goodman, 2003, p. 3.). We encountered strong evidence that engaging in critical digital making can engender productive, creative, even political acts, enabling students to locate and express their own voices.

As progressive educators, we argue art educators are well positioned to prepare students to engage in democratic society as citizens who have tools to activate dialogue and foment transformation. To that end, we expect this project can inspire many approaches to critical digital making seeking to activate the perspectives, interests, and capabilities of today's students. We believe in a genuine democracy, schools provide places for deliberation, consideration for bolstering the common good, and democratic decision making, and critical media making can be a powerful tool in achieving these goals. Through this critical digital storytelling project, we invite like-minded educators to collaborate in advancing visual art education's role in promoting critical digital citizenship.

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Using Preschool Through Secondary Art Education Lesson Plans for Understanding Personal Conceptions of Art Teaching and Learning

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Abstract

This hands-on presentation engaged InSEA's 2019 conference theme to "reimagine and reflect upon 'making' in art education" by inviting attendees to consider "perceptual shifts" in thinking about the value of lesson planning in preschool through secondary levels. This workshop responded to the conference's sub-theme, "**Identity**: How might we describe hybrid identities and rethink our practices as a result?" My recent publication, *Creating vibrant lesson plans: A teacher's sketchbook* (New York: Teachers College Press) responds to this question and the conference theme and formed the theoretical foundation for my presentation. Attendees reimaged and remade lesson planning into sources for understanding personal conceptions of art teaching and learning.

Using Preschool Through Secondary Art Education Lesson Plans for Understanding Personal Conceptions of Art Teaching and Learning

Like many educators, my students sometimes share stories with me about life's victories and celebrations as well as its challenges and tragedies. As a result of my experiences teaching over the past 25+ years, at the preK-12 levels and now at the college level, I have come to understand that life's journey, in all of its nuances, can be a great well of inspiration for our teaching. Over the recent years, I wondered if rather than experiencing life's struggles and celebrations as separate from our lives as teachers and artists, could we imagine our professional and creative lives as emerging from the messiness of our day to day lives? Our world is complicated and the demands on our time are ever-growing. It's no wonder that our culture rewards efficiency and productivity. Yet as creative and compassionate educators, we often intuitively know that "playing with ideas is extremely exhilarating" (Csikszentmihalyi, 1990, p. 127). We may long for time to be "unproductive," to allow ideas to simmer, to allow observations to come slowly into focus, to simply bear witness to moments in our textured lives. Such activities feel most enriching when they're unscheduled and open-ended and when we have few expectations of them.

It might be easy for some of us to quickly write lesson plans just to get them off of our never-ending to-do list. We may look at writing detailed lesson and unit plans as bureaucratic obligations that "no one else" ever reads. The purpose of my book *Creating vibrant lesson plans: A teacher's sketchbook* (Teachers College Press) and my InSEA presentation was to provide an antidote to the reality that lesson plans are often so generic that they "trivialize the discipline's content and knowledge structure" (Miller, 2011, p. 6). Some would argue that "lesson planning is dead" (Scherer, 2016, p. 7) and that lesson plans are "a waste of time, an empty routine, a vapid gesture reflecting the charade that often transpires between the classroom and the main office" (Crispin, 1991, p. 112). Unfortunately, traditional lesson planning "does not help teachers become creative or find new meaning in what they may be teaching" (Uhrmacher, Conrad, & Moroye, 2013, p. 7).

To counter this negative view of unit and lesson planning, my presentation gave participants a chance to linger over the process of unit and lesson plan writing to uncover how much this research and writing can support us professionally, creatively, and personally. This hands-on workshop shifted perceptions of art education lesson plans from administrative obligations to frameworks for understanding conceptions of teaching and learning and for building professional autobiographies.

While "education is not a field that will yield to simple prescriptions or recipes" (Eisner, 1994, p. 125), I presented a suggested sequence of sections for written unit and lesson plans. Because we teach around the world and educate students of all ages and needs, participants were encouraged to consider which parts might be useful to their specific contexts and methods of planning and teaching. Therefore, my presentation suggested a sequence of four parts of unit plans and lesson plans.

The **first part**, or foundation of a unit plan or sequence of lessons is best built upon background about the **community, district, school, students, families, and art program**. Research into the **community** includes: demographics of community members, total population, median age, racial characteristics, housing availability, health of community members, income and poverty levels, languages other than English spoken at home, description of

foreign born populations in the community, as well as community resources for children with disabilities and their families, community resources for ELL students and their families and community resources for LGBTQ+ individuals and their families. Finally, research into one's community includes the significant history of the community and community resources for art educators.

Research into the **school district** includes knowing and understanding the district's and school's mission statements, district initiatives, the demographics of the students in the school, school population, percentage of students in the school who are economically disadvantaged, percentage of students the school who are ELL students, percentage of students in the school who receive special education services, racial characteristics of the students, percentage of students in the school enrolled in free or reduced lunch programs, and services for helping teachers communicate with families of ELL students.

Research into the **families and students** includes understanding the interests of those for whom a unit plan is designed. It also includes researching the needs of students with physical and/or emotional needs, their areas of strength and areas for improvement, and the health support services students require. Understanding our students also requires us to understand the unique learning goals for ELL students and the supports necessary for LGBTQ+ students in the classroom.

Research into one's own **art program** included learning about the Facilities and resources available in one's own art room and in the school in general

The **second part of a unit or sequence of lessons** is an overview of outcomes, big ideas, enduring understandings, essential questions, unit objectives, objectives linked to formative and summative assessments, and standards and skills. This introductory part also describes how the unit plan considers sustainability, safety, and clean up procedures and classroom set up and environmental accommodations

The **third part of unit or sequence of lessons** includes the individual lesson plans within the unit. The number of individual lesson plans varies according to the art projects being taught. Individual lesson plans can include a list of materials to prepare in advance and materials for students. Each lesson plan would also include a list of open-ended questions to include in a dialogue, a description of instructional activities, and adaptations, closings and critiques. There would also be ideas for formative assessments, or check-ins with students throughout the class period. Finally, each lesson plan should include moments for teacher reflection and self-evaluation where we can respond to the questions: What worked well? What didn't? What was surprising and meaningful to you about this lesson? Where did students show innovation?

how could the lesson be improved? What improvements did you already make based on the last time you taught it?

The **fourth part of unit or sequence of lessons** includes interdisciplinary extensions such as extensions to other areas of art education including contemporary art/art history, aesthetics, art criticism, as well as extensions to science, technology, engineering, and math (STEM). Teachers can also identify tier-three interdisciplinary vocabulary which are discipline-specific terms not often used in daily conversations. This part of a unit could also include ideas for family and community involvement and a related museum visit or another possible field trip.

After describing these parts of a unit and lesson plan, my presentation included time for dialogue that

focused on how attendees construct, sequence, and write their lesson plans for their specific teaching contexts. To engage the audience, attendees received lesson plan templates. Dialogue encouraged attendees to notice how their identity including their beliefs about conceptions of teaching and learning are embedded in lesson plans. Discussion also considered how this critical analysis can shift perceptions of lesson plan writing from administrative obligations to powerful opportunities for self-reflection which can drive meaningful curriculum design.

Finally, the last part of my presentation included a hands-on bookmaking project. through which attendees deepened inquiry into lesson planning and personal meaning-making. I encouraged conference attendees to add collage items to the covers of their books and to include small drawings or sketches inside their books. Attendees filled the book with the hand-outs on lesson plan sequences and were encouraged to begin to jot down ideas for lessons they might do in the future with their own students.

This artmaking component sought to test Uhrmacher, Conrad, and Moroye's (2013) ideas of "perceptual lesson planning." This type of lesson plan includes visual elements such as small drawings, collages, or quotes. Uhrmacher, Conrad, and Moroye argue that when teachers include such visual and aesthetic elements, they are more likely to ask themselves "what inspires me about this topic, and how might I organize meaningful experiences that inspire students to reach learning goals?" (2013, p. 9). Furthermore, I hoped that adding small sketches, photos, and collage items to unit and lesson plans could also be the beginning (or continuation) of ideas for the educators' own art practices. This can also allow us to see our studio art practice as research (Sullivan, 2010). Unit and lesson plans can be considered a "canvas" or foundation upon which we build a work of art.

Through discussion and bookmaking, participants discussed their responses to the following: Why are specific sections of lesson plans needed? How does each section of a lesson plan inform our teaching? Why are highly reflective, written lesson plans so valuable? How can we use mind-maps, diagrams, lists, collages, sketches, and our own pencil-and-paper hand-written notes, as ways to inspire our lesson plans? As artists, using art materials brings us joy. How can we infuse that joy into our professional writing? How can we shift our thinking about lesson plan writing as "something to get done," to a creative act, like our studio art-making practice? It was my hope that the responses to such questions would help art educators see that preschool through secondary art education lesson plans can be places for understanding personal conceptions of art teaching and learning.

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Place, Identity and Ecology: Teaching with Nature Sculptures

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Abstract

Arts-based learning is relevant across the curriculum. Building nature sculptures is an outdoor, experiential activity inspired by collaborative nature-artist Andy Goldsworthy and the prolonged looking and creative response of Goethean science. This activity can cultivate a connection to place, elucidate ecological concepts, and help students reflect on hybrid identities. In addition, through sensorial engagement, reflection and discussion, participants can make connections between nature experience and personal growth. Nature sculptures are suited to any creative discipline that encourages emergent learning. Given the myriad recorded benefits of learning outdoors, the importance of environmental education in this era of climate change and ecological crises, and the creative opportunities afforded learners, nature sculptures are presented as an interdisciplinary activity suited to all age groups and many subject areas. An argument can be made that the direct attention and deep empathy of delicate empiricism, which requires building a relationship with natural phenomena, are vital in fostering a stewardship for nature. Finally, a step-by-step guide to facilitating nature sculptures for learners is offered.

Place, Identity and Ecology: Teaching with Nature Sculptures

Delicate Empiricism: A Natural Philosophy

Natural philosophers such as Goethe, Humboldt, and Darwin were artists, scientists and philosophers. They integrated this transdisciplinary approach into their work, sometimes blending drawing and poetry with scientific and philosophical thought. Goethean science, as opposed to the more mechanistic Newtonian science, involves what Goethe called delicate empiricism (Beavington, 2018; Beavington & Bai, 2018; Reynolds, 2007; Wahl, 2005). This scientific method includes prolonged looking and creative response, which can inspire ‘making’ through its reciprocal approach to learning. For instance, when studying the veins of a leaf, you may also consider the patterns and functions of your own vascular tissue. In this “conscious-process-participation” (Wahl, 2005, p. 59) methodology, the scientist both perceives and receives from their subject of study in order to “recover the life that once pulsed through knowledge” (Reynolds, 2007, p. 160). As botanist and indigenous scholar Robin Wall Kimmerer (2013) explains, “science can give us knowing, but caring comes from someplace else” (p. 345). An argument can be made that the direct attention and deep empathy of delicate empiricism, which requires building a relationship with natural phenomena, are vital in fostering a stewardship for nature during this era of climatic and ecological crises.

Teaching and learning outdoors hosts a plethora of benefits, from increased focus and health to building resiliency and stimulating creativity (Humphreys, 2018; Selhub & Logan, 2012). The outside is sometimes construed as a wild, uncontrolled environment full of distraction. However, guided outdoor pedagogy can help cultivate calmness and self-regulation (Jickling, Blenkinsop, Timmerman & Sitka-Sage, 2016).

Building nature sculptures is an interdisciplinary activity, suitable across age groups and subject areas—including biology, contemplative studies, and any course relevant to creativity—that can cultivate a connection to place, identity and/or ecology. Andy Goldsworthy (Goldsworthy, 2017; Riedelsheimer, 2018), an innovative nature artist, can serve as our model. He collaborates with the natural world to produce unique, often ephemeral artworks utilizing leaves, stones, wood, and myriad other found nature items. Goldsworthy photographs his work, extensively documented in numerous books and two films. Students can review some of this material before being invited to create their own nature sculptures, an idea which will be elaborated on at the end of this paper.

Indigenous ecological traditions (Cajete, 1994; Kimmerer, 2013) can also be revealed by this Goldsworthy-inspired place-making activity, such as medicinal plant use and animistic worldviews. Many indigenous cultures see the world similar to the science of ecology: intricately interrelated, cyclical in nature, and flowing with life. Ecology is the science of relationships, and relational experience serves as the core of this nature sculpting activity: relation to nature, relation to place (Beavington & Jewell, in press) and relation to self.



Figure 1 | A nature sculpture created by an Interdisciplinary Expressive Arts (IDEA) student at Kwantlen Polytechnic University. Photo used with permission.

Building Hybrid Identities

Facilitators of this nature sculpture activity can help learners question the siloing of disciplines and consider the increased need for interdisciplinary scholarship and hybrid identities. Climate change, immigration and inclusion, and indigenous rights are just a few current events that require multidisciplinary teams to properly address and support. The word *hybrid* has origins in biological discourse. Think of hybrid crops, hybrid animals (such as mules), and hybrid DNA. Yet beyond science we have hybrid cars, music, culture and language. In fact, anywhere heterogeneity exists, or where disciplines cross-pollinate, we have the potential creation of hybrids. Such hybrid identities, through the celebration of diversity and mutualism, can be a cornerstone of inclusivity in education.

For the purposes of this paper, we will approach hybrid identities through felt relationality with the more-than-human. That is, a hybrid identity can be explored as a co-creation with nature. Nature sculpting has the creative power to elucidate expression and identity. For example, my students have created nature sculptures that have spoken to their connection to birds, trees and water, revealed their attachments to local sites, and disclosed the shaping of their identities. By attending and attuning to a particular place in nature, such as a park, stream, or beach, learners build a relationship with this place, and perhaps begin to hear the geostories (Jickling, Blenkinsop, Timmerman & Sitka-Sage, 2016) that help inform their nature sculptures. A co-creation with nature is not simply using the subjects and landscapes of the natural world as artistic implements and canvases, respectively. Rather, when approached with mindfulness and gratitude, there is an opportunity to understand our hybrid relationship with nature. The water, leaves, flowers, and cones each have their own stories, stories that can help remind us who we are, and blur the nature-culture divide.

Nature Sculptures: A Place-Making Activity

This experiential, emergent learning activity takes place outside, and will have participants create nature sculptures inspired by the work of Andy Goldsworthy and the prolonged looking and creative response of Goethean science (both elaborated on earlier in this paper). Learners can explore (a) *place* as co-teacher, cultivating a connection with the more-than-human by using the forest or other ecosystems as creative settings to make nature sculptures, (b) *identity* through embodied and sensorial engagement that reveals our role as part of nature, and (c) *ecology* by weaving together threads of interrelation among soils, plants and animals (including ourselves).

A simple breakdown for educators on how to facilitate nature sculptures for adult learners, easily adapted to other age groups, follows:

1. Introduce nature artist Andy Goldsworthy. This can be done through his books, available at many university libraries, which students can peruse prior to, or at the start of, class. Further, the instructor can show short clips from the two Thomas Riedelsheimer-directed documentaries (*Rivers and Tides* and *Leaning into the Wind*) that showcase Goldsworthy's works and creative process.
2. Highlight Goldsworthy's philosophical approach to his work: lingering in nature, the importance of failure, and valuing process over product. His sculptures aren't complete until he has "touched the heart of the place" and he often takes his creations "to the edge of collapse" (Riedelsheimer, 2001). In addition, the conscious-process-participation and reciprocal learning of Goethe's delicate empiricism can be emphasized.
3. Take students outside to a place with a rich assortment of nature elements. A forest, a shoreline, a farm, or even quieter spots of a university campus (or school field) can all work. (Alternatively, students can complete this project on their own, taking photos or videos during and at the end of their process, and do a short write-up or presentation on their experience.) While inclement weather may seem like a deterrent, as long as students are wearing suitable footwear and warm layered clothing, the rain and snow can actually offer unique opportunities for creative expression, as Andy Goldsworthy has demonstrated.
4. To set the tone, read the poem "Mindful" by Mary Oliver, or "To Look at Any Thing" by John Moffitt, or excerpts from *Peace is Every Step* by Buddhist monk Thich Nhat Hanh. The section on his experience with an autumn leaf is particularly resonant with this activity, especially if your class occurs when the leaves are turning.
5. Invite students to proceed in silence. They are to walk until they find a place that calls to them. Sit in this place, in stillness, for at least five to ten minutes. Settle into this place, listen to this place, ask the place some questions (like how Thich Nhat Hanh spoke with the leaf). Listen for the stories of this place, as told by the trees, the rocks, the water. What wants to be created in this place? Let the land speak its truth to you. Typically, this process is done individually, though group collaboration is welcome.
6. Co-create a nature sculpture with the place and its elements. Work slowly, watch for emergent patterns, pause to reflect when needed, and don't worry if you feel uncertain. It's okay for your final product to be incomplete. This process can be completed in twenty minutes if time is tight, though mature learners appreciate multiple hours to engage. (It's surprising what younger learners can create in short timeframes.)



Figure 2 | Two nature sculptures created by an Interdisciplinary Expressive Arts students at Kwantlen Polytechnic University. Photo used with permission.

7. Have a few volunteers share their process, or do a silent walk through of all the nature sculptures.

Arts-based approaches can be applied in the sciences, such as biology (Beavington, 2016). After nature sculptures are completed, the ecology, biodiversity and physiology of cones, leaves, flowers, moss, etc. can be discussed, and connections made between nature experience and personal growth. An outdoor session to create nature sculptures, facilitated mindfully through sensorial engagement, creative reflection and discussion, can also reveal site-specific relationships and ecological natureculture. Of course, building a single nature sculpture is unlikely to shift dominant worldviews and status quo behaviour. Yet it can plant a seed of connection with the natural world, and elicit the beginnings of a discussion on human-nature dynamics. Students with accessibility issues can be given nature subjects (e.g., rocks, leaves, twigs, cones, flowers, fruits, bark, etc.) on a table in the classroom.

During a workshop in July 2019, at the InSEA World Congress at UBC, Vancouver, participants ranged across the ages. A young child built a shelter out of various tree parts, while another found a piece of bark that, when turned or flipped over, changed animal forms. Rhinoceros, eagle, elephant and alpaca were all represented. One adult participant created a pathway towards the base of a tree, representing her journey to Canada from Australia. All of the nature sculptures were unique and offered insights to their creators in terms of ecological patterns, creative expression, and personal growth.

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Risk-Taking in Education: When Art-Activism Challenges Both Students and Lecturers

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Abstract

In this paper, I will unfold an assignment given in the last module of Visual Arts Teachers Education for secondary school on the subject Visual Art in Sweden, and I will present some artwork made by these students. I tasked the students to make interventions in the urban space. For this assignment, I stepped outside my comfort zone, following Gert Biesta's argument in *The Beautiful Risk of Education* for a "weak" education—an education that moves away from an education that is "strong, secure, predictable and risk-free." However, as a lecturer, I have to be somewhat obedient (Atkinson, 2018) with my task. These contradictory positions lead to the questions, what happened with the students, and what happened with me? Risk and failure are constantly present in an artist's practice; they are part of the braveness the artist needs. Since I am an artist myself, I work in this intersection between being an artist, a lecturer, and a researcher. In the teacher education, I found that setting your own work on display when you enter the urban public space is a great challenge for students (May, 2005). It requires braveness to cross the border from being invisible to visible in public space, to "enter the front stage" as Goffman (2014) would call it. I concluded that working with contemporary conceptual art methods in public space has strengthened the students' ability to take risks and become more visible in society. It has given them courage and agency. Future art teachers need to become brave so they can give similar assignments to their own students.

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When Linear Perspective Fails: A Diagnosis of Problems in and Approaches to Teaching Spatial Representation Skills

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Abstract

Rendering spatial situations on two-dimensional planes is a core competency in drawing or painting in Western culture. Our mental models of linear perspective deeply influence not only the representation, but also our perception of spatial situations. Consequently, curricula in Germany and Switzerland prescribe the acquisition of linear perspective in all types of schools in 7th and 8th grades. Even works by students of art education, however, reveal that the linear perspective system rarely finds its way into adolescent forms of expression. Obviously, there is a gap between students' self-perceived competences in mastering linear perspective and the actual results achieved in teaching and performing that technique. We will present a diagnostic artistic tool for teachers and students that lays bare the causes of errors in linear perspective projection. The results of an explorative qualitative-empirical research setting using this tool are compared to data from a survey conducted in China with teaching methods that strongly emphasize repetitive exercise and practice. From the comparison between Germany and China we will derive an approach to teaching linear perspective that is apt to bring about sustainable competences that will carry on from school into adulthood.

When Linear Perspective Fails: A Diagnosis of Problems in and Approaches to Teaching Spatial Representation Skills

This paper focuses on a special skill of “making art”, which primarily concerns adolescents’ mimetic representation of spatial situations such as architectural views or interiors on the surface: the handling of linear perspective.

Linear Perspective in the Context of Contemporary Art

We are aware that spatial representation is not a hallmark of contemporary art. However, there are exceptions like the representatives of the Leipzig School in Germany, such as David Schnell in the medium of painting and glass art or Christiane Baumgartner in her woodcuts. Illustrators like Mariam Suhail from Pakistan, Olga Chernysheva from Russia or Joachim Schönfeldt from South Africa, exhibited at the 2015 Venice Biennale, use linear perspective for artistic expression, especially in a genre that also appeals to young people: Urban Sketching. The enthusiasm of adolescents for quick drawings of a cityscape captured in a loose roll of ink pen or pencil can be explained by the desire of young people for art to look “real” (figure 1).

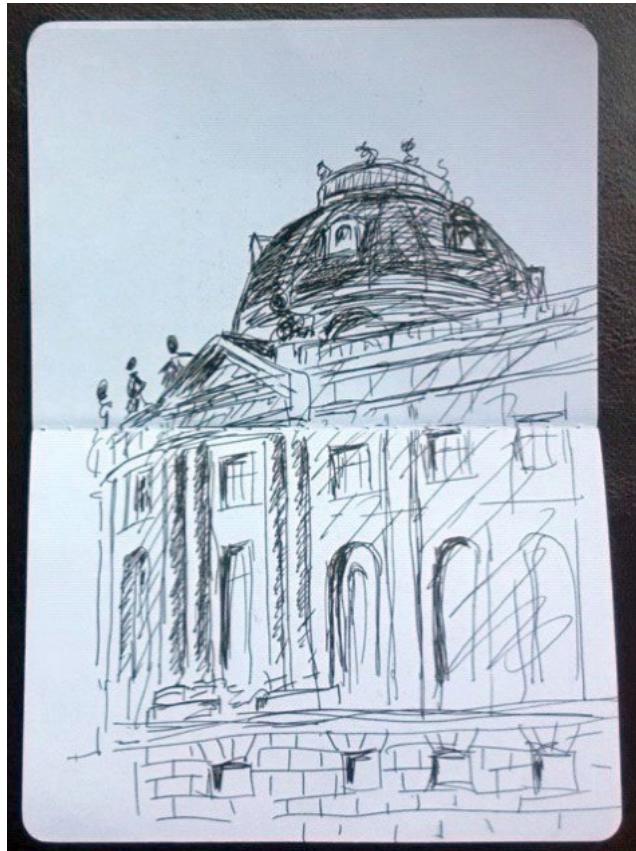


Figure 1 | Urban sketching, Berlin 2019 © Stephan Brülhart

Current art curricula in Germany and in the German-speaking part of Switzerland continue to take that into account, as in the 7th, 8th and 9th grades linear perspective is implemented as a technique for obtaining artistic core competences in drawing or painting. The expectation to be able to draw realistically and to master linear perspective often does not match the adolescents' actual drawing skills and leads to frustration although the introduction to single and two-point construction may have initially motivated the students. It is noticeable that adults, unless they explicitly engage in drawing beyond school, fall back on patterns practiced in childhood and adolescence. "The system of spatial representation rarely finds its way into juvenile forms of expression," (Kirchner, 2014, p. 293; translated by the authors) which can be diagnosed in works of school graduates and first semester students of art education studies.

Diagnosis of the Representation Skills of Young Adults

In fact, in Germany very few school-leavers are able to draw bodies in space or architectural views according to the rules of linear perspective. An introductory exercise to illustrate the term "space" (figure 2) conducted at the University of Education in Ludwigsburg, Germany (2016-17), as well as an exercise to illustrate "an accident" (figure 3) conducted at Augsburg University (2018-19), reveals that even students of art fall back on intuitive patterns instead of constructing linear perspective.

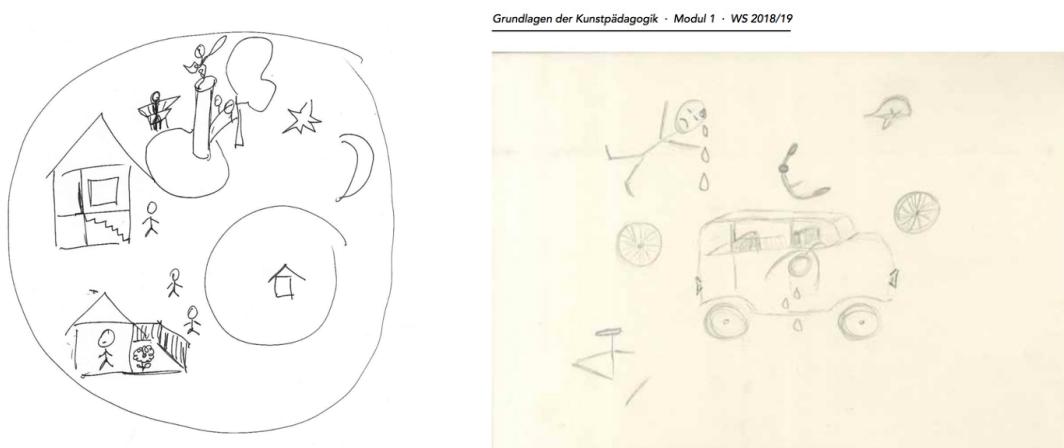


Figure 2 and figure 3 | College student's work: Ink pen and pencil © Christiane Schmidt-Maiwald

This result is rather alarming because we can observe that students in the fifth school year, on the other hand, do apply parallel and mixed perspectives – which they developed by themselves, combining converging diagonals and parallel perspective – when drawing their own room from memory (figure 4). In this task, the students were supposed to draw one-half of their room looking tidy and the other half messy. The results show a broad range of already existing means to represent spatiality (Berner, 2015, p. 99-103). Obviously, young learners are not made aware of their already existing skills in lifelike representations of objects and architecture and are therefore unable to develop those skills in the direction of linear perspective. Consequently, teaching spatial concepts of presentation should begin with a direct examination of concepts to be drawn from previous experience (Klimek, 2004, p. 35-36).



Figure 14 | Student's work, boy, 5th grade © Nicole Berner

It is often overlooked that learning the rules of construction always involves imagining spatial relations, for example to be able to imagine the exterior and the interior of a building from the point of view of the draftsman (Glaser-Henzer, E., Diel, L., Diel-Ott, L. & Peez, G., 2012). Representing one's spatial imagination on the surface is the second step, for example if a sketch drawing of a building is to be created. This requires a transfer, namely reducing a three-dimensional all-view to two dimensions. Imagination therefore relies on experiential learning and can thus help to elaborate pre-existing concepts.

Our mental model of space organized in central perspective influences not only our idea of spatial situations but also their perception and representation. The imaginative capabilities are closely linked to the reception of architecture depicted in paintings or architectural drawings (e. g. in video games, architectural photography, or on holiday postcards). In order to make an architectural view of the surface more appealing, a two-point-perspective is generally preferred. Another convention is the projection of an architectural or landscape scene carried out according to the rules of central perspective, presumably even a kind of box (originating from the discovery of central perspective construction at the beginning of the 15th century by Italian architects Filippo Brunelleschi and Leon Battista Alberti) (Edgerton, 2002). Art education researcher Alexander Glas links central perspective to cognitive psychology as it is not only "a method for the pictorial representation of spatial situations; it is a collective space of view" insofar as "images are ultimately an emancipation of perception" (Glas, 2016, p. 71; translated by the authors). This means that our mental model of spatial central perspective in Western culture is so strongly shaped culturally that it not only constantly underpins our idea of spatial situations but also instructs our perceptual performance.

Diagnostic Tool "Cut-out after Architectural Photography" and Findings on the Difficulties in the Construction of Linear Perspective

In order to establish sustainable didactic interventions required for spatial representation we would like now to present succinctly the main results of an explorative empirical study on the diagnosis of errors in spatial representation. The comparative research setting on "architecture cut-outs after photography" was conducted from 2014 to 2016 at the Augsburg University, Germany. The setting is based on the idea that a photograph of interior and

exterior architecture indicates all characteristics of spatial details such as alignment lines and eye level. The task was first to photograph an interior or exterior view of the university art building in black and white and then to convert the enlarged print of that photograph into a black and white collage using the cut-out technique. The students had black and white paper at their disposal as well as two shades of grey. There are 45 cut-outs from German students. We also had the opportunity of collecting similar data at the Academy of Arts of Jinan University in China. China is a country without a strong tradition in central perspective, but with teaching methods that rely much more on exercise. Therefore, the comparison provides an even better insight into the problems and their causes. There are 20 cut-outs from Chinese students.

The German as well as the Chinese students were able to transfer the basic features of the spatial situation in an appropriate way, but the clearly visible narrowing of the alignment line is generally not maintained in detail. The example chosen shows that the construction scheme is deficient in comparison with the observation – the light reflexes would have to be cut in a tapered shape (figure 5). In Jinan the students did not work with photographs they had taken themselves, but cut out their pieces from selected prints of the Augsburg art building. Therefore, a direct comparison of the results was possible, taking into account, though, that the Chinese students did not have the advantage of seeing the building first-hand. The external views – similar to the German students – caused less difficulty than the internal views. The alignment of large parts of buildings or surfaces is detected in all works and reproduced correctly. The proportions of the photographs are also rendered successfully, in contrast to the angles. This also was the case with the German students.

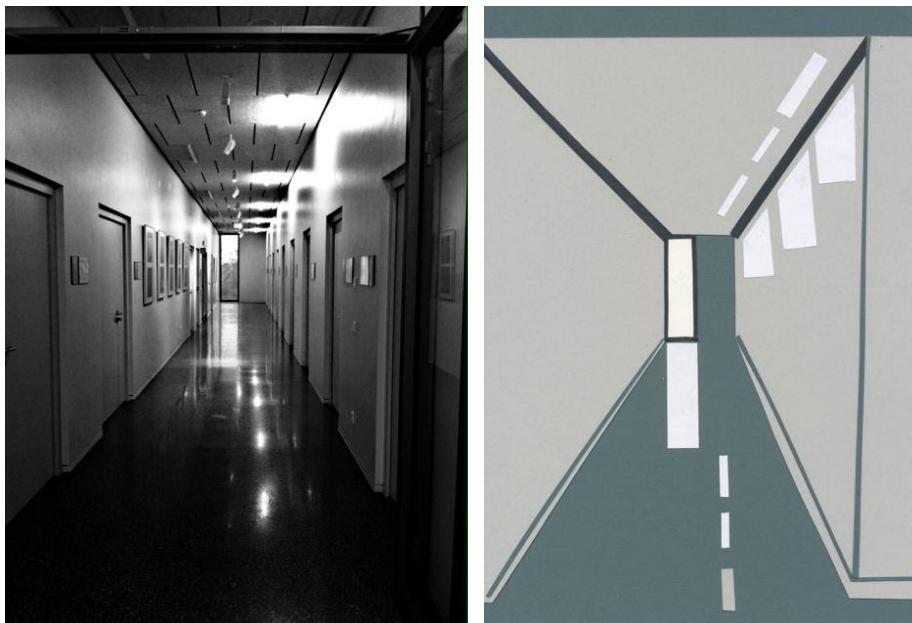


Figure 5 | Photo and cut-out © Christiane Schmidt-Maiwald

The reduction of perspective or tapering of objects into depth was partly ignored. It is especially striking that the logic of the alignment lines is sometimes not even recognized in its details – for example window edges and stair railings – and is sometimes not maintained (figure 6).

Only five out of the 20 Chinese works capture the spatial situation in a largely correct manner. No student – neither in China nor in Germany – started out by determining the horizon as the eye level in the photograph. In addition, no systematic approach was developed to the rhythmical structure of the building that would have facilitated the cutting of identical forms.

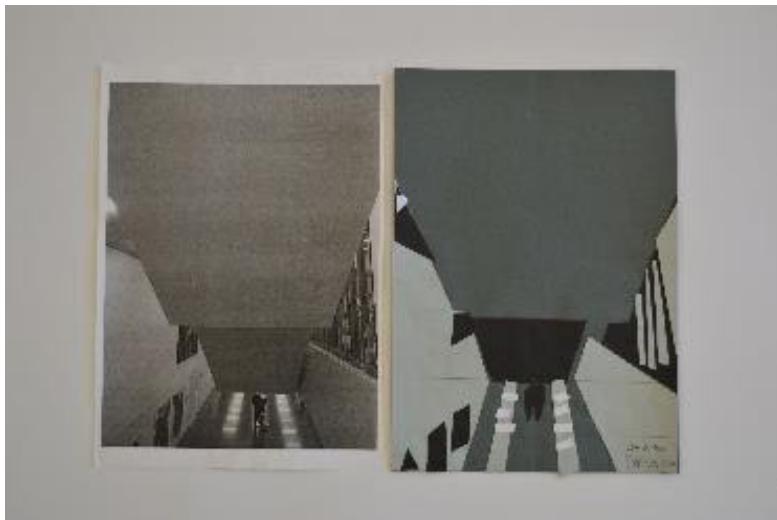


Figure 6 | Photo and cut-out © Christiane Schmidt-Maiwald

Consequences for Teacher Training

The students' failure to take the basic step of defining a horizon that corresponds to eye level indicates that they have no sustainable grasp of the construction system. Why is this so? One reason may be that in Germany students traditionally and almost exclusively construct *fantasy* spaces – for example cityscapes or tiled spaces. Obviously, this will not transfer to drawing *real* architectural situations and a sustainable understanding of the principles of construction.

Furthermore, it is the teacher who gives the instruction. While this may have a short-term impact, it could be significantly enhanced by a hands-on exploratory approach. Exercises in perception and drawing through glass panes or CD covers aim at drawing correctly, especially when it comes to detail. It is not enough to go through the rules and principles only once. Rather, the system of construction must be practiced repeatedly and reinforced by the reception of architectural photographs and drawings, but also by drawing in real situations, which is stipulated by current task-oriented teaching and learning settings.

Here is an example of a transfer to drawing in a real situation. Students, sitting in a circle, are to draw a chair in a few strokes. In the course of the drawing process the students move to other seats to carry on the drawings of their respective neighbors. This way, the students improve the other drawings or recognize their own difficulties as the chair always has to be drawn from a slightly different perspective. The students take turns until they arrive at their own drawing. The insights gained into the drawing process are shared in the subsequent discussion.

Finally, we would like to stress one point: If we wish for school-leavers to be able to draw in linear perspective, they must gain a hands-on understanding of the importance of the point of view and of their own mistakes. This can be achieved by using the cut-out tool or by engaging in drawing experiments. If possible, students might also analyse drawings from their own childhood. As an alternative, students may study the transition of spatial patterns in their own experiments from 5th to 8th grade, thereby reconstructing pre-concepts or subjective ideas of spatial representation.

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A Pedagogy of Contamination: 'Leaky Organs' and Permeabilities of a Food-waste Studio

Alex Berry | Capilano University

A Pedagogy of Contamination: 'Leaky Organs' and Permeabilities of a Food-waste Studio

A group of early childhood educators gather around a long banquet table dressed in fine linens and Royal Albert china. Leaning over carefully laid out table settings, they share glances across the flickering of an orange-wicked candle and clink glasses in honour of a dining event that has been in preparation for weeks, a delicately crafted meal of slowly decaying food.

In a studio research course at Capilano University, early childhood education students, educators, and children improvised in collective, artistic processes to consider what it might mean to care for food across its transformations. As part of a project funded by the Social Sciences and Humanities Research Council of Canada entitled, "Rethinking the Rs through the arts: Transforming waste practices in early childhood education", this course moved as an experimental space where educators were invited to think with food beyond human consumption and disposal. While the three Rs, 'reduce, reuse and recycle', attain high levels of attraction and compliance, a central premise of this project is that Rs veil our relational accountabilities to the ecological effects of waste materials, and maintain capitalist structures which encourage guilt-free consumption and fuel human-induced, geo-biospheric precarity (Taylor, 2017). Disrupting neoliberal logics of waste management which place waste out of sight and out of mind, this course thought with studio processes (Kind, 2018) to reimagine, repair and recompose our relations with food-waste materials, keeping them in sight and in mind. Rethinking commonly assumed images of early childhood spaces as pure, innocent and cleanly, where ongoing sanitation and songs of villainous germs are often all-too-familiar, the experimental food-waste studio became a breeding ground for bacteria and mould, material and conceptual contamination. Yet, what we believe to be particularly provocative of these events is not only the disruptively generative juxtaposition of death/decay amid young children, but the ways in which food-waste materials and ideas contaminated and were contaminated by others in studio processes.

In the wake of this porosity, we imagine that a 'pedagogy of contamination', then, pays attention to how materials and ideas live, travel and mutate in relational spaces, and how educators might become susceptible to becoming contaminated, in times when openness to alterity is often guised in fear. Materials and ideas that were generated in these courses are still very much alive in the studio space at Capilano University and the campus Children's Centre which is closely involved in these experiments. Bacterial contamination is never fully complete, it shifts and moves in multiple ways, forming new strands and subverting into others. In this paper, I imagine what it might mean to think with a pedagogy of contamination as a condition in early childhood education, where we are provoked to notice, attend to and inhabit the flows and rhythms of materials and ideas as they move and mutate in collective spaces - where ideas become viruses, and educators their hosts.

Who is the Child in the Food-waste Studio?

There are some conditions and orientations to pedagogical work that enable us to ask particular questions about the ongoing life of food – before, during and after human use. The emergence of the food-waste studio and our pedagogical responses to anthropocentric climate disaster are only possible because its ongoing emergence is haunted by pedagogical commitments and decisions. The food-waste studio acts in response to colonial narratives of

extraction, efficiency and governmentality in education; it is a site of intense pedagogical experimentation that aims to unsettle neoliberal, capitalist rationalities of individualism, accumulation and human-centrism that are upheld by developmental psychology and the image of the freely acting, autonomous, inherently creative child.

This studio research aims to disrupt commonly a held notion in early childhood education that positions the child as innately creative (Kind, 2010, 2012), where children's ideas are regurgitated from some intrinsic, inner place of imaginative purity. We read these discourses of children's 'natural', inherent creativity as intimately entangled with a Rousseauian construction of childhood, figured as a distinct and separate period in the span of life and untainted from the social and political milieu in which humans and others live. The potential of children's innovative minds and creativity promises children as saviours of the earth and rescuers of human progress and expansion. Our image of the child in these studio processes, and across the larger SSHRC project, aims to make visible the colonial rationalities that these human centered logics maintain and to compose an image of the child that is porous, leaky and deeply situated within the uneven, contradictory worlds in which children inherit.

Culture of the Studio

The weeks of the food-waste studio were very much practices of what Anna Tsing (2015) calls 'the art of noticing', paying attention to something for reasons outside of human progress and production. In slowing down pedagogical processes, we aimed to notice the rhythms, repetitions, movements and mutations of our relations with food. We see 'bacterial culture' as a lively metaphor for the studio and the ways of being we are orienting toward. Thinking with Ingold & Hallam (2007), we enact the studio as a leaky organ - a permeable space that both dies and thrives, in an ongoing state of flux/generativity. In this way, the arts are not used in search for novelty or newness, but more so to situate thinking in ruins and to attune to little moments of improvisation in ways which are, as Haraway (2016) writes, both wounded and flourishing, allowing for the crafting of new worlds in the shell of the old.

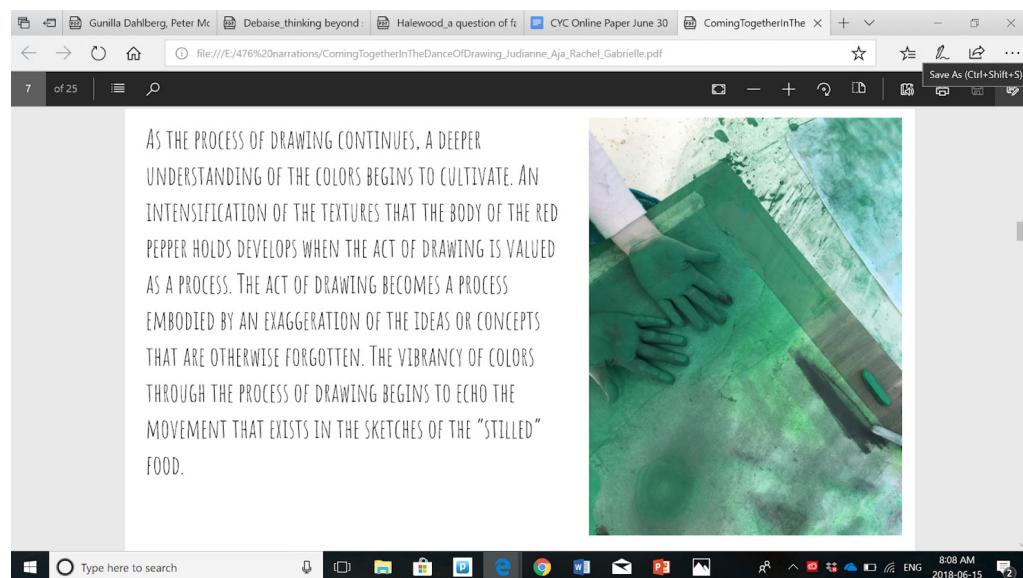


Figure 1 | Photo by Sylvia Kind

In the food-waste studio, matter and ideas are situated in the temporal space between past/present, thinking/doing and living/dying. In our most recent work in the food-waste studio a central idea that has been generous to our thinking with students is Deleuze and Guattari's conceptualization of the 'middle' and what it might mean to blur divisions of thought, of the existing categories that frame how we interpret and make sense the world. Here, studio work requires us to think in the middle of something, to be in the midst of, and to create curricula that is in intimate response to the moving worlds and milieu in which we live and die. Deleuze and Guattari (1987) write,

The middle is by no means an average; on the contrary, it is where things pick up speed. Between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and other away, a stream without beginning or end that undermines its banks and picks up speed in the middle. (p. 29)

We are interested in how Isabelle Stengers (2015) takes up this idea of 'the middle' in composing a taste for climate catastrophe, a sense for thinking that is inspired by that of a connoisseur who savours an idea, swishes it around her mouth and dwells in its nuances and junctures. We imagine this pedagogical work as being located in the middle of tasting, chewing and swallowing, where the intense vibrancy of rotting flavour begins to settle in spaces between teeth and gums. Where dying cells open up new forms and decay generates a stench with felt pungency - without human consent. Whereby death is embodied as an acute awareness of life and becoming, and we percolate in this inhospitable moment where instinct calls to spit.

Pedagogies of Contamination

There are several lines of thought that have emerged in the food-waste studio. We aim to nourish and sustain these lines through what we are imagining as pedagogies of contamination, where ideas are not static or isolated within individuals, but rather under particular conditions they are permeable - they breed, cultivate and linger. In the studio, an idea is like a virus. It travels through bodies, thrives in intimate spaces. It is taken up and lived with in multiple ways. Its generativity calls on the educator to act as its host, someone who experiments with its trajectories and gathers strains of infection in the pursuit of collective imaginaries.

Drawing as Mutual-Correspondence

In our first encounter with food in the studio we thought with drawing as an entry point. An event of listening and correspondence (Ingold, 2008), drawing is not a direct translation of an object in reality but rather a movement of keeping up amid shifting worlds and transformations. The middle photo above highlights Sylvia's drawing of the pear as she noticed that drawing the pear means striving and struggling to keep pace with its transformations as its flesh meets oxygen and immediately turns a rusty brown. There is an urgency, persistence and impossibility in drawing decaying fruit, quickly estranging any imaginary of 'still life' as we tend to ever-changing flesh and the lines they gesture. Drawing here is not an act of representing the pear or of capturing it, but rather of noticing what Van Manen (1997) calls the 'thingness of things', and in this case, the 'pearness of the pear'. This pear's 'pearness' points to the underlying structures of meaning that create its performance on a shared stage and the ways in which humans might respond to the life of a thing in relentless mutation. In drawing and referencing others in the studio, we noticed how ideas travel: subverting into material-workings and emerging inconspicuously across times in the space. These processes of drawing together highlighted how *making* within a pedagogy of contamination is not an isolated event – it is gestural, porous, and polluting.



Figure 2

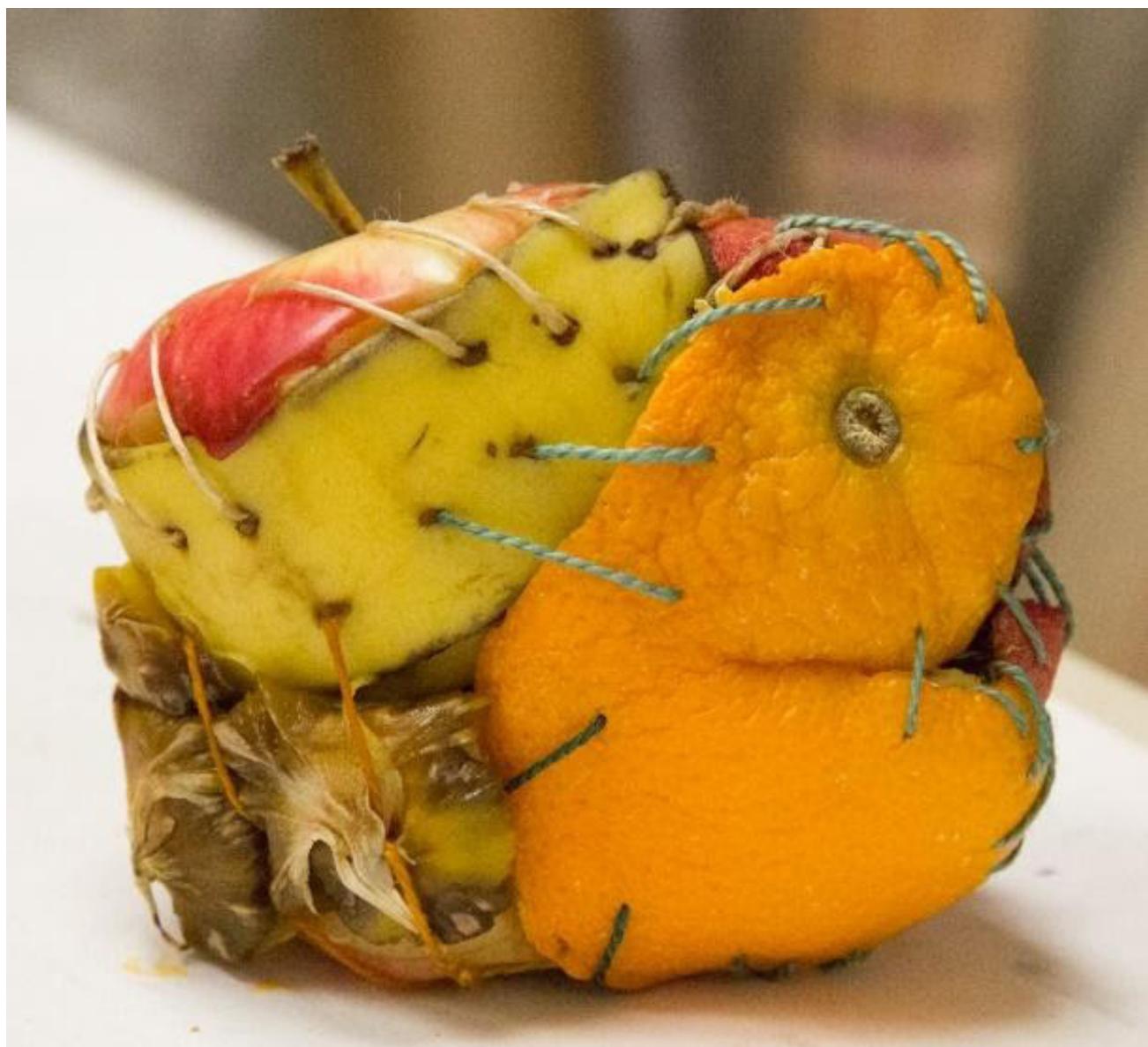


Figure 3 | 'Frankenfruit', Photo by Sylvia Kind

Paradoxes of Repair

We imagine pedagogies of repair as disruptively playing with a core rationality of neoliberal and capitalist logics whereby any event or experience becomes valuable only when its function produces human gain. Repair in the food-waste studio is not intended to fix or satisfy a desire for solutions or moral appeasement. Rather, these processes aim to make visible these desires and imagine things as otherwise. Thinking critically with the ontological life of food, its conceptual boundaries and how it gathers meaning in relation with others, these moments of repair are more so acts of cross-kin care that are partially and imperfectly mended.

Repairing the skins of fruits was a disturbing reconfiguration of fruit bodies and what it might mean to care for food across its transformations. The story of Frankenstein bubbled about our table as we stitched together/apart. The 'mad' scientific experiment, supposedly controlled, echoes an essence of modern thought and a reminder of the work of science philosopher Ulrich Beck. Beck (2015) challenges a modernist desire for scientific rationality and 'solutions' in arguing that product industries and large-scale human technologies of the current day produce ecological consequences, such as climate change, which move beyond science's ability to determine the exact *cause*, a key function of modernity. Beck argues that this is an example of the human inability to manage the world of the 21st century, if ever, as the repercussions of scientific reason have become so widespread that science can no longer control its own progress. It is at this point where modernization exceeds modern theory (Beck, 2015) – it becomes a paradox – and it is here where we believe pedagogy must be reconceptualised, returning to the relational milieu of the contaminated worlds we are vulnerable to/with.

Acquiring a Taste for Decay

On the last day of the course a group of women gathered around a table of beautifully arranged decaying food, playing the theatrics of 'The Last Supper' and re-enacting the famous painting of Jesus and his apostles. Acquiring an appetite for decay, the contradiction of Royal Albert English china serving rotting food and the overlapping and contentious colonial histories of our kinship with food on Indigenous lands is something that is highlighted in this encounter, a tension that requires reckoning with. A question that we have been returning to is 'What now do we do with what we've noticed?' We are still percolating in the generativity of these weeks in the food-waste studio, grappling with the ideas that were proposed and staying with the trouble, as Haraway (2016) reminds us, to remain hesitant of recreating a grand narrative that proposes a cleanly solution to the life and death of food amid relentless human consumption.

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Drawing as Language: The Legacy of Bob Steele

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Abstract

This panel presentation addresses the importance of playful rigor in discovery and invention as part of a child's drawing practice. Bob Steele's theories of spontaneous drawing in the daily draw, authenticity, and aesthetic energy (Steele, 2011) provided a discourse that recognized the importance of "drawing as a language in its own right" (Steele, 1998, p. 9). His writings and ground-breaking creation of the drawnet website (see <http://drawnet.duetsoftware.ca/>) over 25 years ago, still holds national and global influence, reaching many generations of teachers, students, artists, and researchers. When children draw, they communicate and express their identities through a language of their own making. Perhaps it is what Emme (2016) suggested as an unbinding of the discourse of artistic engagement where children disassemble and reassemble ideas through drawing or what Binder & Kotsopoulos (2011) described as "ways of taking with images" (p. 359). The visual texts of their lived experiences are an agentic articulation of their worlds, where they are thinking through drawing individually and with each other (Kind & Lee, 2017). On August 2, 2018, Bob Steele, Professor Emeritus, artist, and educator passed away at the age of 93. He was creating, writing, and advocating tirelessly for authentic artistic and aesthetic experiences in the lives of young children to the end. In this presentation, through a "gathering of experiential material" (Van Manen, 2001, p. 2001) and autobiographical narrative (see Clandinin, 2013), we share personal and professional conversations about Bob Steele's influence in our work. From our journey as doctoral students to educators in the field and university, we explore our relational connections to Bob Steele and with each other and share how our adaptations and expansions of Bob Steele's ideas, have informed the pedagogical risks we have taken and are involved in teaching in today's educational climate.

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Visualizing Home: Spiritual Landscapes of Identity

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Abstract

Drawing on the walkography, a/r/tography and slow scholarship work of Lasczik Cutcher (2018), Irwin (2013) and Lasczik Cutcher and Irwin (2017), this Pecha Kutcha explores the shape-shifting landscapes of identity when one leaves one country for another, one culture for another and walks with the question “what is home?”. I travel to a town in Mexico every year for several weeks and have had the opportunity to spend longer periods of time living there. My heart echoes “I am home” each time I arrive, and aches when I leave. These profound moments of relational connection of spirit to time and place resonate in past and current memories.

Lasczik Cutcher (2018) explores the practice of walking through the metaphor of movement. Through walking, I explore tropical tree and plant roots as a metaphor for what holds us to a place, and allows for the contextual rhythms of one’s spirit to unfold. These musings on how we are rooted to a place, that is not one’s birthplace, also unfurl in the visual soundscapes explored in the cobblestoned streets, parks, rivers and ocean of this town. This self-curated project takes place over a ten-week period. A multimodal bricolage of photography, collage, drawing and painting documents the reflexive process of image taking and image making. This a/r/tographic “living inquiry” (Triggs, Irwin & Leggo, 2014, p. 23) slows down thinking, allowing for “emergent walking practices” (Lasczik Cutcher, 2018, p. xix). The stories we tell, we “trace with our feet as well as our eyes” (Solnit, 2000, p. 71). Through such an embodiment of sensual experiences, the liminality of spiritual spaces embraces the landscapes that shape our identities (Author, 2016). Moving in, with, and through time and place, embraces a becoming with one’s environment. It is this wayfinding that frames this visual presentation and brings me home.

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Adolescent Identities: Social Media, Popular Culture, Celebrity Influencers and Strategies for Impression Management

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Abstract

Implicit rules around bodily and sartorial impression management and self-identification emerge in early childhood, in Bourdieusian (1984, 2000) habitus nests, where children learn what is acceptable in terms of culture, gender, race, class, religion and subcultural affiliations. Values and attitudes become known through intimate, intuited knowing and daily ritualized practices about what it takes to belong to a particular family, school, subculture, class and gender within complex and nuanced micro and macro worlds. Like the material and behavioral aspects of class, gender binaries are reinforced through clothing, behavior and play (Pomerantz, 2008).

Family influence is key, but children and adolescents become subject to external influences in increasingly powerful ways by social media, popular culture and celebrity influencers. Corporations promote and suppress adolescents' identity constructs through movies such as Mean Girls (Fey, 2003), the fashion industry, sports, social media and popular culture, including music videos. Focusing on adolescents, I examine the oppressive pressure on them to conform to heteronormative neoliberal beauty ideals and identity constructs that preclude critical self-awareness and consciousness of the ways in which they are subject to these influences, which, like the family, are situated in gendered, classed, sexual, enculturated, ethnic and subculture contexts. Needing recognition and acceptance, most adolescents seek to belong to and perform within group identities, which offer degrees of agency and power within high school settings. Through case studies, this study centres on adolescent-participants' own documentary art-making in which they reflect on their opposition to or participation in external and internal impression management strategies in response to social media, celebrity influencers and popular culture. This study is offered in the context of other work on adolescent subcultures, such as male jocks, mean girls (Blaikie, 2018; Fey, 2003; Ringrose & Walkerdine, 2008); and resistant contemporary girl groups including goths and wannabes (Wilkins, 2008).

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Making: Qualities of Experiential Studio Processes in Arts Inquiry

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Abstract

Utilizing art examples, we aim to reveal how, as participant-observers, we contribute to art making and understanding: Key qualities of studio processes in arts-based inquiry encompass close observation; questioning what art is and how it performs and educates in intercultural, multicultural and historical contexts; its genres, materials, and formations; the canons of historical and contemporary art, its history and presence in our lives and in a particular maker's life, and its connections, sometimes contested, to culture, design and craft. Like education and scholarly inquiry, art is systemic and global. The turn from broad and deep understanding of art to identifying a mode for committing to art making, as part of a granular and particular inquiry process, is enhanced by focused, reflective, sustained engagement and conscious attentiveness and attunement to creating a body of art work connected to theory, and situated contextually in repertoire and lineage across time and space. Reflexive criticality is required. Curatorial, artistic and scholarly discernment is of considerable importance. The disposition of the artist-scholar is key. She acknowledges her positionality in artistic, scholarly and educational contexts, making a deep commitment to processes of art making. The qualities and outcomes of art and arts based inquiry cannot be predicted; they are emergent and unfold, before, during and after completion. It is only in retrospect that significance is realized. Recognition of art's capacity to reveal and to educate offers possibilities for generating ideas, where we come to understand art as formative, informative, transformative and reformative. We look back, forward and with arts based inquiry, examining the artistic and educative possibilities of the work, its impact on maker and audience: As participant observers, we re-create understandings and experiences of art, recognizing the transformative potential of art, inquiry and education.



Pedagogy of Presence: Responding to Particular Conditions of Location and Time

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Abstract

Social practices of art, including art for social justice often situate the goals of their artistic project in qualities of relational exchanges. This paper reviews an experiment led through a pedagogy of presence for an open art studio at a homeless shelter for women. Narrated through the structure of Ground, Path, and Fruition, a Shambala conceptualization of life's change, the paper is written from a personal, and philosophical storytelling approach. It situates the pedagogy of presence in the art studio as a shared method of discovery, experienced differently by every participant. Part social art practice inflected with quiet activism, part meditation, and borrowing from theories of adult learning, the qualities of presence at the open studio offered a centering counterpoise to the precarious living situation experienced by participants, enhancing human connections through shared artmaking, listening, and a sense of social belonging.

Pedagogy of Presence: Responding to Particular Conditions of Location and Time

The reflections and questions raised in this paper emerged from a community-based art project engaging adult women at an urban homeless shelter of New England. Portions of this paper have been drawn from a chapter in progress for a book on art for social change to which I add recent insights.

In approaching the inquiry from a philosophical and interpretive perspective, I wish to eschew the researcher's distancing approach that would make the participants of the open studio the object of my study. Situating a pedagogy of presence as a shared method of discovery enables a sense of solidarity that does not make assumptions about reciprocity with an "Other". Ever-changing positionalities are defined relationally, from our own centeredness, through our own voice, knowledge, and experience. In these precarious times, it seems no longer useful to think in binaries. We can speculatively imagine how our positions are in constant mutation within a wide range of external and intimate contingencies. There are many conditions to being homeless; we are shaped and reshaped by the circulation of culture and other boundary crossings.

A pedagogy of presence intentionally engages in a co-constructed praxis distinct from the delivery of knowledge from teacher to learner. Participants pursue their own work and contribute knowledge through their personal experience. As Sharon Daniel (2011) explains, my role is that of a "context provider, stretching the concept of artistic creation from making content to making context", (...) not speaking for others, but providing them "with the means to speak for themselves, to speak and be heard" (p.81).

Ground, Path, and Fruition represent a three-fold logic widely applicable to understanding the principle of how we individually and communally change. "Ground is the situation as we find it, the conditions inherited from some previous activity or situation, Path is effort that we apply to those conditions, and Fruition is the outcome which would not have occurred without our effort" (<http://www.publishingbiz.com/bsc/3foldlogic.pdf>). The model suggests a paradigm that provides a lens to stay aware of what arises in the relational exchanges at the studio, as well as a tool to examine change and growth retrospectively.

Ground

Relational and social practices of art, including art for social justice, are understood to situate the heart of the artistic project in qualities of dialogical energy and transformational potential. It follows that the criteria for success in such a project do not easily register with definitions of artistic validity endorsed by expert culture and institutions. Rather, what is emphasized is the value of the communal exchange, often dispensing with the aesthetic function of art, altering its operation, and inserting other possibilities, say, its heuristic or epistemic purpose (Wright, 2014). It is about facilitating a kind of utopian imaginary where it becomes possible to critically see our contextual realities (Daniel, 2011).

In *Aesthetic Perspectives: Attributes for Excellence in Arts for Change*, Susannah Laramee Kidd (2017) suggests that the framework through which art with civic intent can be evaluated includes a broad understanding of the community's experience. In this model, *aesthetics* points to attributes of emotional experience, sensory experience, openness, resourcefulness, coherence, resonance, commitment, and cultural integrity, to name a few.

In many instances where work for social change is the goal, transformation happens in micro-steps and words or actions reflecting outcome may appear intangible and ephemeral, at times even stagnant. Wildemeersch and von Kotze's (2014) ask: "how does the art experience translate into a new way of relating to others, to objects, to the context in which the participants act and live, wanting to transform it so it may reflect (...) transitional, potential spaces?" (p. 323). The question of relating the aesthetic experience to everyday reality is answered differently by every participant.

Advocates of social justice will argue that unless it is a project that becomes integrated into one's identity and activities, art for social change may have little long-term effect on the lives of the participants. As long as the process of change is framed within an individualistic understanding of self where the structural inequalities of the social, economic, historical and institutional realms are not understood as defining one's relationship to the world - what Erin Dej (2016) refers to as the "neoliberal obligations of personal freedom" (p. 22) - the transformational goals of art for social change risk remaining a naive and superficial fix to deeper societal problems.

In my view, recognizing inequities and working for social justice begin with advocating for change through human encounters, artistic and otherwise, that establish communal and shared feelings of integrity, inclusion, and a sense of creative possibilities that reach both to the inner self and a societal dimension.

Path

The capacities that holistically help people survive include qualities of resilience, self-awareness and self-worth. These capacities are supported by a pedagogy of presence. Part social art practice, part meditation, an experiment in flow and awareness that borrows from principles of critical pedagogy, this pedagogy of presence demands a mind that does not anticipate things to fix, but that is attentive to qualities that manifest.

According to existential psychologist Bugental (1987), "presence calls our attention to how genuinely and completely a person is in a situation rather than standing apart from it as observer, commentator, critic, or judge (...). Presence is a name for the quality of being in a situation or relationship in which one intends at a deep level to participate as fully as she is able. Presence is expressed through [the] mobilization of one's sensitivity (...) and through bringing into action one's capacity for response" (as cited in Topp, 2006, p. 3).

We know presence from meditation practices, but its qualities are also examined by diverse practitioners such as clinical therapists whose work is rooted in attunement and empathy that reflect an ability to listen and pay attention. Listening is a fundamental exercise in the work for social justice and social change. Butterwick & Roy (2018) noted that "familiar expressions such as "standing up" and "speaking out" often heard in activist discourse must be received through listening" (p. 3). Listening enhances inclusion and a community sense of connection.

A pedagogy of presence is grounded in a relationship with participants that opens beyond one's preconceptions and ways of making sense (Senge et al., 2004). The precarity of a homeless person's life renders this approach to the open studio both practical and reassuring. It is a non-teaching approach that stems in part from principles of critical pedagogy and adult education theories. It establishes the relationship with the participant as the most important role for the facilitator. The latter embodies skills that include "genuine, non-possessive caring, accurate listening and empathic understanding" (Rogers as cited in Knowles, Holton & Swanson, 2011, p. 84). In this

project, as the climate of the studio became established, I was increasingly able to "become a participant, a member of the group, expressing my views as those of one individual only" (p. 85). This awareness promoted the ability for everyone to draw from the knowledge each other brought in, from their life, family, cultural traditions and experiences.

Other key assumptions about adult participation in the open studio include the foundational understanding that adults are motivated to engage in new activities when prompted by life-centred needs and experiential interests (Knowles, Holton & Swanson, 2011). Additionally, "adults have a deep need to be self-directing" (p. 39), hence the importance in the pedagogy of presence to be aware that participants bring in highly heterogeneous self-perceptions, beliefs, and intentions.

In trying to better understand what is meant by art and social change in an environment where survival is a priority and where the population is peripatetic, I experimented with approaches to setting up the open studio in response to the physical, emotional, and psychological situations of women in attendance, offering a normalizing activity that provided safety, calm, and continuity. Oftentimes, staying at a shelter means noise, chaos, stress, and discomfort. One might be getting a bed on a lottery system, and, at night, fear of being robbed means that women sleep very poorly. In conceptualizing a beneficial approach for the facilitation of the open studio, I imagined a pedagogy of presence that would welcome participants in a community place that did not expect performance, skill, dialogue or even personal introductions. Silent making is another way to create sociality among strangers, and some women felt safer with anonymity. Basic art materials and tools were introduced at the onset with new additions when requested and available. Participants started where they were. Growth (artistic, personal, or otherwise) might result from conversations, from witnessing each other's activities, or from personal insights.

Finally, life at the shelter offers little privacy and an art studio time where there is no need to talk is welcomed as a time for oneself. A pedagogy of presence is inspired by the suggestion that "rest, or pause, is intricately bound with our human sense of place and with the feeling that we are in touch with the meaningful centre of ourselves" (Vandemark 2007, p. 243).

Fruition

Research on women and homelessness shows that while homelessness affects a person's sense of self, place and belonging (Vandemark, 2007), the impact is felt more harshly by women for whom filiation and connectedness are paramount to a sense of self (Strauch-Brown, & Ziefert, 1990).

From previous experience facilitating activities at the shelter, I expected a sporadic attendance, but to my surprise a few women came back weekly and became regulars, enjoying the gathering and self-directed activities. The open studio became a refuge. It provided a distraction from symptoms and contributed to social belonging. Other participants, seemingly in the throes of life upheavals only came once. Preoccupied, often tired and tense, they asked for something simple to do, looking to settle their mind for a little while, to sit still, to breathe.

As the weeks progressed, I was collecting the artwork left behind, feeling compelled to find a sense to the many unfinished pieces. Often for practical reasons, the authors abandoned their artwork as one lets go of thoughts or conversations. These artworks were meaningful in the moment of their utterance and then were gone.

In the journal, I wrote:

In this place, I think it is very much possible to accept the reality of transience, how it impacts everything one does, leaving one in a situation of instability, of change, in constant search for balance in a life lacking a sure ground to stand on. For persons whose survival concerns are a constant struggle, art as an object ought to have limited value, but art as action and process offers moments of insights, pause and silence that do not require completion, are in no need of aesthetic resolution. In this sense, the artistic activity that takes place does not have an end. These unfinished works are like interrupted conversations. They are moments that do not reach closure and they somehow reflect the present life situation of their makers.

(Journal entry, Friday, March 22, 2019)

At the time of writing, the open studio is in recess for the summer. The promises of Fruition can be found encapsulated in small moments of realization. Mine were captured in journal entries. While I cannot speak for others, I interpret that the open studio offers a meaningful resource for anyone who comes, as demonstrated by the women who returned weekly, and by the progressive trust that grew between us. No matter who was coming, the studio allowed everyone's presence in it. It provided the prospect of a time for oneself, engaging in an active sensory experience, on a mode that impacts our state of being and of being together. Fruition is resonance and it is always a work in progress.

Theories of social change can be quietly integrated in the intervention provided by the studio situation. I now see that ours belong to the movement of 'quiet activism', what Laura Pottinger (2016) defines as "a form of engagement that emphasizes embodied, practical, tactile and creative ways of acting, resisting, reworking and subverting" (p. 217). Let's see what this new research will reveal and where the path will take us.

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Innovative Exemplars & Curriculum Created From On-line Artists' Videos

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Abstract

Preservice B. Ed. students created amazing exemplars in a variety of media and Art Education lessons inspired by Aboriginal, Métis, Francophone, and Anglophone artists (Browning, 2013). They imported video stills and clips from on-line, nationally award-winning streamed videos, teacher's facilitation guides, artists' websites, and DVDs then cut & pasted into PowerPoint. The resulting group assignments were presented with artists' background information, images of their inspirations, photographs of their exemplars created, relationship to Art Education guidelines, lessons for schools, and assessment tools along with their original exemplars. Each student in the group created in a different media than their group members while choosing a different inspiration from their chosen artist. Through her digital research on artists the Author has facilitated students to be able to interpret artists' works and create art that informs their professional teaching practice. By providing these fourteen videos students can create, reflect, analyze, and critically discuss these artists' works by using digital videos which support presenting, responding, exploring visual forms and valuing, and offering a sense of identity in cultural contexts while making connections beyond the classroom. When "students are exposed to a variety of stimulating artistic activities, reflect on – and give meaning to – their artistic learning, and celebrate their success, thus reinforcing their identity building and their positive relationship" with art (Canadian Teachers' Federation, 2015, p. 12) then learning can become "meaningful and relevant, and lead to exploration, investigation, use of various materials, creation and problem solving" (p. 12). This is a "lived experience of curriculum . . . experienced, enacted, and reconstructed" (Pinar, 2011, p. 1) through creating exemplars inspired by local artists' work. This rich student Art Education experience will encourage all present to use these ideas and resources, videos and facilitation guides in their classrooms while making connections with the community.

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Photographic Art Educator

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Abstract

My photographic research affects what and how I teach Visual Arts to pre-service B.Ed. students. By looking at how my 44 years of photographic research affects my teaching through the lens of the photographer while making connections with my teaching I am better able to understand the process of becoming as I in turn help my students become teachers of art. By drawing parallels with my artistic photographic research and academic creative research I can better understand how this lived experience of artist and teacher/researcher become intertwined and create a matrix that has affected my photography and teaching. My photographic editing process is similar to grounded theory (Glaser & Strauss, 1967) that I use for my academic research wherein I let the field of study speak to me. I let the chosen environment tell me what photographs need to be taken and my photographic eye knows when to take the photographs from my years of experience as a photographic researcher. My research is not text based but are highly creative visual descriptions of the experiences that I have of that place which are created and re-created as I go through the artful process developing a body of photographs that depict that experience. Ultimately this photography is a merging of my artistic and academic skills as a visual arts researcher. It is true as Atkinson (2002) states that "teachers become their practices" (p. 107) which is also true of photographic art educators

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NoVA—The Case of Revitalising Making on the Master's Level

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Abstract

We review the four-year-old master's (graduate) Nordic Visual Studies and Art Education (NoVA) programme aimed at equipping students with competencies and pedagogical interaction skills for working in cross-cultural and international educational situations and environments (Tavin & Kallio-Tavin, 2015). Nordic democratic societies demand participatory and collaborative teaching methods and didactics, particularly practices and knowledge in art education and visual communication. Teaching digital technologies, NoVA emphasises agency, user focus, quality, commitment, and democracy. Three universities operate NoVA: Aalto University, Finland; Konstfack University of Arts, Crafts, and Design, Stockholm; and Aalborg University, Copenhagen. We discuss how the different perspectives on interventional approaches to working with art in three courses at these institutions challenge and help students re-locate themselves as becoming-students in each learning situation. We give examples of alumni's projects and professional engagements. The university partners' courses create a unique combination of making in graduate art education:

Aalborg: Visual digital learning through manipulating places and interventions in urban environments (Buhl & Ejsing-Duun, 2015)

Konstfack: Investigating learning and meaning-making with visual and performative ethnography and explorative discourse analysis

Aalto: Deep pedagogical engagement with critical social theory and community practices.

Finally, we discuss the current and future purpose and need for joint international graduate art education.

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Making Collaborative Place Manipulations

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Abstract

This paper reports the results of a project wherein art teacher students and communication and digital media students were brought together to profit from each other's competences in developing a digital visual learning design. The project aimed to renew ideas on how to integrate digital technology in visual arts education by drawing on theoretical insights in contemporary art and new materialism. The project holds potential for pedagogical patterns wherein technology and human activity are transformed into social material interactions offering new learning forms and insights, thereby revitalizing a teaching subject under pressure.

Making Collaborative Place Manipulations

Introduction

Using digital technology for art making has been part of Danish visual arts education since 1991. However, art teachers struggle to find adequate digital learning (DL) resources to support art making as the available programmes and apps, such as virtual brushes for colouring a virtual canvas or photo filters to imitate art historical 'isms,' are merely designed to re-mediate analogue image production. If digital technology should be used in art classes, then it must offer something else. This 'something else' could find its inspiration in contemporary art making, which is participatory, conceptual, distributive, relevant to life practices, and is inspired by current ideas of the social 'turn' towards community involvement (e.g. Bishop, 2006; Keys, 2007) and by the pedagogical 'turn' against educational formalism (Rogoff, 2008; Graham, Graziano, & Kelly, 2016). Accordingly, this paper considers contemporary art making as a social and pedagogical practice that can use digital technology for other purposes than simple imitation of analogue media practice. Digital technology can provide new value to visual arts education and show its relevance as a means for art making. Digital technology has changed art making by following the logics of algorithms and data processing; the digital interface is also both technical and cultural as it represents the result of a historical development that gradually led to its current use (Andersen & Pold, n.d.). The use of digital devices provides a kind of tactile vision for the user, promoting a sensory experience of one's surroundings (Cooley, 2004). Whilst learning designs that consider such tactile vision promote complex aesthetic meaning making in art practice (Rasmussen, 2017), ideas of new materialism (e.g. Barad, 2003) suggest a post-human and performative approach to help understand digital art making beyond human and non-human dichotomies. Sociologist Karen Barad questions the givenness of such categories and examines practices to identify how boundaries are either stabilized or destabilized to argue for a levelling of human and non-human agency (Barad, 2003, p. 808). In this sense, art making is a negotiation of meaning making between and among human and non-human actors rather than an act of personal expression (Buhl, 2019). This approach adds new ideas to the social and pedagogical turns in contemporary art and may be applied in visual arts education to develop art pedagogy and understand art making involving digital technology. The collaborative project presented in the current paper is an exploration of how a new materialism perspective on digital art making—one that acknowledges human and non-human agency—may lead to a transformative contribution to visual arts education.

Methodology

The empirical part of the project was a learning design conducted in 2016 (Buhl, 2017; Buhl & Skov, 2017) and repeated in 2018. Students from two bachelor programmes and institutions were brought together to utilize their expertise in developing a digital visual learning design. The participants included 1) visual arts teacher (VAT) students who provided knowledge about the learning objectives in visual arts education and 2) communication and digital media (CDM) students who provided knowledge about DL design. The collaboration revolved around activities performed in the Botanical Garden in Copenhagen as documented by photos, sketches, art products, observations, and interviews. The learning design's pedagogical purpose was to develop a new means for educating VAT students on how to re-mediate visual conventions, enhance their 'sense' of location, and strengthen their sense of citizenship through the exploration of local environments, knowledge sharing between disciplines, and the practice of experimental interventions and reflections.

The Danish art teacher education curriculum requires VAT students to be educated in the practical use of digital visual media. However, this has brought challenges on using digital media for art making beyond the common re-mediations (image processing or editing programmes) of traditional media (e.g. painting, drawing, or video production). Our empirical study focused on two interrelated perspectives: 1) using competences from different educational programmes to promote visual art pedagogy and 2) understanding digital visual learning practice as complex social and material interactions that go beyond the traditional producer-object dichotomies.

Developing a Visual Digital Design for Art Making

The student groups followed different perspectives in distinct parts of the project: VAT students engaged in conducting a three-step enquiry into the Botanical Garden, a space of contemplation in Copenhagen, and CDM students developed a DL design for art making.

Three-step enquiry into the Botanical Garden's landscape

The VAT students were assigned three different perspectives (steps) while working with the landscape: *observation, reflection, and abstraction*. In *observation* (step one), the focus was on gathering visual language information about the landscape and developing visual competences to describe distinctions in shape, colour, texture, variations, and materiality using sketching and photography.

In *reflection* (step two), the students collaborated in groups and commented on the existing landscape. They worked on site and made land art with a 1:1 scale using a material that differed from the ones found in their location to make a visual distinction. Each group selected a spot they wanted to re-design by adding onto the given materials, e.g. white bags or a heavy-coloured string, while reflecting on both visual and social perspectives ('What did they want other people to notice or invite them to do?'). This collaboration with place manipulation involving artistic methods, visual competences, and social skills contributed to the emergence of pedagogical perspectives. It not only enhanced the capability to negotiate meaning, to take ethical, social and democratic considerations. It , it also strengthened the students' creativity and their abilities to make contextual choices and imagine something other than what was apparent.

In *abstraction* (step three), the students took inspiration from their observations and reflections whilst forming and transforming a landscape (in 2D and 3D) rather than mimicking the existing one.

In all, the three-step assignment was all analogue. However, by using a digital virtual reality (VR) app, the visual and social ideas of collaborative place manipulations were made available at all times for anyone, inspiring students to explore an even more experiential learning approach to new place making in their surroundings.

Four-phase design process of a visual DL design

The CDM students were asked to design a digital app for collaborative place manipulations in the Botanical Garden. The given case outlined pedagogical ideas on facilitating virtual interventions by manipulating places and creating new landmarks for art experiences. The design must include the functions of experiencing augmented reality (AR) and sharing those on social media. They applied a design-based-research approach that formed the structure for their collaboration with the VAT students. Exploring the case problem and context (phase one) entailed deep knowledge about art pedagogical ideas in the Danish curriculum, literature reviews, and interviews with the

VAT students. Phase two involved developing ideas, sketching, and designing mock-ups, conducting more literature reviews, and obtaining expert feedback from the VAT instructor. In phase three, they tested their mock-ups by inviting the VAT students to use them and provide comments. In phase four, the CDM students finalized their prototypes, wrote a report, and were examined at their home institution. They came up with three group prototypes for a visual DL design that can be applied to the three-step enquiry described above.

Results

The point of tangency between the two student groups was step two, which involved the VAT students commenting on the landscape by making an intervention in the Garden. This enabled the CDM students to create a virtual intervention through which VAT students experienced a new sense of location and learned both the obvious and abstract points in their surroundings. The resulting app enabled virtual interaction with the Botanical Garden by enabling users to make changes in chosen spots accessed by quick response (QR) codes, use digital filters to modify the landscape, and share the images on social media, thereby engaging a larger audience.

The two groups negotiated meaning making in a complex practice of human and digital agency. The social and material (digital and physical) processes integrated art making, designing for learning, participatory actions, societal commentaries, community interventions, and invitations to online/offline participants to engage in an ongoing communication about the Botanical Garden, providing a contemporary perspective on art making beyond the traditional personal expression-art material dichotomies. Here, the idea of producing original art works is replaced by conducting visual enquiries. Moreover, an understanding of art making as an individualized expression is replaced by art making as a social practice involving human and digital agency to develop concepts that can be accessed, manipulated, and shared. The comprehension of 'making' as the training of technical, skill-based manipulation of a medium, such as clay, paint, etc., becomes 'making' as the negotiation between materialities (Barad, 2003). Hence, the comprehension of artworks as finished pieces produced within schools is transformed into processes across and beyond institutional boundaries.

This project's goal of integrating digital technology into the visual arts education curriculum by inducing a visceral experience of location is achieved (Cooley, 2004), along with the interrelationships formed between students and a broader audience in sharing and interaction practice facilitated by a social material perspective on art making.

Learning Outcomes for VAT and CDM Students

The two groups explored distinct learning processes according to their programme objectives. The VAT students' art making explored the Botanical Garden's landscape and revisited the conventional place making in open environments. They used diverse media, drawing techniques, and land art methods and conducted experiments with media, forms, and dimensions. Furthermore, they were allowed to include a virtual interventional aspect in their DL design. Meanwhile, the CDM students' learning process involved the identification of an unfamiliar context (visual arts education) and conceiving/designing a digital solution involving an external stakeholder. The two groups were also offered a mutual learning process of preparing and conducting interventions in their surroundings, drawing on each other's disciplinary perspectives, and experiencing collaboration in an unfamiliar territory in an effort to qualify the use of digital technology for art making.

Furthermore, their different perspectives illuminated the signifiers of the school subject because, in order to meet the CDM students' enquiry, the VAT students had to explain the core learning content of the school subject they were training for, whereas the CDM students had to explore a school subject they had distant knowledge of. The results of the empirical study indicate that the approach of collaborative digital visual learning design offered possibilities for developing visual arts pedagogy as well as visual and digital communication, because the two groups enhanced each other's competences and the project allowed them to work together and investigate the transdisciplinary domains provided by technology.

Conclusion

The project aimed to study the extent to which visual arts education can profit from digital technology as more than a re-mediation of analogue means for art making once digital technology is understood for its material properties. By acknowledging digital technology as more than a tool and by drawing on the ideas of new materialism and contemporary arts, we find that digital technology as a material actor in line with human agency practice has the potential to promote new art forms. This practice offers new transgressive insights and comprehension of the extent to which contemporary visual arts can contribute to visual arts education. Furthermore, our chosen interventional approach of physical and virtual place manipulation allowed the students to experience societal engagement and citizenship by giving them the opportunity to consider the effects of their actions on their surroundings. Finally, we find that collaboration between diverse competences helps inject energy into an educational field typically under pressure in many countries.

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Making Possibilities: Intergenerational Arts-based Pedagogy Perspectives from Australia and China

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Abstract

Intergenerational pedagogy is a rich, rewarding source of hybrid identity formation that we are embedding in various art education units at Monash University, Australia, and Hangzhou Normal University, China. Our work brings together pre-service teachers, primary-school children, teachers, seniors, and University staff who gather to make art and share stories in local community, school, and public museum settings. Our approach values horizontal learning and positions participants as artists/researchers/teachers (Irwin & de Cosson, 2004) in radical relatedness (Bickel et al., 2011). We aim to soften institutional divides, rethink professional teacher/learning experiences and, through openness and inclusiveness, value what each generation brings to the making; each contribution a giving and receiving of gifts that creates community and capacity. Aware of our aging world population we challenge modernist age/stage conceptions of art education while defying preconceived stereotypes about aging. By designing with reciprocity and cooperation, we expand on conceptions of 'making' to explore how inclusion, wellbeing and joy feature as generational connectors made possible through art. We also share a trans-national pedagogical project between Australia and China. This intergenerational project, *Unite4Heritage*, has special significance to Chinese society, where it is official policy to respect the elderly who care for the third generation in most families. As China modernizes and the population ages, how best to utilize this tradition becomes a prerogative. Our combined approaches to *Unite4Heritage* raise awareness of tradition in contemporary contexts, enabling transition, translation, and transformation to occur in-between contemporary/traditional, young/elderly and teacher/student, resulting in creative sharing of heritage through art. Our vignettes discuss:

- Geraldine Burke: Intergenerational ArtReach projects, Monash; Museums, Arts, Wellbeing, Museums Victoria/Monash; *Unite4Heritage*, Monash/HNU
- Jun Hu: *Unite4Heritage*, Monash/HNU; The SHRRC/PDG Mapping A/r/tography, UBC/HNU, et. al.
- Huaqiao Huang: *Unite4Heritage*, Monash/HNU; *Public Art Education*, Guanda Art Museum
- Narenhua: Children's Art Studio; *A/r/tography pedagogy study*, Inner Mongolia Arts University

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Making Porous: Art Education as Relational Ecology

Geraldine Burke | Monash University

Abstract

How can 21st-century art education shift with real-world challenges through the vibrant materiality (Bennett, 2010) of systems and environments to tell stories of indigenous, ecological, and post-colonial connection, and create collective environmental and cultural agency?

This arts-based presentation shares a visual narrative of a ten-week unit entitled *Art, Community, and Environment*—a core subject undertaken by Pre-service, Early Childhood and Primary teachers at Monash University, in Melbourne and Singapore. Through a Show-&-Tell format, this presentation will share poetic ponderings on how a/r/tographic stimuli (Gouzouasis, Irwin, Miles, & Gordon, 2013) inspired participants to become artist/researcher/teacher-educators making in and with vibrant materials of place. Our starting points were local flora, fauna and plastic waste in the immediate context of country, ocean, and habitats. Through the tenets of 'making' and 'responding', we distinguish colonial, post-colonial, and South East Australian Indigenous views of place and community; we explore water pedagogy as we intra-act (Barad, 2017) with waste, water, and ocean, and share memories of the animals and habitats present in our cultural stories. Working with the concept of porosity (Malone, 2018) and the idea that we are implicated in other animals, plants and entities that materially course through us (Neimanis, 2017) this presentation ponders how an art education unit reveals 'relationality' as an act of 'making.' In the process, the presentation explores how the matter of place—objects, context, participants—creates awareness of what Barad calls the void of what might yet have been" (Barad, 2017, p. 56), and therefore initiates change. The presentation asks how our weaving of self, community, and environment might create a *both/and* way of thinking (Vaai, 2017) through art.

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Artist as Creative Coder: Rethinking Art Education and Computer Technology

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Abstract

For decades now, many artists have been using digital media and technologies to make art. Usually, existing application programs, such as paint and draw software, or photo, video, or 3-D editing tools are used to create expressive works. Consider, though, that someone using these types of application programs does not necessarily need to understand how the raster graphics, bit-mapping, or the mathematical algorithms used to generate imagery were designed, programmed, and constructed. Artists can express creative ideas using digital tools, but not know how the tools they use actually work. This situation, however, is changing. Many artists are forgoing premade application programs and are now coding directly to create art. An artist who codes can be closer to the inception of expressive processes, and, as a result, have more control over these processes. According to Peppler (2016) "artists approach code as though it were a type of material, like clay or paint, with distinct characteristics, affordances, and limitations" (p. 206). Thinking of coding as a new artistic medium is also supported through Maeda's concept of "creative coding" (2004), which is described as a broad field of technology arts in which coding is done for expression rather than function. If coding indeed is a new expressive medium in the arts, how can it be constructed in art education curricula and programs? This question is addressed by reviewing foundational literature and resources that support creative coding. This provides a theoretical perspective that presents the positive attributes, genres, and contexts that creative coding affords. How creative coding can best be included in art education curricula and programs is then discussed. Visual programming languages (VPLs) are recommended for K-8 grade levels; while Processing3, a Java-based platform designed for electronic arts, new media, and visual design communities, is recommended for secondary art studies.

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Art vs. Craft: A False Dichotomy

Tara Carpenter Estrada | Brigham Young University

Abstract

Many artists, critics, and teachers hold the position that if something handmade has an obvious function, then it is categorically not art, but rather craft. Even the term, "Arts and Crafts" puts whole categories of work including ceramics, weaving, sewing, woodwork, and metalwork on different footing than the other artistic media. Clay, in particular, has long been denigrated as a "craft" rather than "art" medium. (Markowitz, 1994). This larger conflict in the art world is mirrored in education. The dichotomy between art and craft and how teachers engage with it has direct applications to the way that young students are taught and the identities they develop. This paper proposes that instead of engaging with art and craft as an either/or proposition or instead ignoring differences, it can be more generative to examine the relative strengths and values of both and how they can be mutually supportive. We can engage students in considering how and why both craft and art are valuable, and how both can be incorporated in their work. In this way, art teachers can make space to allow students hybrid identities as thinking artists who value craft and skilled craftspeople who engage conceptually.

Art vs. Craft: A False Dichotomy

This paper is a brief summary of research on the dichotomy between “art” and “craft,” both in the art world and in education. It sources literature on the topic, personal experiences as a craft practitioner, and my work as a student and teacher of arts and crafts. I’ll share some context on where the art vs. craft dichotomy comes from and some common views on art and craft in the classroom. Then I’ll examine how it’s possible, and perhaps more productive to throw out the common views on art and craft and instead look at the relative values and strengths of each and how they can be mutually supportive.

In a post-modern world where divisions between disciplines are blurred and everything can be art, why are we still discussing the somewhat tired dichotomy between art and craft? Even though in some ways the art world has moved on, we can still see the effects of the separation between art and craft, both in the art world and in education. In a representative quote of the sentiment often repeated in the literature, Glen Adamson (2007) stated that, “objects that are associated with craft have been unfairly undervalued since the beginnings of the modern era” (p. 4-5). We see this devaluing again and again, in the way objects are priced, in the venues in which they are shown, and in the way they are written about and reviewed.

Some believe that if a form has a function, then it is craft, and therefore can’t be considered art. And if something can’t be considered art, then for artists, it is not worth doing. This idea dates back to the philosopher Immanuel Kant, and even beyond. Howard Risatti (2013) said of Kant that “[his] arguments concerning the useful and the beautiful, though made 300 years ago, have become so ensconced in our thinking that whether an object can be judged aesthetic or expressive generally is dependent on its not having a function.” (p. 219)

In 1967, Sol Lewitt echoed this idea. “Art is not utilitarian. When three-dimensional art starts to take on some of the characteristics, such as forming utilitarian areas, it weakens its function as art.” (p. 83) Following this logic, a form that could function as a cup could have little or weak functionality as art.

The perception that craft is somehow lesser than art also affects how it is taught in the classroom. According to Nanyoung Kim (2014),

“Among art fields, crafts have been considerably downgraded compared with fine arts or design. This occurred in professional craft fields as well as in K-12 (Kindergarten to 12th grade) art classrooms, especially in the latter part of the twentieth century” (p.61)

Educational Approaches to Art and Craft

In my work as a student, educator, and observer of other art educators, I have observed three distinct approaches that are either direct results or reactions to the craft vs. art mentality.

1. Work that functions can't be art (craft is lesser than art). In the first view, the teacher agrees that work that functions is not art. Because craft is lesser than art, it makes sense to steer students away from making functional things because this won’t help them to become better artists and may in fact distract them from that goal.

2. Skill is everything (we're not here to make art). In the second view, art is off the table. The teacher wants students to be able to successfully make utilitarian objects and in pursuit of that goal focuses on building skills and teaching the material knowledge needed to make things that work.

3. There is no difference between craft and art (craft is art). In the third view craft and art are the same. This mindset is a rejection of the art vs. craft mentality, choosing to embrace any form of making as art. This mindset feels very attractive to craft practitioners who want their work to be equally valued with art. However, this view ignores the history and differences that exist between the materials, processes, and even the mindset of these different ways of working.

Valuing the Differences Between Art and Craft

None of these ways of thinking about and teaching craft are inherently wrong. Nor are they entirely monolithic. However, instead of working in any of these philosophical treatments of craft and art (valuing either over the other, or erasing differences), I find it more interesting and productive to look at what makes art and craft different, and how they can be mutually supportive of each other.

Values and Strengths of Craft

Let's first examine some values and strengths of craft. This is by no means an all-inclusive list, nor are these ideas fully exclusive to craft. The ideas were culled from the literature, and again from my experiences as a ceramicist, student, and teacher.

1. Technical knowledge and skill. Where in the past the requirements for technical knowledge had been used to reduce craft in relation to art, I believe it can be seen as a strength. It takes a lot of time and effort to gain the knowledge and skills needed to succeed in a craft material. For example, one cannot just sit down at a potter's wheel and make a vase on the first try. The very physicality of craft makes it a different and fully immersive type of learning. The same thing that makes it hard to learn also makes it accessible to everyone. One doesn't have to be talented at art to learn how to throw. Anyone, if they are willing to put in the time and effort, can learn.

2. Deep understanding of materials. This building of understanding over time leads one to really know--physically and mentally--the material they are working with. Because material is so important in craft, material constraints become a big part of the process. The artist and material collaborate--the artist coaxing the material, the material setting its own limit for what it can do. The more an artist understands the material, the better she can see and take advantage of possibilities.

3. Extended practice and multiples. Creating multiples of the same thing over and over again allows students to fail often, to try out many variations and to get progressively better at a material. Celia Caro (2014) mused that "mastering procedures and practicing regularly may also have an impact on the students' work ethics" (p. 13). If students are willing to try and fail over and over at a craft, maybe they'll be willing to try until they succeed in other areas of their lives.

4. Design thinking. Design thinking is an important part of any functional craft. It's embedded in the process. For example, to make a teapot that will actually work, the artist must consider all of the parts and how they will interact. The handle must be well balanced and fit in the hand well. The spout should pour without dripping. The pot should be light enough to be able to lift well when full of liquid. All of this is considered in the making and crafters try out different iterations to see what works best.

5. Community-based learning and humility. Community-based learning can invigorate art makers as they share ideas and work together. Nanyoung Kim (2014) described how craft mediums lend themselves to community-based learning and humility:

"Because it takes a long time and great effort to master one medium, and the method of handling the material is mostly in handed-down tradition, craftspeople know their position in the history of their trade and are therefore usually humble...this humble attitude might be the reason why craftspeople easily form communities to share their knowledge and experience" (p. 63).

6. Honoring the contributions of indigenous and disadvantaged craftspeople. Craft has often been denigrated in the past because it was done by indigenous people or by disadvantaged groups like women. For example, Anni Albers was the wife of the famous colorist painter Josef Albers. She made weavings that explored color in equally profound ways. But perhaps because she was a woman and working in a craft medium rather than paint, her work is not as well known (Adamson, 2017)

Learning craft can lead makers to become familiar with and to better value indigenous and disadvantaged craftspeople. Early on in my ceramic studies, I learned of and admired Maria Martinez, a potter from an Ildefonso Pueblo in New Mexico, and Juan Quezada, a potter in Mata Ortiz Mexico who makes pots in the tradition of Casas Grandes Pottery. Seeking to learn from traditional ways can free artists to not worry too much about originality as they are learning.

Relative Strengths and Values of an Art Mindset

Art-making as a mentality also has values and strengths. Again, this list is by no means exhaustive, nor exclusive to art.

Art-making as a mentality also has values and strengths. Again, this list is by no means exhaustive, nor exclusive to art.

1. Exploration of concept. In art it matters what things mean. Why is it being made? What does it say? This is why students in art classes are often trained to write artist statements.

2. Communicating through visual forms. Art is expected to share ideas and to communicate with others. This becomes a part of the creation process as artists consider how the forms they choose mirror the messages they want to share.

3. Taking unique and creative approaches to materials. Art values breaking rules, using materials in new and even unorthodox ways. This also includes material fluidity, or choosing the material that will best reflect the ideas put forth.

4. Making personal, special, and unique objects. Though artists often work in series, each work is one of a kind. Rather than making multiples of the same thing, art values making work that is special and unique, and sometimes even ephemeral.

5. Intellectual rigor, joining a larger conversation. Making art and being in the art world requires intellectual rigor and understanding the history and current dialog around the type of work one is making. The importance in joining a larger conversation forces artists to reach outside of themselves to learn from contemporary art and to see their context in it.

Conclusion: Craft and Art Mindsets Can Be Mutually Supportive

The ways that art and craft is taught can cause students to see themselves in different ways. Glenn Adamson (2007) said the “craft world often seems like a ghetto of technique, and the art world as an arena of the free play of ideas shockingly divorced from knowledge about processes and materials” (p. 71). As teachers, we can bring these areas back together and, in the process, allow our students to develop their own hybrid identities that take the best from both while honoring their own individual desires and skills. Craft mindsets can support artmaking and art mindsets can support craft making.

Applications for the Classroom

What might a hybrid of craft and art ideologies look in the classroom? First, we can encourage mindful making. We can be explicit about what we are teaching students and why. We can let students know when craft is the most important focus--as in when students are learning to throw. We can also explain to them when we are emphasizing the art mindset and encourage artistic behaviors like risk taking with materials. We can encourage students to think of their craft objects as things that can be imbued with meaning. What does it mean? How does it mean? Why does it mean? We can also consider function as a concept--as a meaning of its own.

Craft for Craft's Sake

I'd also like to make a quick argument for setting aside time in the classroom to do craft for craft's sake. Just as we argue for art for art's sake in the elementary classroom to develop the child, learning craft for craft's sake in secondary classrooms can help develop the artist. Though it's important to imbue objects with meaning, not everything made in an art room needs to have a deep meaning. There is joy in just making things--sometimes that serve no other purpose than being a thing that they might use. I think sometimes students need this. They need the freedom to make something and not worry too much about whether the final product meets the criteria of art.

As Howard Risatti (2013) said, “are there not some things worth having and doing for themselves alone, regardless of how time-consuming and inefficient?” (p. 187)

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Autonomy and Accessibility: How the Visually Impaired Understand Visual Arts Via the Self-Learning Accessible Technology of an Art Museum

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Abstract

The National Taiwan Museum of Fine Arts (NTMOFA) has developed a learning autonomy application, NTMOFA Accessibility APP that offers interpretations of sculpture, painting, calligraphy, photography, and multi-material artworks for the visually impaired audience via audio description tracks, tactile aids and autonomy guide systems. The technology has been in place since 2016. How does the autonomy learning technology work for visitors with low vision and blindness? In this case study, the user-based method was applied to analyze user interface (UI), audio description (AD), touchable facilities, and guide techniques during the visiting process of visually impaired participants. The results indicate that NTMOFA Accessibility APP design uses three operating UIs including Nearby, Map, and List with pictures, large subtitles, high color contrast, and dark background to fit the needs of diverse visual challenges. Also, audio description content for artworks offers brief introductions, and more than 50% is visually related information such as color, line, size, material, texture, form, to create a visual understanding via visualized interpretation. Third, Braille tactile maps and touchable 3D models establish mental mapping ability and spatial cognition to assist visually impaired audiences to visit and guide themselves independently. Finally, Bluetooth Low Energy (BLE) Beacons are installed in art museum exhibition rooms and connected through the NTMOFA Accessibility APP to serve the visually impaired, users hear the auto trigger audio description tracks in front of the artworks around the sensor area. In sum, visually impaired people need not only art educational resources and opportunities as do the sighted, but they expect to learn by themselves without limitations of time and space. Therefore, the NTMOFA Accessibility APP with multisensory information and barrier-free devices brings a more complete visiting experience of visual art exhibitions to visually impaired learners, and the assistive technology promotes inclusive education and cultural equality.



Interactive and Innovative: How to learn Photographic Arts from the Classical to Contemporary Through an Educational Museum Exhibition

Dr. Hsin-Yi Chao | Associate Researcher, National Taiwan Museum of Fine Arts

Abstract

Time Machine: "Moment. Light. Camera", From Classical to Contemporary Photography Educational Exhibition is an annual major educational exhibition at the National Taiwan Museum of Fine Arts. How can we encourage students to be interactive and innovate for learning autonomy in photography? The exhibition targets audiences under the age of 18, and features works from classical to contemporary photography, that explore the three elements of photography—"Time," "Light," and "Camera," attempting to lead audiences to experience the principles of optical imaging, traditional photographic composition, as well as consider dialogues between painting and photography, and create memories and stories of images through innovative and creative educational displays. With the concept of "Time Machine," the exhibition takes audiences to revisit the epitome of the history of photography, attempting to explore the essence of art through photographic works. Adopting the idea of a vibrant magic of light, three subtopics are developed for the exhibition—"Camera Obscura Painting," "Time-Space Recalling," and "Optical Image Transforming." Through these three subtopics, we explore diverse themes including the history of photography, camera obscura and camera, darkroom techniques, and documentary and staged photography, through all linked through interactive displays and content. Also, upholding the idea of cultural equity, we have planned barrier-free exhibition space and resources for minority groups, utilized 3D printing for the first time in Taiwan to produce 3-dimensional teaching materials of photographic works, and prepared audio descriptions, guided video in sign language, and micro-positioning autonomous tour guides; we have also incorporated the services of the "NTMOFA-accessibility" app, hoping to explore new opportunities for the development of image art and promotion of art education. Therefore, interactive and innovative displays are not only for the modern learning model but also for educational equality. The ultimate mission of the exhibition is to lead students to explore the diverse value and various perspectives of photographic art, and thereby enrich their aesthetic experience in education.

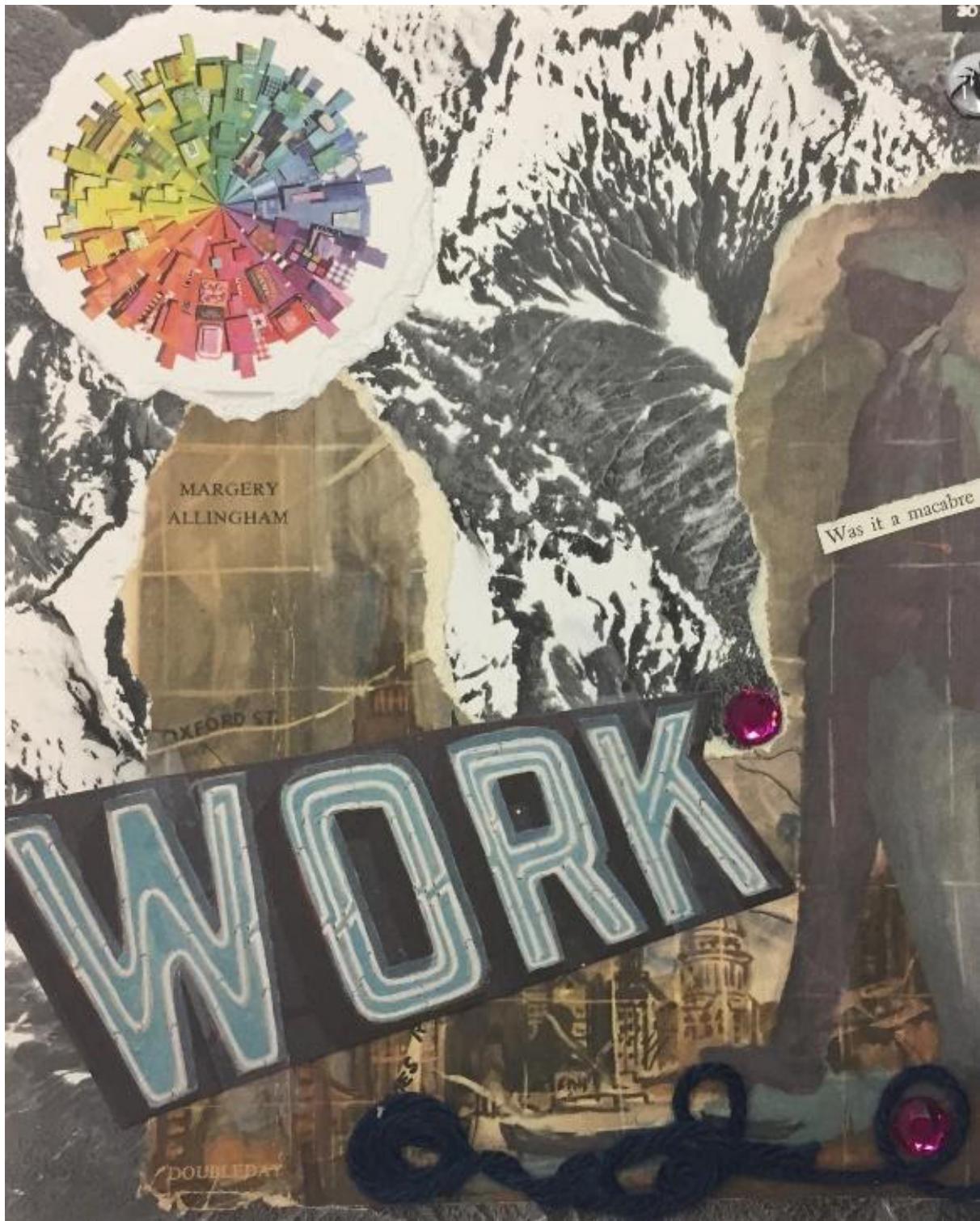


Honouring the collective pieces of experimental and collaborative transdisciplinary mail art: A participatory arts-based research workshop

Genevieve Cloutier | Nadine Flagel | Lucia Lorenzi | Gladys Rowe

Abstract

This workshop performed and re-enacted a mail art project that took place during a recent Social Science and Humanities Research Council-funded study. *Research & Art (T)here* is a virtual learning community that facilitates participatory arts-based research (Conrad & Sinner, 2015) for researchers in transdisciplinary contexts. Collaborators from the fields of Social Work, Cultural Studies, English, Game Design, Unions, and Education provided feedback on each other's arts-based and artistic research processes through interwoven supportive networks. As researchers engaged with artistic processes and pedagogical risk-taking, what emerged was indicative of art's capacity to break down barriers and create interwoven and generative spaces. Within the framework of a SSHRC-funded PhD, Genevieve Cloutier intended for her initial research questions to be worked through in a participatory and collaborative manner. To do this, she facilitated a mail art component to the project which invited collaborators to address and work through the research questions in an open-ended and relational manner. Questions emerged and changed as the mail art was sent across the country and passed through different hands. Occupying spaces of uncertainty in transdisciplinary contexts was important to this process; the un/knowing was full of generative tension. Participatory and collaborative arts-based methodologies were process-based, relational, and emergent. Processes were destabilized, but new questions and lines of inquiry emerged. This workshop re-enacted and performed the processes of working through lines of inquiry as a collective through mail art, thereby creating further participatory and emergent networks and connections, still to come.



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How Visual & Performative Pedagogies Support Social Justice

Marjorie Cohee Manifold, Gustave Weltsek | Indiana University, USA

Abstract

The co-presenters begin by questioning how the arts, through education, might affect positive change toward a more civil and equitable society. Manifold, a visual art educator, provides a theoretical foundation for art as a catalyst for social justice by drawing upon notions of the four phases of aesthetic experience. The aesthetic experience begins with stimulation by, then, emotional responsiveness to an unfamiliar sensation. This leads to a search for patterned meaning, which resolves in an *embodied* understanding of self and self in relation to the aesthetic event. Thereafter, using Critical Performative Pedagogy (CPP), Weltsek describes how students may be invited to enter a 'dissociated space' whereby, calling upon the transcendent embodied knowledge of self, they divest themselves of socially constructed roles and imagine why and how we perform who we are. Through performing 'as if' they were Other or engaged with an Other, students become open to seeing how the embodied individual and the immediate community might strive past self-interest to embrace social justice. Examples are given of what this process might look like in praxis with secondary and university-level students.

How Visual & Performative Pedagogies Support Social Justice

In fall of 2017, faculty of Indiana University's Arts Education Program were co-instructors of a graduate-level course addressing *Contemporary Issues in Arts Education*. The students, who were majors from a variety of programs, such as Anthropology, Sociology, Gender Studies, and Arts (Theatre and Visual) Education, were invited to explore issues of social justice through the arts. The topic was inspired by a recurring on-campus debate about the presence of a mural panel, *A Social History of Indiana: Parks, the Circus, the Klan, the Press* (1933), by Thomas Hart Benton, which is displayed on the wall of a frequently used campus classroom (Figure 1). Included in the panel are images of KKK clansmen gathered before a burning cross, an African-American child in a hospital bed being tended by a White nurse, and a newspaper reporter hunched over his typewriter. Written explanations of the panel describe it as paying "homage to the Indiana press breaking the Klan's grip on power in the state" (Cascone, 2017). Viewers, however, are divided as to whether or not the historical reference is recognized or welcomed. While some argue that "[e]xposing students and faculty of colour to the image of the KKK stands in violation of the school's diversity policy and the Student Right to Freedom from Discrimination" policy (Haas, 2017), others respond that removing or "[c]overing the mural feels like censorship and runs counter to the expressed intent of the artist to make visible moments in history that some would rather forget" (Adams & Hays, 2017).



Figure 1 | *A Social History of Indiana, "Parks, the Circus, the Klan, the Press,"* Thomas Hart Benton, (1933), detail. Indiana University, Bloomington, Indiana. Courtesy of Bart Everson, via Creative Commons.

We posed the question - can viewing images alone, without further explanation, persuade or dissuade a particular point of view? As anticipated, students responded by pointing out that personal views and interpretations of the world are always based on individual experiences and the opinions of Others within one's interest group, cultural, religious, or communal environment (Haidt, 2013). Several philosophers (see for example Dewey, 1988; Merleau-Ponty, 1967) have argued that knowledge capable of bringing about transcendent states of being must be embodied. Embodiment of knowledge is a complexity (Perry & Medina, 2011) that is triggered by aesthetic encounters with sudden, unexpectedly painful or exquisitely beautiful phenomena. Emotions are awakened in response to the phenomenon, followed by a compelling need to find patterns of meaning in the event (Csikszentmihalyi, 1997). Viewing a work of art might encourage new understandings only insofar as an aesthetic response to the work causes the viewer to disassociate from group-held beliefs and open to the unfamiliar point-of-view suggested by the artwork. Given the socio-culturally embedded biases of human nature, we wondered how moving through the processes of aesthetic experience might lead one to disassociate from familiarly held mis-perceptions of intersectional dominance (see Coaston, 2019) and injustice and come to embrace and enact social justice.

Aesthetic Experience and Embodied Knowing

In an earlier course taught to undergraduate students, Manifold (2005) found that the immediacy of viewing images could elicit aesthetic experiences. She prompted each student to select an artwork with which he or she felt an immediate or spontaneous visceral resonance and describe the work as a metaphor of self. Consequently, each student articulated a deeply felt response to an image he or she recognized as symbolizing some aspect of internalized being that had lain hidden from his or her conscious mind. Vanessa, for example, a tall African-American student selected Georgia O'Keeffe's *Black Hollyhock and Blue Iris*, and wrote, "I appear to be the dark flower that is big & powerful," she wrote, "I am really the bright middle trapped inside a world where I am confused, scared, and alone at times. I am much bigger than others, but they are surer of themselves, so they don't have to hide within themselves" (Manifold, 2005, p. 59).

Creating a work of art may project a subconscious aspect of the self into the external realm, thus bringing awareness of the liminal and providing an opportunity to imagine how one might be in the world. This may occur when an individual invents, appropriates, or practices traits of a fictive character as possible identities. The imagined becomes embodied knowledge in an accessible way. Sixteen-year-old Kelli, for example, who suffers from anxiety, depression and frequent panic attacks, was able to shape meaning from the imaginary 'stuff' of her artmaking (Figure 2). "Panic, the character I created, represents a very specific part of me," she states. "It makes it easier to control that side of me, because I have personified it. I felt so relieved when I first put her down on paper . . . knowing she was something I could control" (Manifold, 2015, p. 184).

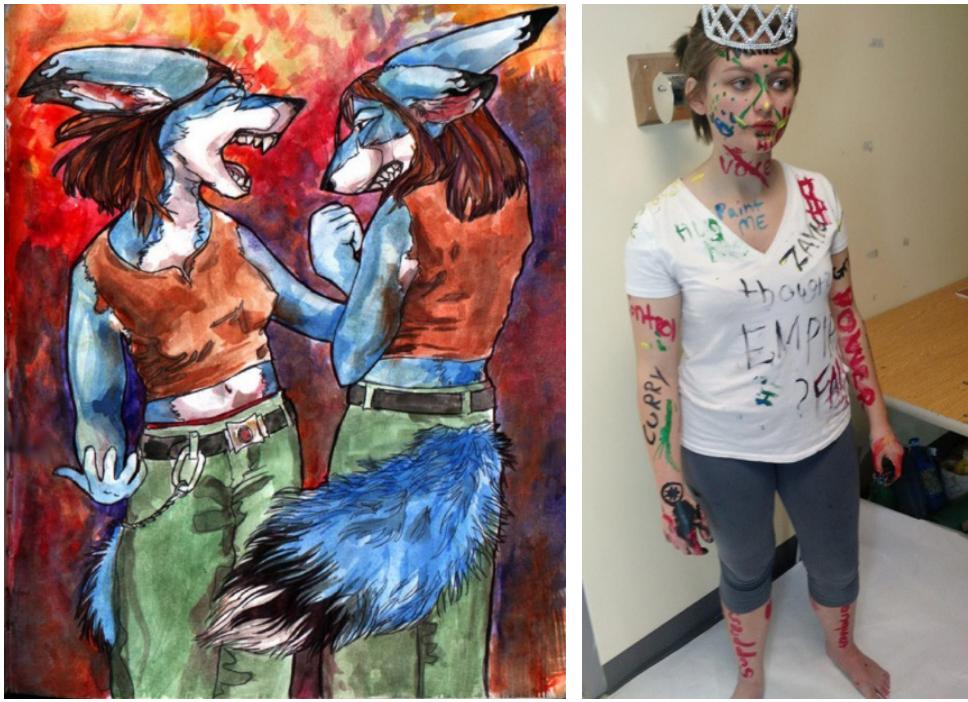


Figure 2 | (left) *Panic confronts Conflict*, Kelli, (2004). Courtesy of the artist.

Figure 3 | (right) Student Performance Art Piece. (2017) Courtesy of Gustave Weltsek.

Similarly, inviting others to participate in a mutual drawing forth of unchallenged perceptions provides an opportunity to expose embedded socio-political constructs. In working with high school students, Weltsek and Koontz (2019) explored how youth enacted understandings of socio-political issues through the use of their bodies. As seen in Figure 3, Vivian, a 16-year-old student, who identified as White and female, used her body as a literal canvas and invited audience members paint their reactions to misogynistic vocal prompts.

In these examples, we see how engagements with art awakened and embodied conscious understanding of the body-mind-self. Expressing self-knowledge through spoken word, visual presentation, or “through use of posture, gesture, clothing, stance,” allows “symbolic meanings [be] addressed to the outside world” (Davidson, 2004, P.199). But, if social justice is to come about, embodied knowledge that acts to critique and challenge compliance with the power paradigms of society must occur.

Critical Performative Pedagogy

Weltsek explored Critical Performative Pedagogy (CPP) (Pineau, 1994) in order to see how the embodied individual and the immediate community might strive past self-interest to embrace social justice. In the *dissociated space* of CPP (Weltsek & Hammoor, 2019), the student is to divest his or her self of socially constructed roles. In dissociated space, the individual steps back to imagine why and how we perform who we are. To elicit such an experience, Weltsek developed a curriculum, *The Empires Project as a Living Museum*, for implementation with students of a local high school. By examining the advent, rise and fall of empires, students were invited to explore how modern-

day governments, particularly in the United States, use oppression to maintain power. Students of the project studied historical world and national events. Then, they created fictional characters they could set in the period and enact in accord with the information they had gleaned from their studies.

At the project conclusion, the students enacted a Living Museum where, as the characters they created, they engaged audiences in critical dialogues around issues of social justice and injustice. Rose, for example, shared the human price of power in building the Great Wall of China. She fashioned 1000 pea-sized clay balls and placed them beside her in a bowl on the floor. Crouching beside it, she explained. Each ball "represent[s] 1000 people."

"Will you help me," she asked, handing a clay ball, mortar, and pestle to a viewer. "Will you crush that ball for me? It's hard building this wall. When we become too weak to work and die, they just throw our bodies into the wall."

Rose then took the crushed clay, added water, and formed the mud into a small replica of the wall (Figures 4 and 5). Tracing her finger along the curved surface of the form, she said sadly, "Here are our lives."

Rose engaged her audience in the examination of the Great Wall as a result of unjust exploitation and devaluation of vulnerable peoples. She used bodies "as materials, not literal bodies but materials as representations to build this wall." "I want people to know that everyone suffers," explained Rose. "I'm not just showing a model. I'm building the wall with others. So, they understand better than if they just saw a wall" (Weltsek & Manifold, 2019).

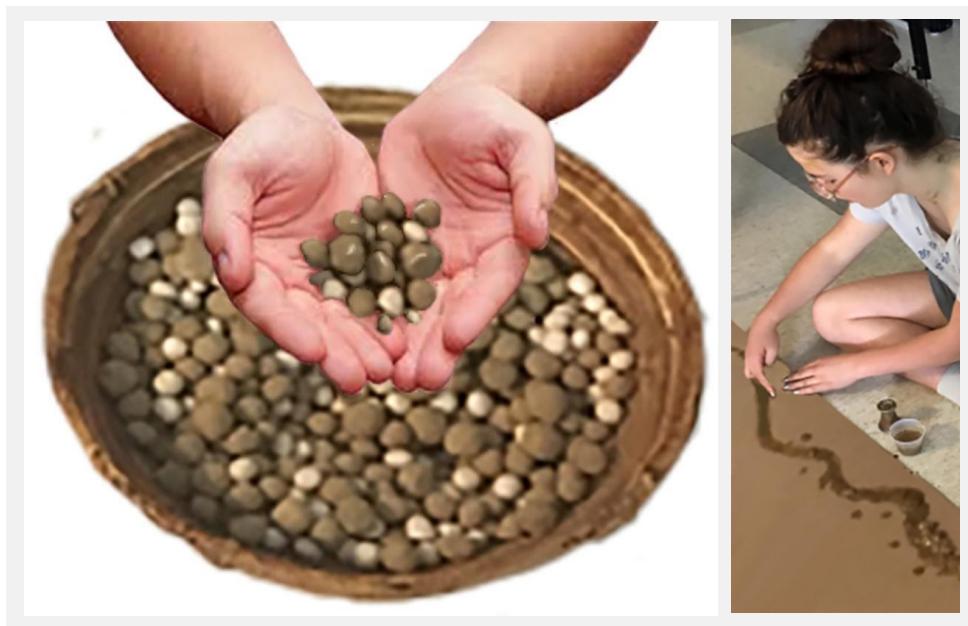


Figure 4 & 5 | Courtesy of the authors.

Conclusion: Social Justice through the Arts

Moving forward toward equity, peace, and intersectional justice cannot occur if we continue to privilege, perform, speak, learn and teach narratives based on the same methods, structures and systems that for centuries have been (re)producing visible and invisible intersectional dominance and social *injustice*. We suggest that social justice begins with awareness of one's humanity, then projects outward to find accord with the humanity of Others. It is through youths' questions and artistic reflections that possibilities of meaning or purpose emerged beyond previously unexpressed notions of self, interest-group, or socio-cultural background. Through holistic embodied artistic engagements, students found complex meaning derived through self as present in the time and place of Otherness. Viktor Lowenfeld described this evolution of embodied knowledge towards sympathetic enactment.

As the child identifies himself with his own work, as he learns to appreciate and understand his environment by subordinating the self to it, he grows up in a spirit, which necessarily will contribute to the understanding of the needs of his neighbours. As he creates in the spirit of incorporating the self into the problems of others, he learns to use his imagination in such a way that it will not be difficult for him to visualize the needs of others as if they were his own. (Lowenfeld, 1957 p. 36).

Aesthetic experiences, we are told (Csikszentmihalyi, 1997) end in transcendence of being and, we conclude, an embodied understanding of self and the world. Embodied understanding compels one to do more than feel, question or cognitively analyse; embodied knowledge is active in the world. Thus, the transcendent being moves to act in society so as to change or transform the world into one that is more perfectly ordered, balanced, and just.

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See what we made: Collaborative Artmaking and Intercultural Exchange Between Teachers and Refugee Youth

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Abstract

This is the scripted narrative for a pecha kucha presentation offered at the InSEA conference in Vancouver, BC along with some select images. Combined, the narrative and images relay the process of a collaborative artmaking project called YAAAS! (Youth Artists and Allies taking Action in Society), an innovative graduate service-learning course which partnered working teachers and teaching artists pursuing their Master's degree with refugee youth attending high school in Baltimore, Maryland. Images of the culminating art installation are included and discussed, but the primary focus of the essay is on the eight-week collaborative process framed as an arts learning laboratory and designed to foster reciprocal learning. Photos reveal some of the weekly creative activities used to cultivate a safe space, foster trust and genuine relationships, and build a cohesive group of collaborators. The conceptual framework, which draws upon dialogical aesthetic, culturally sustaining pedagogy, linguistic responsiveness and trauma informed practice is also addressed. Combined, the narrative and images reveal much about the atmosphere, relationships, comfort levels, confidence and countenance of the YAAAS participants. They help to tell the full story of this dynamic partnership between educators and refugee youth, allowing readers to see and appreciate *all* that we made.

See what we made: Collaborative Artmaking and Intercultural Exchange Between Teachers and Refugee Youth

This short essay explores the powerful uses of dialogue and collaborative artmaking in a dynamic afterschool arts program called YAAAS: Youth Artists and Allies taking Action in Society. YAAAS is a graduate service-learning course partnering in-service teachers and teaching artists pursuing their Master's degree in Interdisciplinary Arts Infusion with refugee high school students. In describing what we made through YAAAS, I am always happy to share photos of the beautifully complex works we created for our culminating event. We made nearly one hundred 8 X 8 squares of collaged magazine images (see Figure 1) crafted by teachers and refugee youth who, working together, used these visual narratives to explore and reflect where they come from, who they are, and what they dream of for the future.



Figure 1 | YAAAS 2018 culminating art exhibit called *Conversation Pieces*, in the Atrium of the Center for the Arts at Towson University. Photo by Arthur Smith, 2018.

If you look closely, you might notice the brown and black tiles woven in that described the larger purpose of the YAAAS project to our viewers. It reads: More than a series of collages, this artwork reflects a dialogue and a newly formed relationship between teachers and high school students who are refugees, working side by side as artistic collaborators. Working together, exploring ideas, and carefully crafting images and text together allowed refugee students to self-reflect, share their stories, and improve their English, while partnering teachers expanded global knowledge and cultural understandings. Collective artmaking offered us a powerful means for breaking down language barriers, allowing for authentic communication and self-expression, where identities, cultures, complexities and dreams could be recognized and celebrated.

I am also happy to share some of our "Dear Partner" works where graduate student participants wrote a letter to their refugee student partners to let them know what they appreciated learning from their conversations and time spent together each week (see Figure 2). The graduate students were then tasked with creating a visual artwork that somehow captured the essence of their letter. I am incredibly proud of the dynamic and thoughtful art works we created through YAAAS, but as far as that we made, they are but a piece.



Figure 2 | One of the YAAAS high school student participants holding the *Dear Partner* work that his graduate student partner created in response to their shared conversations. Photo Michael Bussell, 2018.

Grant Kester's (2004) dialogical aesthetic, where artists become facilitators of communication and catalysts of change is a critical resource in appreciating the aesthetics and ethics of YAAAS. So too, is Tom Finkelpearl's (2013) book, *What We Made*, which examines arts endeavors that rely on social cooperation and collective endeavors. These are the artistic practices I endeavor to explore as the unique central aspects of YAAAS. This is not to suggest that our visual artworks are or were insignificant, but I believe the MAKING of these works and all that came before in cultivating a cohesive group of collaborators with genuine relationships, confident with the communication skills and creative risk-taking it took to create those works is vital to fully appreciate all that we made._____

Since YAAAS began in 2017, we have worked with young people aged 16 to 20 from Syria, Eritrea, Somalia, Sudan, DR Congo, Uganda, and more. Our refugee student partners speak two or three languages, English being the newest. Length of time in the U.S. varies. Some refugee students attended school all along, some had highly interrupted schooling, others never attended school prior to the U.S. All "face innumerable challenges in adapting to U.S. schools and communities" (Roy & Roxas, 2011). Many if not most refugees experience traumatic stress related to war and persecution, displacement from their home, flight and migration, poverty, family and/or community violence ("About Refugees," n.d.). Accordingly, the project design prioritizes high-quality relationships which are central to trauma informed practice (Souer & Hall, 2016). In the case of YAAAS for 2018, the creative partners over the eight weeks of the residency, were my eight graduate students, primarily working teachers and teaching artists from the full PK-12 spectrum, some are arts teachers some are not. All were women, with four who speak a second language including one student from Palestine whose first language is Arabic. All have a genuine interest in arts integration, hence their enrollment in an M.A. in Interdisciplinary Arts Infusion, which I direct at Towson University.

It is rare for a group of educators to be able to come together and work as collaborators with students, shedding the typical student-teacher hierarchy to simply work side by side as partners. It is even rarer to have such small student-teacher ratio, but magically, we have had this each year so far and it has proven powerful for our learning laboratory format where we experiment with a range of art forms. Central to getting started and building trust with this new collective were theatre games. Highly physical, linguistically non-demanding games invited play, melted fears, and allowed everyone to experience success and failure - together. As a theatre artist, games have long been important to me for cultivating a sense of ensemble - a cohesive group of collaborators.

In his book *Games for Actors and Non-Actors* (2002), Brazilian theatre artist Augusto Boal, described games as heightening our senses and de-mechanizing the body. They get us out of habitual behavior. Boal argues that this is an important prelude to moving beyond habitual thinking and interacting. Games offered powerful opportunities for these new partners to see each other differently (see Figure 3). They had to both challenge and take care of each other in the process. Along with games, mini-lessons where refugee students taught grad students their home languages was also part of our first night (see Figure 4). These exchanges were integral for flipping the power dynamic and making it clear that the languages and cultures of our young partners were valued and viewed as assets. It was also an important first step in redefining familiar human relationships in a discourse of listening and care (Kinloch & San Pedro, 2014).



Figure 3 | (left) Graduate and high school students play Augusto Boal's theatre game, Columbian Hypnosis. Photo by Michael Bussell, 2018.

Figure 4 | (center) Mini-language and culture lessons on the first night. Here high school students from Eritrea teach their graduate student partners the basics of Tigrinya. Photo by Michael Bussell, 2018.

Figure 5 | (right) A YAAAS graduate student and her three student partners relax and engage in casual sharing and storytelling as they cut out pieces for their own individual collages. Photo by Michael Bussell, 2018.

As the weeks continued, we engaged in visual arts, theatre, poetry, and creative movement exercises, and each one was intertwined with intentional dialogue and storytelling. Early activities were kept brief, structured, and fun. Language barriers and cultural differences were not insignificant, but by working in pairs and small groups, all had the flexibility to move at their own pace. When we came together to craft our final Conversation Pieces, (this title was an homage to Grant Kester's 2004 text) all that happened in the weeks before proved vital. In addition to the structured dialogues and exchanges that they entailed, an abundance of what students called casual sharing was brought forth in sifting through and selecting images (see Figure 5).

Memories of the past, thoughts on who we are and what we want for our futures were woven throughout. As one student shared, "There is a natural and effortless conversation that happens when you are cutting, gluing and laying out pieces of paper [...] when your hands are busy and productive it frees up the pressure on your conversation [...] so it can just flow." These were often critical moments of learning and cultural humility for the grad students who, in listening to the stories of their partners, came to realize how much they do not know.



Figure 6 | (left) Pictured center, this young man originally from Syria and still learning English, happily converses about his collaged works with attendees at our culminating event. Photo by Arthur Smith, 2018.

Figure 7 | (center) A YAAAS high school participant from Sudan confidently engages with culminating event attendee about her art work. Photo by Arthur Smith, 2018.

Figure 8 | (right) Smiles, laughter, and joy were regular occurrences with this group of educators and students learning to play together and become effective collaborators. Photo by Michael Bussell, 2018.

As you can see from his face, this young man who was a participant from Syria (see Figure 6) enjoyed not only making and displaying our work publicly, but he was incredibly proud to converse with others about it – in English. After the close of the project he shared, “YAAAS gives a lot of opportunities to my life ...YAAAS helped me improve my English a lot...It gave me a positive way to improve myself, learn how to talk to people and not be scared.”

Some of the students who have been in the U.S. for a couple of years have participated in several different kinds of arts programs at this point. Quoting this young lady from Sudan who participated in YAAAS both years we have offered it (see Figure 7), “All we do with the other art programs is show the world how smart we are in art. That’s all basically. But in the YAAAS program they want people to communicate with them. To know about you, to care about you, to give you advice, to help you out if there is a problem – and it’s all together with art. Everything is mixed with art. I love it.”

In addition to the great deal of fun and enjoyment everyone had through this program, my intent with this presentation was also to reveal the conceptually rich framework upon which it is built. YAAAS is justice-oriented (Rosenberg, 2000; Hess, 2007), culturally sustaining (Paris & Alim, 2017), linguistically responsive (Lucas, 2010), asset-driven (Kretzman & McKnight, 1993), and trauma informed (Souers & Hall, 2016). Arts prioritize making, collaboration, communication, and play. Learning is reciprocal, fosters non-hierarchical relationships, efficacy, agency and global competency. Central to everything is a safe space that embraces dialogue, listening, connection and care, all to create a space of true belonging for this project in humanization (Kinloch & San Pedro, 2014).

Placing high value on reciprocal learning, we achieved a great deal through YAAAS. In particular, though, I believe that observing the countenance and body language of our participants through the photos included in this essay (see Figure 8) adds richly to the narrative of what we created together and what was learned.

YAAAS is a work in-progress. It always will be as we will always work to improve our approach and be ever more responsive and inclusive. Still, look closely at each image in this essay again and you will consistently see smiles. You will see young people and adults leaning in towards each other and you will notice the growing signs of familiarity and confidence that come when people feel acknowledged and accomplished. Combined with everything else, I hope these images of our partnership-in-the making allow you to truly see and appreciate all that we made.

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Diary of a Middle School Closure in 100 Ceramic Plates

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Abstract

In 2011, I spent the school year documenting the impending closure of my rural middle school. I decided to become our own artist-in-residence and set about producing a body of work that would capture and commemorate the end of the school and of my career as a middle school art teacher. This body of work explored conflicts in the artist-teacher identity by proposing an art practice embedded in the classroom art demonstration. At the back of the classroom, I set out to make 100 commemorative ceramic plates which would document the experience of school closure. Exploring an arts-based, autoethnographic approach, I produced nine visual and written sketchbooks to support the plate making. Elements of student work appeared on my plates in a community of practice as we shared sprig moulds of significant objects such as mementoes, toys, biscuits and sweets. The project set out to explore ideas about socially engaged and dialogical art making in an educational setting and I did this by designing an art project which was open to events within the classroom. The plates bore the marks of the environment in which they were made. The making of the artwork in the classroom was validated by their pedagogical usefulness as demonstrations and modelling. Each plate demonstrated particular material and technical aspects of ceramic practices whilst also exploring more general art practice concepts such as research and ideation through sketchbooks, art history and autobiography and memory as subject matter. I made the plates in any spare moment and at the beginning and end of the school day. The students witnessed an artist committed to art making as they walked past the art room on the way to the playing fields.



Figure 1 | Ceramic Plate



Making a Thesis from a Playful Object

Débora da Rocha Gaspar | Universitat de Girona – UdG / Universidade Federal de Santa Catarina – UFSC

Abstract

How to narrate research *with* children and not only *about* them and their relation to *game art*? This is the questioning that generated a peculiar thesis report on a doctoral dissertation at Universitat de Barcelona under the title: How do children relate to *game art*? This article briefly explains how this thesis-object was made in the shape of a toy box to represent the research experience about how to learn and how to teach *game art* with students of 4th year of primary school at Colégio de Aplicação at Universidade Federal de Santa Catarina (Brazil). The substantiation of this thesis has been the arts-based research (Barone & Eisner, 2012; Marin & Roldan, 2012; Hernández, 2008). Thus, a receptacle that reminds us of an old console, boxes that remind us of pieces from a famous computer game, appropriations of different games adapted to the thesis narrative and a fictional character who tells the experience are some of the resources used for the construction of this thesis-object, which does not adapt to the current academic standards, but show the way to new ways of narrating investigations on Arts Education.

Making a Thesis from a Playful Object

Opening Pandora's box: presenting a thesis-object interface

A rectangular wooden box, painted black, that opens at the bottom by sliding a piece of wood. Adhesive vinyls refer to an old game console screen with a green background where you will find the following question: "how do children relate to game art?". This was the interface that I chose to present my thesis-object, a sort of Pandora's box. This metaphor refers to the diversity of senses involved in the complexity of presenting the thesis as a Toybox, which fascinates and causes distrust at the same time.



Figure 1 | Thesis-object interface

I conceived this thesis as a playful artefact, a narrative deposit that intends to start a dialogue with those who feel related to it, surprising them and providing an interaction and construction of senses that will lead them to reflect upon the research in art at school as a kaleidoscope, deconstructing the landscape and rebuilding a new image from fractals.

This is the layout of the thesis defended in the PhD program in Arts and Education at the University of Barcelona in July 18th, 2014. An investigation that tells verbally and visually the experience about learning and teaching about game art in the Visual Arts classes with students in the 4th year of primary school at the Colegio de Aplicação da Universidade Federal de Santa Catarina - Brazil.

The decisive factor in constructing a thesis as a playful object relates to the actors in this research. Here, the form of the thesis is intended to exceed the potential academic readers accustomed to hermetic readings, to build a multimodal text, more accessible for those who have effectively participated on the research about artistic video games – the primary school children.

When opening the box, you can find several compartments: in the upper part, a group of cardboard boxes in different colours form a puzzle which refers directly to the video game Tetris; in the bottom part you can see three elements: a black book with dividers forming the acrostic GAME (theoretical foundation), a console (Brick Games) and a folder with the rules of the game (index and abstract of the thesis).

In an arts-based thesis, form and content have to maintain a harmonious articulation to generate meaning. This is why I selected the game Tetris as a metaphor to represent the methodological choices that constitute this research. The Tetris is a puzzle that allows you to manipulate the shapes, change its position and direction, accelerate the movement, providing flexibility for the fit. Such a dynamic is related to the multimodal (Gee, 2004) and multi-methodological character I adopted, by contributing to the bricoleur (handyman in English) researcher from Kincheloe (2004). Hence, I looked for methods that would help me assemble the puzzle that is the methodological construction of this research. Narrative Research has given me the opportunity to tell that story in a different way than usual: it has taken me to the Arts-Based Research (ABR). Nevertheless, as a teacher I also needed some embedment to tackle game art at school. So, when planning the classes, I took into account Gee's writings (2004) about learning with video games, and Hernandez's writings (2007) about the Studies of Visual Culture. Still, participatory research with children (Fernandes, 2009), from the Sociology of Children, have given me support to be able, at times, to share decisions with them. To be able to listen to the children and generate actions that would give me that power of decision to their voices.

The theoretical basis that underpin the rigor of a thesis-object

Among the ABR typography proposed by Hernandez (2008), in the verbal text that narrates the empirical research of the thesis I adopted the vernacular that is "associated with lived experiences, with the language of the people (vernacular), with the aim of 'attracting' those who wouldn't usually be interested in research" (p. 95). This quest to generate vernacular text is close to what Leavy (2009) claims that ABR "provides researchers across the disciplines new ways to diversify the audiences for their research" (p. 8). Thus, within each of the Tetris boxes that narrate the educational experience, a small notebook counts, from the voice of my field diary, a fictional character. How I lived the experience of researching with children at school taking as reference the children style literature.



Figure 2 | Tetris box with Bibliographic References

At ABR there is concern with the expansion of the audience, so I generated an accessible writing, tending playful objects as narrative devices of interaction that the reader-player is invited to manipulate. A representative resource that creates empathy with what we have lived in class. Such a feature is highlighted by Roldan and Marín (2012) in stating that the ABR is “a necessarily pleasant and certainly pleasant space (because otherwise, little or nothing would have to do with the arts), which does not mean that it is not rigorous and accurate” (p. 18). Therefore, the playful objects found in this thesis have a component of pleasure and enchantment, but always maintaining meaningful relationships with the narrative as a whole.

Inside each Tetris box in addition to the field diary (verbal narrative of experience), there is an interactive element, a game or toy appropriate and transformed to compose the narrative from the experimentation of a playful artefact, thought as a device of senses that weave the discourse.

Building the game “Researchers”, for example, started from the experience of playing Cluedo and Scotland Yard with students to teach them how to conduct academic research. In “Researchers” I replaced typical weapons, suspects and environments respectively with research tools, subjects and research topics. It is an artefact that goes beyond reproducing the experience of playing Clue, it is a resource that represents the relationships that we have established between the police and academic investigation, using this metaphor as a strategy of teaching what is a Research and how it is done. In the game “Researchers” the reader-player can be one of the teachers or children, he is challenged to find answers from questions, to deduce and to create hypotheses (which change in each game).



Figure 3 | Tetris box with the Researchers game proposal

The topography of the thesis-object: a shared elaboration process

After sharing the research decisions with the children, after finishing the experience in the field, I was no longer able to continue in the process alone. That's when I invited a former pupil from school, now a student of the Design degree, to share the drawing of the thesis. So Yoli Inácio became my interlocutor in the creation of the topography of the thesis-object.

One of the first shared strategies was to break with the dichotomy between virtual and analogue, an important issue I observed in the field. Students will build an analogue game from their virtual references, becoming their avatars, and then translate the dynamics of that creation for the digital language. The two dimensions were equally important to them, because when questioned about them they showed that both forms of game creation and play are necessary and relevant.

To represent that analogue-virtual relationship in the visual elaboration of the thesis I returned to the references of my childhood, recovering the cartoon "The Jetsons", of futuristic aesthetics, whose visual references are located in the principles of space age, representing a modernity based on an archaic electronic visuality. Thus, Yoli proposed a semantic panel that generated a colour palette for the visual construction of the thesis-object.

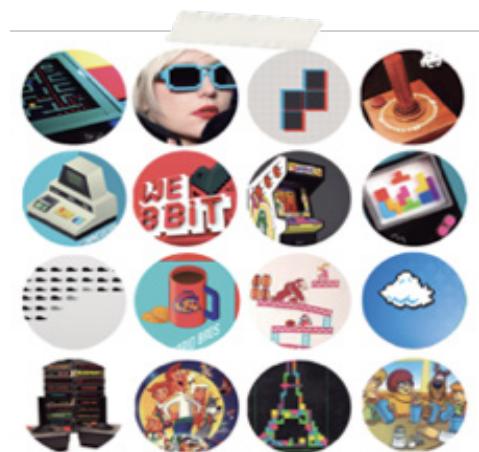


Figure 4 | Semantic panel

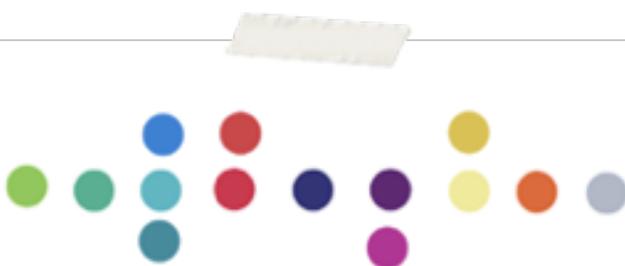


Figure 5 | Colour palette

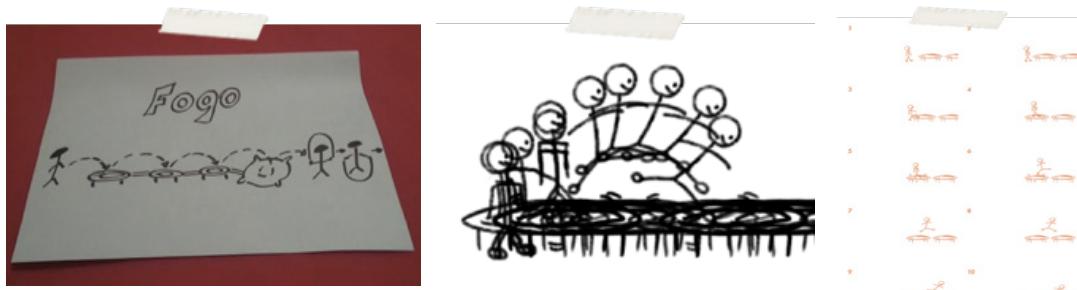
Yoli, as a visual interlocutor, helped me shape the interactive objects of the thesis, creating the illustration of the "researchers" game cards, the caricatures of the leading thesis theorists for the memory game and taking the photos of the school spaces, with the eye of a former student.



Drawing | Digital | 1st Version | 2nd Version



Figure 6 | Drafts for the Researchers game card design



Deborela | Yoli | Final Drawing

Here I presented only some of the narrative resources used to build the thesis-object, since the academic rigor that requires research that is based on ABR, is also to relate its process.

Riddett-Moore and Siegesmund (2012, p.111) consider that a researcher who uses works of art as evidence cannot let the works convey all the knowledge for themselves, without analysis or interpretation. However, they remember that analysis will never be able to fully translate meaning within a work.

Game on-off-on

I think the narrative of this research, although at first not intended as a visual and interactive device of senses, took a new course in setting itself up as a multimodal discourse. The ABR founded the risk and charm that was to narrate my thesis as a game box, full of actions and interactions, where the image is not only an illustration of the verbal text, but a significant textual element and the reader becomes a player who participates in constructing the narrative, provoked to re-signify it in a performative way.

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Artfully Aware: Contemplative Practices in the Art Classroom

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Abstract

Through contemplative art experiences, the classroom becomes a space that respects and enhances intuitive and embodied knowing. Contemplative arts-based practices offer a model for quieting the mind, deepening awareness of all human faculties including the intellect, emotions, bodily, and relational. By infusing education with artful experiences knowledge of both the inner (self) and external (the world) are expanded. In this experiential presentation, theories of place-based education combined with recent research collected in a university setting will provide an understanding of how students perceptions, both conscious and unconscious come to form and shape relationship to place. By extending the notion of “places within,” to include the spiritual and emotional domains that exist within the students we can teach the whole person. Art education that embraces the notion that art can be a responsiveness to the wholeness of experience invites the question, “How can art support the lived experiences of students and strengthen self-awareness and connection? Contemplation has been described as a third way of knowing that both complements and enhances the rational and sensory. Current research demonstrates the benefits of contemplative practices such as changes in physiological states that shift affect and cognition (Hart, 2008). Furthermore, creativity and contemplative practice can offer an experiential mode of learning and self-inquiry that quiets the mind, strengthens imagination and cultivates wisdom and wholeness. (Dalton, 2018, 2016; Haynes, 2009; Sarath, 2006). The French philosopher Maurice Merleau-Ponty (1962) first described embodied knowing as “knowledge in the hands;” knowledge that was not cognitively articulated, but known through the body, or more specifically, the embodied-mind. Building upon research findings, experiential components will provide participants practices to explore and deepen understanding of art as a contemplative practice. Experiential components will include meditation, Lectio and Visio Divina, and aesthetic meditation to deepen understanding and awareness of place through art-based contemplative awareness.

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Slow Pedagogy as Embodied Knowing: Engaging Space and Place in Teaching and Learning

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Kristi Oliver | Davis Publications

Abstract

The definition of slow pedagogy simply means taking the time to observe and experience with heightened awareness. In classroom practice, "Slow pedagogy is a mode of learning that emphasize learning through prolonged spaces filled with silence, reflection, heightened awareness that engages embodied knowing" (Tishman, 2017, p. 2). This session showcased how place-based learning and embodied learning experiences, when combined with a holistic approach to arts education, focuses on students' lived experiences and engages them in the construction of meaning. Drawing upon theories of place-based education that seek to provide an understanding of how students' perceptions, both conscious and unconscious, form experience and shape relationship to place (Steele, 1981), we extend the notion to "places within" that include the spiritual and emotional domains that already exist within students. Art education that embraces this notion can be responsive to the wholeness of experience. In addition, arts-based research methodologies and theories of place-based art education recognize "place" as comprised of a complex community of culture and consciousness that co-exists within many spaces of reality. Qualitative research findings were shared along with explorations of how stories of home influence the ways we communicate, express ideas, create personal narratives, and answer the question, "How can art support the lived experiences of students and strengthen self-awareness and connection?" Building upon research findings, experiential components provided participants with practices designed to deepen understanding of slow pedagogy and embodied knowing and to deepen awareness of the "places within" and the outer world through meditation, mindful drawing and seeing, embodied writing and *Lectio Divina*. The session will end with a culminating debrief of lessons learned using interactive dialogue techniques. Session organizers will share perceptions of their teaching and learning experiences with slow pedagogy and embodied knowing. Participants in this session will be made aware of alternative modalities for promoting inner growth and leave with possible ways forward for integrating slow pedagogy into their own teaching practices.

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Exploring 'making' in media art through digital materialism

Kevin Day

Abstract

How does one approach the concept of 'making' in the theory and practice of media art - art practices that utilize digital media as part of its process and/or engage with the socio-political dimensions of digital media? This discussion defines the concept of 'making' through the writings of anthropologist Tim Ingold (2013), who advances an argument that refutes the distinction between theory and practice, knowing and doing, subject and object, human and nature, and instead insists that one comes to know through doing/being/making, and that there is no knowing from the outside. He builds this argument on a framework that negates fixed containers and categories of knowledge objects, and proposes an understanding of the world as ongoing flux of materials corresponding and animating one another, arriving at the argument that making is an act that engages with materials and is highly open, processual, and contingent. How do we think about media art through the concept of making, if the medium itself seems so immaterial and rooted in the myth of the cloud? The discussion will lean on philosopher Baruch Gottlieb (2018) and his theorization of digital materialism. For him, not only is it important to emphasize that digital media operations necessarily occur as part of nature, within the world's flux of materials, but it is also crucial to recognize that any discussion of materialism is a political one as well. Against the myth of the cloud, which contributes to an emancipatory and utopian rhetoric of digital media, he insists that "digital media technologies require enormous material resources to function" (p. 128), material in the sense of the literal matter needed for the process of fabrication and operation, but also the economic infrastructure needed to sustain the industry. The concept of digital materialism opens up the discussion of 'making,' by emphasizing the political relationship between the sovereignty of informatics and the subjugated materiality that the world is embedded in. Therefore, with the aid of digital materialism, I would make the argument that to explore the concept of 'making' in media art necessitates not just the acknowledgement that code and information are also materials embedded in the world, interacting with all other materials, but also the need to examine the material conditions that give rise to and sustain digital media assemblages and the binary logic that undergirds all computation - which subordinates the material and elevates the abstractions.

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Identity and Creativity Build Slum-dwelling Urban Communities Unproductive to be Productive and Independent Through an Art Activity Approach (Place Case Study The Urban Area of Kampung Kota Dago Pojok in Bandung)

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Abstract

City villages are densely populated residential areas that are characteristic number of cities in developing countries. Some of big cities have urban areas that usually live people society with cultural heterogeneity. The heterogeneity of background and culture has led to formation of patterns of society and become distinctive new habits and culture into collective identity and local community culture. The characters seen in the area are slum environments, the emergence of juvenile delinquency and thuggery, because they grow with all the limitations and shortcomings.

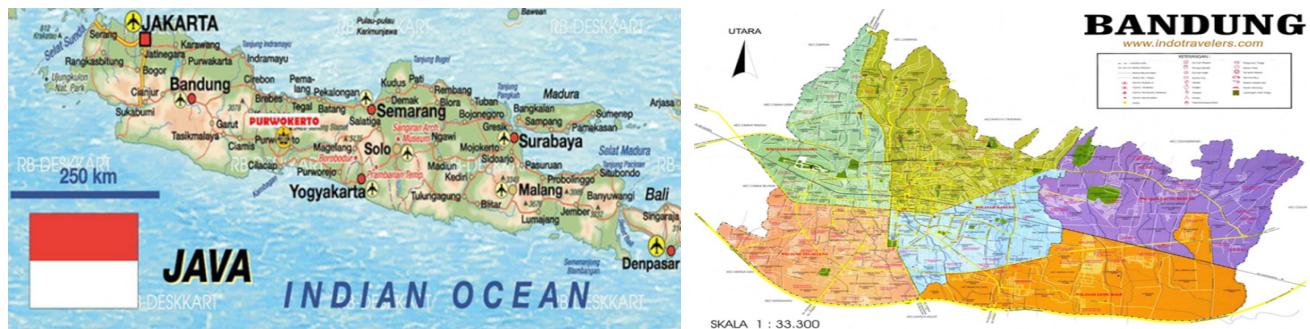
The city of Bandung is the capital of the province of West Java, is one of the fifth most populous cities in Indonesia. It has a dense urban area and is spread in several residential areas. There is one urban area that previously was a slum residential area, residents are migrants from various parts of Indonesia who have diverse cultural backgrounds. The area was known from the past time, because of the place of bad boys who committed thuggery. Then at the initiative of the artist Rahmat Jabaril programs were carried out through art activities approaches and revived the local culture. Residents are motivated and taught various artistic activities (Dance, Batik, Mural, Gamelan, singing etc.). Now after 5 years the town of Dago Pojok has become a tourist destination, even many researchers and artists have come to impress themselves in collaborating with the local community. Through its population in art programs, it turns out to be a better society to creatively produce, can increase income and quality of life.

Identity and Creativity Build Slum-dwelling Urban Communities Unproductive to be Productive and Independent Through an Art Activity Approach

(Place Case Study The Urban Area of Kampung Kota Dago Pojok in Bandung)

Big Cities and Social Problems

Urban villages are densely populated residential areas that are characteristic of a number of cities in the developing countries. Some large cities have urban areas that usually live community with cultural heterogeneity. The heterogeneity of background and culture has led to patterns of community formation and become distinctive new habits and culture into the collective identity and culture of the local community. The characters seen in the area are slums, the emergence of juvenile delinquency and thuggery, because they grow with all the limitations and shortcomings.



Picture 1 | (left) Map of the island of Java, Indonesia, Repro: <http://beautiful-indonesia.umm.ac.id>

Picture 2 | (right) Bandung city map, in Indonesia, Repro: <https://ppdkotabandung.wordpress.com/>

Bandung Capital City of West Java Province

The city of Bandung is the capital of West Java province, is one of the fifth most populous cities in Indonesia. It has a dense urban area and is spread in several residential areas.

Social Development of the Population of Dago Pojok Creative Village Bandung

Through art programs, residents it turns into a creative society and produces art products that have economic value. The Children, Father and Mother are participate in art activities making collaboration. So that they can increase their income and hope a better quality of life. Now, after 10 Years, from 28 October 2010 , the Dago Pojok city village has changed there become as tourist destination, There is one urban area that previously was a slum residential area, residents are migrants from various parts of Indonesia who have diverse cultural backgrounds. The area was known from the past time, because of the place of bad boys who committed thuggery. Then at the initiative of someone activist in art, there is Rahmat Jabaril, his programs were carried out approaches through art activities and revived the local culture. Residents are motivated and taught various arts activities (Dance, Batik, Mural, Gamelan, singing etc.).

Taboo Community, as an organization, brings together alumni as artists and students to work together to develop human resources in the urban village communities in Dago Pojok, Bandung to improve their welfare and financial needs.

Management and organization

TABOO COMMUNITY, as the initiator, organizes and organizes community empowerment, through a learning equality program, and the creative village of Dago Pojok, in the city of Bandung. Because to improve the quality of life, it requires creativity. Starting in this discussion, the involvement of citizens in sharing knowledge, is the potential of the cultural heritage of the ancestors, who at the same time have the natural potential that is green-worshiped. Through these conditions, Dago Pojok residents are very accustomed to the presence of compassionate guests, who come from other regions, or other countries. Instead, these guests aim to stay or just enjoy the natural potential. Through the cultural and cultural approach, residents are involved in finding solutions to deal with village issues that are increasingly complex (Ika Ismurdiyahwati. 2015: 68), so that the results of the work of citizens can be displayed in the activities listed below with various activities that have taken place to date.



Picture 3 | Cast calung (rice pulverizer) into sounds,
when the rice harvest party, Repro: Republika.co.id

Basic Skills that can be Applied to the Community if Kampung Kota

It is a traditional activity that has been running for decades. By the residents this activity was revived, as a form of training. This activity is not paid, with the capital of determination and will, all the needs related to batik activities are made into a routine activity. The result can be seen from batik products with good quality, but the motive is still quite simple.

Market share is the visitors who come to the village of Dago Pojok and some are sold to markets including online sales that are now rife in Indonesia. Batik materials in addition to clothing are also used for interior aesthetic elements and fashion accessories. Considering that the city of Bandung is a creative city and the center of Indonesian fashion, there are many forms of citizen creativity, which are very diverse.

In addition to Batik print, Batik Painting and Printmaking, there are also a number of arts products that people have begun to study and turn into new sources of income, which are very helpful to the welfare of their families. This is what needs to be supported by various levels of society, so that the economy becomes better than before, which is obtained from the creativity of its citizens.

Workshop Program Batik Printing Batik Painting and Printmaking



Picture 4 | Workshop Scoping of work programs And Batik workshop training, Repro by: Ika Ismurdiyahwati

Workshop drawing and painting as a form of creativity training



Picture 5 | Creativity workshop for kids DasrCreativity workshop for adults, Repro by: Ika Ismurdiyahwati

This activity is not only for children, but also a training program for adult residents. Positive creativity is needed by citizens to maintain their survival. So creativity training is needed to move them to think and be confident, that they can. Through this creative activity they will be able to know their potential and the potential of the environment that they process, become something new and sell. Therefore the form of this activity which is usually as part of the arts education curriculum in schools and colleges, can be applied to residents, from adults to children. It turned out that this activity was quite challenging and fun for them.

Wooden puppet Wooden dolls in the form of puppet puppets.workshop and mask



Picture 6 | Wooden puppet workshop and mask effort to revitalize traditional puppets, Repro by. Ika Ismurdiahwati

Workshop Mural, as a form of public art



Picture 7 | Workshop Mural, as a form of public art, Repro: Ika Ismurdiahwati

In the mural workshop activity, it is also an activity related to socialite activities. In this activity communication with fellow citizens can be established, which is usually not maintained because of their busy activities.

Workshop drawing with artists



Picture 8 | Above the Artists doing social activities provide time to teach art with children, artists gather to make works children are working. Materials workshop are distributed free of charge, Repro by: Nuning Y. Damayanti

Workshop collaboration

Collaboration with communities from various regions, especially decorating the village on national celebrations race to decorate the environment in turns.



Picture 9 | above: left, Collaboration with indigenous peoples, for fertility ceremonies. Right, Make works with students. Below: left, Make works with children. Right, mural with artist, Repro by: Ika Ismurdiyahwati

Creation with plastic and rubber waste

Choosing and utilizing waste for recycling / recycling becomes an object that has an aesthetic value and even economic value. The environment is clean because awareness of the benefits of waste and the comfort of the place where they live is cleanliness.



Picture 10 | Above: left, work using used plastic. Right, The results of used plastic work as hanging decoration, used rubber tires, become children's toys, Repro by: Ika Ismurdiyahwati

Results of Traditional Music and Dance Workshop

This program is an effort to revitalize traditional cultural arts.



Picture 11 | Above, Merak Dance's. Middle, Gambang Suling (Traditional music equipment) gending (Traditional music equipment). Right, Angklung (Bambo's music), Repro: Ika Ismurdiahwati

Program Activities in nature



Picture 12 | Above The work of citizens. Takes students to the rice fields (sawah);: Right, the work of residents, Repro by: Ika Ismurdiahwati

Off-site programs are also scheduled as needed, by inviting children to recognize agriculture and applying it to the Dago Pojok neighborhood. Greening the environment and the program to learn to grow vegetables in the yard is a useful result and causes the environment to be fresh. Because the structure of nature is extraordinary, causing them to feel comfortable with their lives. But in everyday life, because they feel comfortable, they pay less attention to the surrounding environment. Garbage everywhere, because they are very accustomed to littering in their villages previously in the countryside, so this habit carried over until they moved to the urban villages. Most residents, come and go fluctuatively, thus leaving an unpleasant trail. Therefore, learning and knowing about the natural environment and the environment, it is very important to learn by children who will continue the good habits in their future lives.

Program Location marker

There is a very interesting marker wall so it is very easy for people to find the area of the Creative Dago Corner. The board changes every few months to take turns anyone can display his work there. Sometimes local and foreign artists make works at that place.



Picture 13 | Directions in the form of mural images, Repro: researchget.net

Dago Pojok Creative Village of Dago Pojok as a tourist and researcher destination



Picture 14 | Tourists visiting the Dago Pojok Creative Village, Repro by : Nuning Y. Damayanti

Many tourists, artists and researchers came and lived several days in the creative village of Dago Pojok. Residents provide simple and decent rooms for rent at very economical prices. Besides being a tourist destination, Dago Pojok Village is also the object of study and research by a number of students. Become a sociology study. Being a student study, as a sample motivates courage and stimulates children's creativity.

Conclusion

Bandung as one of the big cities in West Java, Indonesia with the existence of densely populated and fluctuating urban villages, the solution is pursued, namely, to increase the self-confidence and independence of citizens in improving their quality to achieve prosperity and a better life. Dago Pojok Creative Village by the Bandung city government was used as a pilot project for urban village areas in a number of large cities that had similar problems.

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A Dialogue with the Living Heritage: Artmaking with Human-Nonhuman Agency

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Abstract

The studies of material culture and art education have different focuses while there do exist connections. Bolin and Blandy (2003) state that material culture can provide politic, economic, ethnic, cultural and historical perspectives for art learning and making. More importantly, by connecting art-making with material culture, it can possibly contribute to more knowledge about the materiality of the environment in a creative way. For instance, the interactions between cultural materials and learners that demonstrate a human-nonhuman agency can meaningfully inspire different ways of artistic creation and address the connections between one and one's surroundings. Aiming to further explore this idea, this project examines how the study of material culture would intertwine or inspire art making and learning under the methodological guidance of a/r/tography which is a practice-based methodology acknowledging new knowledge is established through experience. To be more exact, the experiment of this project consists of a continuous "dialogue" with the heritage building of Irving, K. Barber Learning Centre at the University of British Columbia for one hour daily, recording the denotational, connotational and metaphorical meanings and new understandings of the building with emerged visual expression during the process. As a result, this paper consists of a series of visual works. It significantly and alternatively explores the diverse and dynamic relationships between the building and the past society, the building and nowadays audience, as well as the building and the author himself, reflecting not only social and cultural connections but more importantly, the processes of art making and learning with human-nonhuman agency through the study of material culture.

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Contemporary Chinese Ceramic Learning and Virtual Environments: A Perspective on Experiencing Cultural Context

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Abstract

Focusing on Chinese ceramics which has a significant and lasting history, this study is trying to carry Chinese ceramic learning into a virtual world for learners who are not living in China. It can be seen that, with the rapid development of art education, modern technologies have been more and more introduced into art classrooms, especially the 3D virtual learning environment which can be considered as one of the most cutting-edge educational applications. It is entertaining, functional and interactive, and, consequently, can easily catch students' attention, stimulate their motivation, and enhance their engagement across time and space (Han et al., 2016; Han, 2015a; 2015b). Thus, my main research question is how, specifically, a digital study environment can show its value to and impact on the learning experience of Chinese ceramics. Also, the uniqueness of this paper is to explore contemporary Chinese ceramics rather than the antique ones in a way to break the stereotypical ideas of Chinese ceramics. Moreover, this study is neither trying to deny the value of hands-on skills nor abandon the physical practice. Instead, it asks art educators to pay attention to the value of virtual environments and combine them with physical ceramic learning. Specifically, this paper investigates how learners can socialize with the people and materials in the virtual Chinese environment in contributing to the concept generation for innovative Chinese ceramic practices. Overall, the benefits of the application of virtual environments for students' learning experience under a contemporary Chinese ceramic art context can be concluded in three main aspects, including 1) less teaching content and instructions, 2) more freedom to build one's own learning process and 3) establishment of new knowledge about historical, cultural, aesthetic and social perspectives for ceramic practices. Also, it is an encouraging way to offer students the idea that art can be exist everywhere in our everyday lives and enable them to strongly stay social and cultural connected.

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Understanding the Experience of General Elementary Teachers Teaching Art Using Hermeneutic Phenomenology

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Abstract

The research project was designed to understand the lived experience of general elementary teachers teaching art when they are minimally trained and art education is devalued in schools and educational policy. The research explains and gives voice to the lived experience via reflection (heuristic foundation). The research relies on Dewey's theory of knowledge (experience + reflection = new knowledge). Teachers were observed for one art lesson, to create a foundation to their everyday activity followed by a reflective discussion of the observation. Bricolage was employed to interpret meanings and analyze findings. The small case study ($n = 9$) created individual narratives of each participant's experience. Challenges from teaching art included budget, curriculum, and training. Reflections included themes ranging from pedagogy, planning, to self-improvement. The participants followed Dewey's theory of knowledge in order to actively contribute to their own practice as well as contributing to the field of education. Further, exploring the pedagogy of art education posed additional thought and consideration to the teachers for their future practice and incorporation of the work of art, which is active, therefore not the same as the product of art into their classroom.

Understanding the Experience of General Elementary Teachers Teaching Art Using Hermeneutic Phenomenology

In the current political environment art education needs to defend itself in terms of public utility, creating an instrumental view of art education where the subject is expected to constantly justify the contribution to higher thinking skills. The perceived value and budgets of art education fluctuate with economic, political, and societal trends often leaving general teachers to teach art. The required specialized understanding of various materials, tools, and processes makes art education knowledge different from any other subject. The art education standards are potentially not being met. A simple comparison of three university programs illustrates that Art teachers are taking 39 to 50 art studio credits on top of how to teach art classes compared to elementary teachers who may only be required two or three specific visual art credits or the option of 3 to 6 in any of the arts.

Begging one to question how do general teachers teach art, include the standards or create an art curriculum? It is currently unknown if strong, meaningful art curricula is being utilized to engage students in creating new knowledge about themselves, each other, their world, and the world around them (Baxter, 2014). This thought process led to the research questions:

1. What is the experience of general teachers teaching art in the elementary classroom (including the effects of teaching and pedagogy)?
2. What is the effect of using reflection to understand a first person experience of teaching art?

The research responds to the requests made by academics for a greater understanding of the experiences of teachers (Alter, Hayes, & O'Hara, 2009; Apple, 1993; Freedman, 2006, March; Hallam, Lee, & Das Gupta, 2010; Sabol, 2010). What is clear from existing research both within and outside the United States is that teachers are not fully confident in teaching art (Miraglia, 2008); they do not like or are not comfortable teaching art for various reasons (Stokrocki, Creative tension: Problems in teaching art education to preservice classroom teachers, 1995). While the value of art to the individual (Deasy, Catterall, Hetland, & Winner, 2002; Martin, et al., 2013) and to society (Grierson, 2011; Hickman, 2010; Siegesmund, 2013) has previously been researched, little is known about elementary teachers and how they accomplish the task (Baxter, 2014; Freedman, 2006, March; Sabol, 2010; Steers, 2013), using their voice (Fitchman, Dana & Yendol-Hoppey, 2014) understanding practical perspectives on practice (Pritchard, 2002). Additionally, knowledge about educational purposes and practices found in art, culture, and communities made by artists and teachers have the most impact (Sullivan & Gu, 2017).

Methodology

The framework of qualitative research, in the interpretive position assumes that the social world is constantly being re-constructed within society (Creswell, 2007; Lincoln & Guba, 1985). This reverberates with Dewey's theory of knowledge and the method of hermeneutic phenomenology. Ontologically hermeneutic phenomenology posited that realities are constructed from multiple constructions; they are experientially based in nature and dependent on the self and society's constructions (Gadamer, 1976; Gallagher, 1992; Heidegger, 1927; van Manen, 1990). Epistemologically the researcher and participant are linked; the findings are constructed within the process of research. Methodologically the constructed findings between the researcher and the participant are interpreted using hermeneutic phenomenological principles and concepts that are compared and contrasted through a verbal exchange. It is the task of the researcher as the human instrument to reconstruct the participants' experience using their own

tradition (Lincoln & Guba, 1985). The constructed findings create a narrative of understanding (Noddings, 2012). This understanding can benefit both participants and researchers as they can identify with problems and issues that have arisen in their own experience and then comprehend why and how they have occurred.

By using hermeneutics, there is an attempt to remain open to the newness that comes, without an attempt to hypothesize or anticipate in advance what the findings will be (Moules, McCaffrey, Field, & Laing, 2015). Hermeneutic research is to bring understanding around the topic; the teachers in the study were not the topic but were chosen to bring their knowledge about and to the topic. Therefore, the goal was not to describe the teachers' experience verbatim, but rather to listen to what they have to say to cast new light on the topic and expand our understanding of the phenomenon we are attending to within the conversation (Moules, McCaffrey, Field, & Laing, 2015).

The hermeneutic circle/spiral (see *Figure 1*) flow can potentially lead to multiple constructions of new knowledge within future research. The collection of teacher experiences, reflections, and meaning-making could explain teacher pedagogy, and thus respond to the research focus exploring the experiences, challenges, and solutions teachers discover in the classroom while teaching art.

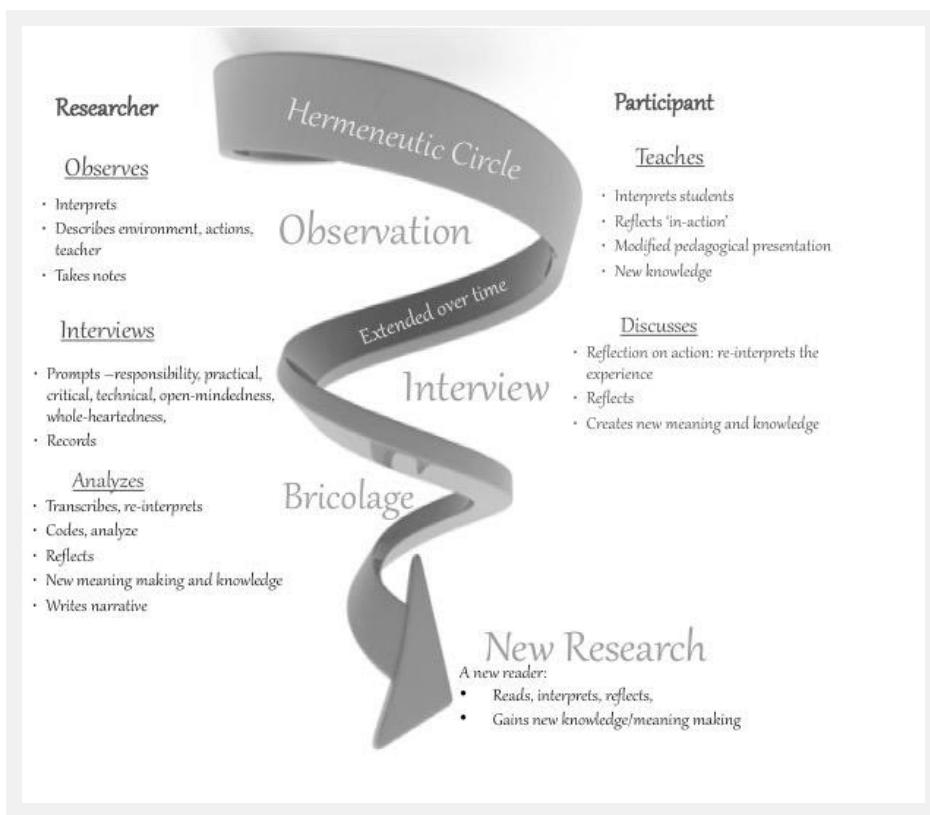


Figure 1 | SEQ Figure* ARABIC 1: Hermeneutic Circle/Spiral of action

Methods

Teachers were observed for at least one art lesson, in order to describe their everyday activity and to understand it more fully (Stokrocki, 1997) followed by a reflective discussion of the observation (Adams & van Manen, 2017; Blumenfeld-Jones, 2012; Gaenellos, 1999; Moules, McCaffrey, Field, & Laing, 2015). Hermeneutic conversation guides teachers into exploration and understanding rather than the researcher asking predefined questions (Adams & van Manen, 2017; Gaenellos, 1999). Analysis included freehand coding and NVivo ultimately leading to *bricolage* to reconstruct and assemble the data to create a narrative that forms that respond to the research questions (Denzin, 1998; Scheurich, 1997).

Findings

The first research question is specific to the teachers' experience and pedagogy. The ways in which instructors deliver the curriculum influences how recipients experience and assimilate the material (Eisner, 1998). Further, "pedagogy should be informed by a systematic collection of evidence rather than rely on ideological positions, folk wisdom and the mantras of enthusiasts" (Cremin, Burnard, & Craft, 2006, p. 111). There are some general similarities: All teachers stated they were teaching art, although not all, admittedly, actually, taught art education (a new skill, art vocabulary, art styles, or anything pertinent to art standards).

Teachers (see *Table 1*) varied their lessons from directed line by line instructional drawing (Dee), to complete flexibility on material and outcome (Bob, Gina, and Ivy) to only discussion (Hana). The teachers varied in classroom management during studio time going from traditional seated drawing, to sitting outside and drawing or complete flexibility on the energy of the creativity. Not all teachers appreciated the chaos from creativity nor the noise level.

A few teachers used art vocabulary and worked on building new skills (beyond expanding fine motor skills). Many of the teachers (Ann, Carol, Dee) chose to model an art technique/skill. While others (Bob, Eve, Fran, Gina, Hana, and Ivy) depended on experimentation and the social aspect of creativity to engage student learning, experimenting and inquiry. While the teachers of the kindergarteners did have a brief story time to introduce an art idea or theme none of the teachers had a lecture providing art history information, with the exception of Ann (who showed videos). None of the teachers followed up the art lesson with a critique or evaluation, while some students would share with others their art, their defense of choices, or their meaning-making choices. All the teachers recognized and discussed how art education is different than other subjects (this included positive and negative comments). It was mentioned at times as a contention as it is necessary to modify a teacher's pedagogy to teach art over other subjects. This was also a challenge as some had no training on how to modify their teaching to accommodate for the openness of creativity. Others felt it as a positive, a break from having a constant "correct" answer, and the flexibility of experimentation.

Table 1 | SEQ Table* ARABIC 1 Participant demographic and experience summary

	years teaching	school	summary
Ann	20	public	"Ultimately, this art teaching experience, that's one way to label it, an experience. I learned that I had an outcome in my head that I saw but I didn't give the children the chance to. I didn't really let them have a wrong or create. I wanted them to have my right because that's what I thought looked good. ~Ann
Bob	6	public	"In the beginning, I was scared the students wouldn't catch on to what I was doing. How else would I teach it? I didn't have another plan to get the point across . . . I really make little effort when it comes to art, but the kids could sit for hours and do this stuff, but what are they really learning then?" ~Bob
Carol	1	public	"I think it's always hard explaining things in art, like in other lessons. But I think when you do math and literacy every day you get in the habit of explaining things a certain way . . . But because you do art sporadically it is easier to forget how much you need to model and how much you need to clarify before they do it." ~Carol
Dee	13	pub - title 1	"I was comfortable. I just like any art activity with them really. Anytime we get to do art I enjoy the whole thing. I just, it's not in the curriculum anymore and you have to go find it yourself or create it yourself or buy it yourself and they're not getting that unless you really make that effort to give it. I just try to keep them engaged giving them some freedom. It's so tricky." ~Dee
Eve	12	pub - title 1	"I'm not sure if the students need to know art, art history, vocabulary, I don't really teach it anyway. I facilitate the studio time, it's usually what I do... I'm making sure that they're mostly working on art and then not mostly socializing if I see that they're mostly socializing, you know." ~Eve
Fran	12	pub - title 1	"I do it, because I wanted to have what we need to teach them what we're trying to teach them and we want it to go well. You know I spend a lot of my own money but its my choice. . . I like getting to do hands on experimenting with them. It helps them understand later, even if they don't see the big picture right now." ~Fran
Gina	6	pr- montesso- ri	"I think it went well. I think, I feel individuals may have struggled with understanding that perfection isn't necessary. And so we try to introduce the mediums to them and it's a way for them to redefine and embellish their work or just maybe something simple that they're exploring." ~Gina
Hana	3	pr- montesso- ri	"I love it and I actually have to curb myself. I can really feel my fire and my passion for it; and so I have to make sure that my passion does not eclipse theirs then it becomes about me and how I feel about it. And so for me it's about giving them that energy so they are excited and I'm not consuming all the oxygen in the room. ~Hana
Ivy	7	pr- montesso- ri	"I was excited and uncomfortable. As for the lesson, to define an element, have an activity with it, to explore nature and the environment, and then to look at artists' work with it and then to go further into more activities. A little splattering of the definition and an activity as an opener to later go into more detailed about color. So that's kind of where it comes at a flow."

For some participants, the experience was more positive than negative, for others the experience was more a learning experience for them rather than their students. Regardless none of the participants felt fully prepared or confident with their own art skills or their ability to teach art. Others identified that, in fact, they were not teaching art, but facilitating studio time or supporting experimentation. A few of the participants got frustrated with the activity and energy that students encounter when creating and felt it necessary to control the art lesson (step by step directed instructions) in order to maintain the class composure and prevent chaos. What is extremely interesting is the comparison of experiences between the public-school teachers and the Montessori teachers that were more positive, felt more successful, even though the teachers (guides) did not have an education or art education background. Gender did not influence the experience nor did years teaching. Both teachers with the least and most experience had challenges, just different challenges. The Title 1 schools faced issues with budget, curriculum, supplies and training, while the public school with an art budget the teachers were challenged with knowledge and training. They had funding for supplies but did not know how to use them.

Overwhelmingly public-school teachers were frustrated with the lack of support from the schools on art curriculum. Curriculum was not provided nor was the curriculum they outsourced (*Pinterest, Teachers Pay Teachers, Google*) paid for, reimbursed, approved, or commented on. Although the one public school did have a file cabinet of lesson plans, no one was overseeing the lessons, evaluating to make sure they were correct, in date, appropriate for each grade level, or meeting standards. Curriculum in the Montessori schools was established via AMI with personal input by teachers.

How Teachers Use Reflection

The second research question illustrated experience of reflection. What is interesting is that some of the participants shared that they did, in fact, reflect while teaching (in action), but did not normally make note or think about it later. It is necessary to mention that each and every reflection is different, yet relevant to the context and environment of each teacher. Even though reflection provides information that teachers can learn from, (a) not all teachers have time to reflect; and (b) even if they did have time, not all teachers want to reflect and change. They are comfortable within the status quo of their pedagogy. The Montessori teachers only reflected on materials, time, ages of students or planning (trying the project themselves first) but stood firm on maintaining the Montessori pedagogy. Reflection after the interview was at times an emotional roller coaster, mostly with laughs, but with one participant in tears (see *Table 2*).

Table 2 | SEQ Table *ARABIC 2: Participants' reflections

reflection/lesson learned	
Ann	<i>I had an outcome in my head that I saw but I didn't give the children the chance to...as you said earlier on, I said to them, 'There is no right and wrong.' But I didn't really let them have a wrong. I wanted them to have my right.</i>
Bob	<i>I was scared the students wouldn't catch on to what I was doing. How else would I teach it? I didn't have another plan to get the point across</i>
Carol	<i>I think I talk to much in lessons I suppose, I wish I knew more about art and materials, I would be more confident and things would get completed.</i>
Dee	<i>I definitely wouldn't do it when I had kids coming in at different times. (Sigh) That's hard I would (Sigh) I think I might change a little of that guided direct drawing and give them a little more space. It would be helpful to work with other teachers to lesson plan.</i>
Eve	<i>Next time I will plan ahead, if I can find the time, set aside materials for art projects for a term or two. I would love to teach drawing, yeah, ideally that's the direction I want to head. It's like looking at the work of a famous artist and then creating a lesson plan from there.</i>
Fran	<i>I didn't realize that I was reversing roles, because it is important for them to know that they have information to add. Next time be mindful about experimenting and vocabulary.</i>
Gina	<i>Next time, I would probably do it with paint or with pastels as another medium. Because let's say a child does not have that great fine motor skill of holding their pencil and the ruler because that's a skill that has to be developed</i>
Hana	<i>I should have waiting with the first group when they were discussing the figurine. With the outside line group I would have more experienced kids in that lesson, like I would have some older children in it.</i>
Ivy	<i>I'm a processor, thinking, talking to myself. So... I should have practiced myself. I tried to cram in all these things, that's me not self-editing . I want to bring the love and the wonder of learning to them and for each person to be fully who they are.</i>

Each of the research questions were addressed with each participant. Their individual experiences identify the variety of challenges this case study provides. The methodology prevents generalizations, rather prefers the unique, different, and isolated exceptions. This study provides just that. Dee, Eve and Fran stated that if they did not make the effort, pay for supplies, pay for curriculum, the students would not receive art instruction and the administration would not know the difference. In addition to each challenge mentioned by the teachers, the study also identified that the teachers were capable and willing to overcome the challenges. The teachers used their known pedagogies to teach art.

All admitted their knowledge and skill limitations but did their best with what was available (curriculum, knowledge, and materials) because they felt the students needed art, regardless of the need that art filled (social, emotional, creativity, freedom). Some stated that the art education field should include them in their knowledge base and support their efforts as it is of no fault of their own that their school does not have a subject specific art teacher.

Not all teachers take the time to reflect on their practice regardless of subject. Not all participants were open to learning from reflection or happy about learning from reflection (thus the emotional reflections). Not only do the reflections vary by age, years, teaching, or type of school, they also vary from use of materials to personal ability and confidence (see table 3 for brief summary comparison). Each teacher provides a new window of understanding into this topic and discussion leading art education researchers to new questions and continuing research on the topic.

Conclusion

The purpose of research is to promote a greater understanding of not just how things are but also why (Evans, 2017). The research in this study contributes to the understanding of the lived experience of teaching art by general elementary teachers that are minimally trained with educational policies that minimize the value of art education. In summary, if participants described their experiences teaching art as challenging, uncomfortable, and uncertain, how teachers work around these disturbing feelings and ideas and how they can be avoided by training in higher education should be included as important parts of the discussion. Learning to teach prior to and while in the classroom are not necessarily separate phenomenon in terms of learning experiences, but rather, a continuation of learning to experience the classroom and the pedagogy that is necessary in that context. What is clear is that the idea, following Dewey's theory, that teaching and learning are not a passive experience, but an active construction occurring in the moment between the teacher and the student (Johnston, 2007).

What is obvious from this process is that none of the teachers would have spared the time to reflect on this art lesson had they not been a part of this research endeavor. This is not reflective of their attitude towards art (except for Bob), but their state of being was that of constantly busy and meeting the needs of the classroom, policy, and students. None of the participants commented about reflecting about their practice as a regular part of their teaching, with art or any other subject. But they were all appreciative (except Bob) for finally taking the time, responding to questions, and giving them pause to think about their actions and the effects it had on their students. Many thanked me for the opportunity to stop and think and giving them things to consider on their drive home.

Dewey labeled the "thinking teacher" as one that can reflect with open-mindedness, wholeheartedness, and being responsible. Previous research in reflective practice suggests that teachers often compartmentalize components of practice without taking the time to make clear connections between them (Kline, 2013). With this in mind, they

may not immediately practice reflection for an hour (or even five minutes) a day and modify their practice. Although after this experience some may take a moment to think, reflect, and acknowledge the moment. Further, they may appreciate that thought and the process may weigh on them differently and have them be more aware of the process and benefits in and outside of the classroom.

Ultimately, the teachers want to do their job and meet the needs of their students. They know what is best for their students in their context. They know that art improves their students and their classroom. They are challenged by and want support (budget, curriculum, training) to be able to provide the best practices in the classroom regardless of policy if they are going to remain responsible for art education.

Participants willingly opened their classrooms and professional space to share their lived experiences for the good of research, unknowing that they would walk away with a process that could potentially improve their pedagogy and thus improve the lives of their students. Additionally, the participants demonstrated the use of reflection in and on practice even if they had not employed this method previously. The experience of this study provided a window into the potential of using the process again in the future for personal and professional situations.

The participants followed Dewey's theory of knowledge (experience + reflection = new knowledge; Dewey, 1933) in order to actively contribute to their own practice as well as contributing to the field of education (Dewey, 1929). Further, exploring the pedagogy of art education posed additional thought and consideration to the teachers for their future practice and incorporation of "the work of art," which is active, is therefore not the same as the product of art into their classroom (Dewey, 2009).

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Mapping the Next Ten Years of the Seoul Agenda for Education in, across and through the Visual Arts.

InSEA World Councillors (2017-2019), led by **Dr Teresa Eça and Dr Kathryn Coleman**

In May of 2010 at UNESCO's Second World Conference on Arts Education, leaders representing the education in, across and through the arts designed and developed a set of three attainable goals for arts education. As we near the tenth year of the Seoul Agenda, what do the next ten years look like globally for education in, across and through the visual arts?

"The Seoul Agenda calls UNESCO Member States, civil society, professional organizations and communities to recognize its governing goals, to employ the proposed strategies, and to implement the action items in a concerted effort to realize the full potential of high quality arts education to positively renew educational systems, to achieve crucial social and cultural objectives, and ultimately to benefit children, youth and life-long learners of all ages" (Goals for the Development of Arts Education, 2010).

GOAL 1: Ensure that arts education is accessible as a fundamental and sustainable component of a high-quality renewal of education

GOAL 2: Assure that arts education activities and programmes are of a high quality in conception and delivery

GOAL 3: Apply arts education principles and practices to contribute to resolving the social and cultural challenges facing today's world

In this workshop, Dr Teresa Eça, President of InSEA and Dr Kate Coleman along with Insea World Councillors and InSEA World Congree participants workshopped the ideas generated by the Seoul Agenda, Goals for the Development of Arts and the Sustainability goals. World Councillors shared their possible, probable and future ideas for visual arts education (see slides from workshop discussion) and how InSEA sees itself leading these big issues in the world we face today.

Big ideas addressed by World Councillors included:

- How is the Visual Arts addressing global shifts and turns as we face extreme environmental changes?
- Can the Visual Arts help people to adapt to scarcity of world resources?
- What does a complex global Visual Arts ecosystem support and connect for future generations?

- What does a complex global Visual Arts ecosystem support and connect for future generations?
- What role does the Visual Arts have to play in connecting and building global citizenship, equity and inclusion?
- Can education in and through the Visual Arts build resilience and wellbeing for future generations?

Collaboratively, we mapped out how the Seoul Agenda goals are being addressed today in your contexts, and how they will continue into the future for education in, across and through the visual arts. Our aim through this mapping exercise was to offer a framework designed by World Congress participants, as InSEA leaders for the international visual arts community to continue to theoretically and practically build on the past achievements of global visual arts educators into the next ten years. Our past shows us, that only together we can advance the development and growth of visual arts education.¹

¹**Slides available at:** https://docs.google.com/presentation/d/108EklkvfL3HdpP_YSu3H2GYR09Qayhi12LydGbvvjOc/edit#slide=id.g5cf843f591_4_79



A Phenomenological Study of Pre-Service Elementary School Teachers' Lived Experiences of 'Making Art' and 'Making of the Artist Within'

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Abstract

'Making' can be interpreted in two key ways. On one hand, it can concern the processes of producing something. 'Making' can be interpreted in two key ways. On one hand, it can concern the processes of producing something. In visual arts, it entails the creative processes that culminate in something purporting to be visual art. On the other hand, 'making' can refer to the essential qualities required to do something. In visual arts, these are often referred to as studio or creative habits of mind. In Ireland, elementary school teachers are required to teach visual arts. Unfortunately, many of them express low making self-efficacy, which explains in part why children's making self-efficacy decreases as they progress through school. Consequently, this phenomenological case study explores the lived making experiences of seventy pre-service elementary school teachers with regard to making art and the making of the artist within. Utilizing qualitative research methods including content analysis of participants' artwork and related summative written reflections regarding making, this study finds that the *vicarious* experience of looking at, and learning from work by a professional artist and other participants increased their making self-efficacy. In addition, trust, duration and pitch of artistic challenge also helped in increasing their making self-efficacy. They specifically identified improvements in persistence and trusting their intuition more in future artistic undertakings.

A Phenomenological Study of Pre-Service Elementary School Teachers' Lived Experiences of 'Making Art' and 'Making of the Artist Within.'

Introduction

In Ireland, elementary school teachers are required to teach visual arts. While many elementary schools might invite a teaching artist or successfully acquired a visual artist-in-residence through the likes of the "Creative Ireland Programme" (Creative Ireland, 2017) to co-teach with the teacher, responsibility for delivering the visual arts curriculum rests with the teacher. Unfortunately, many elementary school teachers have expressed low-self efficacy with regard to supporting children's artistic development. In addition, many express low making self-efficacy in modelling techniques to children (Flannery, 2012; Ní Bhroin, 2012; NCCA, 2005). Consequently, this study aims to find ways to increase pre-service elementary school teachers' making self-efficacy so that they are more likely to model making techniques and mediate children's engagement with the makings of professional artists.

Two Constructs of Making - Making Art and the Making of the Artist Within

The term 'making' can interpreted in two key ways. On one hand, it can concern the processes of producing something. In visual arts, it entails all the processing and procedures that culminates in something contending to be visual art. However, elementary school children are still afforded too few opportunities to think, learn and share about the *making* journey underpinning their artwork or pieces by another professional artist. On the other hand, making can refer to the creative or studio habits required to do something (Claxton, Edwards & Scale-Constantinou, 2006; Lucas, 2016). These include essential qualities or dispositions as outlined by (Lucas, 2016; Hetland, Winner, Veenema & Sheridan, 2013; Winner et al., 2006) in table one. Similarly, there is little concerted modelling or mindful monitoring by teachers of children's development with regard to these traits in the elementary classroom.

In this study, pre-service teachers were asked to make a personal piece of art and reflect on their lived experiences of 'making art' and 'making of the artist within.'

Table 1

1. Develop Craft	1. Inquisitive
2. Engage & Persist	2. Persistent
3. Envision	3. Imaginative
4. Express	4. Collaborative
5. Observe	5. Disciplined
6. Reflect	
7. Stretch & Explore	
8. Understand (Arts) Community	

Table 1 | Studio Habits of Mind and Creative Habits of Mind (CHoM)

Self-efficacy and Creative Flow Theory

Self-efficacy can be perceived as the optimistic self-belief in one's competence or chances of successfully achieving a task. It has a significant influence in determining one's chances for success in a given context. Albert Bandura identifies four sources that shape self-efficacy (Bandura, 1997; Maddux, 2005; Zhang, Cui, Zhang, Sarasvathy & Anusha, 2019). These include mastery experiences from direct experience. The second source arises from observing people succeeding at the task through sustained effort. The third source is verbal persuasion, whereby, influential people including teachers can strengthen self-beliefs through encouragement. The final source concerns an individual's emotional reaction to the given situation and how they feel about their personal capabilities. In this study, participants were asked to look at, and learn from a repertoire of work by the Swiss artist Paul Klee as a vicarious experience before making their own art piece. They were invited to explore observed motifs, techniques and styles in their piece. Paul Klee was chosen because his work appeals to a wide audience, has a child-like quality and his artistic biography evidences studio habits of mind in practice.

Table 2		
Drawing	Painting	Printmaking
Making lines	Using thick and thin brushes	Exploring hand and finger prints
Making lines that change	Moving paint in different ways	Bic-a-brac print making
Using different lines together	Using other tools to paint	Block print making
Using line to express feeling	Mixing and changing colour	Stamp printing
Making lines patterns	Making dark colours	Random pattern making
Exploring shape by adding, altering and linking line	Making light colours	Repeat pattern making
Overdrawing	Using light and dark colours together	Stencilling
	Creating new tones	Masking
	Working in a family colour	
	Diluting paint	

Table 2 | Drawing, paint and print techniques taught in infant elementary visual arts classes (National Council for Curriculum and assessment, 1999).

Creative flow is recognized as a state of mind one experiences when one is fully consumed by a specific activity. It is not domain specific. When one is in a state of flow, one feels oblivious to time passing by because one is utterly engaged in action. The activity becomes autotelic, meaning it is an end in itself. Mihaly Csikszentmihalyi (2018, 1990) purports a number of essentials in order for flow to manifest. One must be an appropriate balance between level of challenge and skills level of the individual. Therefore, participants in this study were provided a list of foundational drawing, painting and print-making techniques from the Irish junior visual arts elementary school curriculum (NCCA, 1999) and encouraged to explore these mainly in their work in order to make the challenge more attainable and experience flow (see table two).

Assessing Making Art and the Making of the Artist Within

While there are prescribed assessment considerations for assessing children's development in visual arts (NCCA, 1999), little assessment is undertaken by Irish elementary school teachers (Flannery, 2012; Ní Bhroin, 2012; NCCA, 2005). For this study, it was deemed important to assess, and to be seen to assess the quality of participants' artwork regarding originality and criticality. To make the critique more robust, two rubrics were used by Nilsson (2011) and Jesson (2011). The criteria of both are outlined in tables three and four. A key aim of this study was to dispel the misconception shared by many teachers that somehow looking at and learning from artworks by other artists curtails creative decision making.

Table 3	
Imitation	The replication of previous work
Variation	The modification of existing work
Combination	The mixture of two or more form
Transformation	The translation of a work into another medium or mode
Original Creation	The creation of something previously unrecognisable

Table 3 | Nilsson's taxonomy of creative design (2011)

Table 4	
Copies	Replicates given ideas. No reflection.
Develops	Uses given ideas and adds some of their own, and those of others. Little reflection.
Extends	Working from a given starting point, adds many ideas to their own. Some reflection.
Innovates	Does something completely unexpected from everyone else. High degree of reflection.

Table 4 | Jesson's criteria for assessing creative work (2011)

Methodology

A phenomenological case study research design was deemed to be the most appropriate design for this practitioner research (Giorgi, 2012; Moustakas, 1994). From a phenomenology perspective, the study concerned the subjective lived experiences of seventy pre-service teachers with regard to the phenomena of 'making art' and 'making of the artist within.' However, instead of conducting interviews, its methods included an in-depth visual and textual analysis of a variety of data sources including participants' art work (Wang, Coemans, Siegesmund & Hannes, 2017) and written reflections culminating from a pre-service module component (Kohlbacher, 2006). Qualitative content analysis of artwork comprised of examining substantive statements in the form of motifs, techniques and styles adopted from Klee and a critique of their work using Nilsson's and Jesson's taxonomies. Qualitative content analysis

of their written work entailed examination of substantive statements expressed about 'making art' and 'making of the artist within.' With regard to procedures, participants were asked to create an art cloth (50 cm x 150 cm) using drawing, paint and print techniques from the infant elementary curriculum (see figures one and two). They undertook the challenge in a self-directed manner over a semester of ten weeks with access to the college's art room space, equipment and media. They also reflected on, and wrote about their lived experiences individually and confidentially.



Figure 1 | (left) Sample of four artworks created by participants, which evidence motifs, techniques and constructs explored by Paul Klee

Figure 2 | (right) Another sample of four artworks created by participants, which evidence motifs, techniques and constructs explored by Paul Klee

Findings

All participants wrote candidly. A number of themes emerged from the data. Firstly, most participants expressed low self-efficacy with regard to their creative 'making' capabilities. Of these, many explained they had little confidence due to previous disappointments and frustrations. They described difficulties concerning the initial ideation of how to begin or how to be inspired. They expressed difficulties regarding divergent and convergent thinking. They wrote that before this experience they did not trust their intuition or persist with the creative process. A second theme emerged pertaining to the visual arts challenge. They described that while it was initially daunting and out of their comfort zone, their creative confidence increased as their artwork developed. A third theme concerned perceptions of their own capabilities. By the end, they acquired an increased appreciation for their artistic capabilities and were proud of their artwork. They became more critical in the positive sense of their work and sought and gave feedback to peers. They noted that they would trust their intuition more in future artistic undertakings.

Creative Habits of Mind (CHoM) and Studio Habits

A fourth theme concerning persistence. Participants indicated that the dilemmas and challenges of making art necessitated persistence. The extended time afforded to making was necessary for persistence to evolve. That informal peer encouragement (group self-efficacy) helped nurture persistence. They noted how other habits including self-discipline, collaboration and imagination aided persistence. The incidental display of participants' artworks was

motivating. The self-determined format of the project signaled that the teacher/researcher trusted in their capacity to persist with the challenge and so it became a self-fulfilling prophecy. Participants expressed personal gains in all three sub-habits associated with persistence. These included sticking with difficulty, tolerating uncertainty and daring to be different. Interestingly, they related that development to different stages of the creative process. Tolerating uncertainty and daring to be different arose and were developed at the beginning of the creative process. Sticking with difficulty featured and increased more midway in the creative process.

Quality with Regards to Originality and Criticality

Examination of participants' artwork using rubrics evidenced deeply personal and highly imaginative work underpinned by reflection. There was little pastiche. Instead, their work debunked the misconception that looking at other works of art results in copying only. On the contrary, it culminated in the creation of something previously unrecognizable. They did something completely unexpected from everyone else, underpinned by a high degree of reflection. While many varied and combined motifs, techniques and styles evidenced in Klee's canon of work, there was little replication. Instead, they extended what they observed by adding their own ideas and imaginings. Many wrote how proud they were of their work and that it surpassed their expectations.

Table 5

Imitation	The replication of previous work (some)
Variation	The modification of existing work (many)
Combination	The mixture of two or more form (many)
Transformation	The translation of a work into another medium or mode (some)
Original Creation	The creation of something previously unrecognisable (most)

Table 5 | Nilsson's taxonomy of creative design (2011)

Table 6

Copies (some)	Replicates given ideas. No reflection.
Develops (many)	Uses given ideas and adds some of their own, and those of others. Little reflection.
Extends (many)	Working from a given starting point, adds many ideas to their own. Some reflection.
Innovates (most)	Does something completely unexpected from everyone else. High degree of reflection.

Table 6 | Jesson's criteria for assessing creative work (2011)

Conclusions and Implications

While appreciating the limitations of a case study, the conclusions drawn can be of interest to other professionals working in the fields of elementary and teacher education. With regard to making art, this study concludes that it is a very daunting process for the majority of pre-service elementary teachers as it presents different dilemmas at every stage of the creative process. However, these dilemmas can be supported in initial teacher education through more prolonged art making projects and with appropriate vicarious experiences. With regard to the making of artist within, many identify themselves as not artistic. However, this study suggests that elementary school teachers underestimate their artistic abilities. Many believed they improved their persistence and will trust their intuition more as a consequence of the challenge. They attributed improvements to the vicarious experience of looking at, and learning from artwork by Klee and their peers, the time afforded to ideation and creation and faith the teacher had in their creative potential.

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Girls and STEAM: How Fusing Art and Science Can Disrupt Gender Stereotypes

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Abstract

Girls lose interest in STEM (Science, Technology, Engineering, and Math) subjects at an early age, and the rate of disengagement increases throughout their academic experience (Cooper & Heaverlo, 2010). Studies reveal that girls perceive science as unfeminine and underestimate their abilities in science (Lee, 2016; Kessels, 2014; Fink, 2015). However, girls tend to do as well as boys in math and science during adolescence (Leaper et al., 2012), demonstrating that the cause for girls' shift away from science is rooted in ideas about gender roles and gender identity, not in ability. Can this restrictive gender stereotype be disrupted by dismantling the division between the disciplines of art and science? This presentation proposes that gender stereotypes may be mitigated by (re) defining the identities of "scientist" and "artist" based on the concept of communities of practice, the implicit rules and behaviours which parallel gendering practices. By focusing on the signifying practice of research, the boundary between art and science can be permeated, as proposed by Arthur I. Miller (2014), who observes that "the labels 'artist,' 'scientist,' and 'engineer' are becoming increasingly irrelevant and are often replaced with the term 'researcher'" (p. 115). Born and Barry (2011) concur, defining the emerging field of art-science as a pool of shifting practices which "forms part of a larger, heterogeneous space of overlapping interdisciplinary practices at the intersection of the arts, sciences and technologies" (p. 104). This emphasis on interdisciplinary research dovetails with the STEM to STEAM (STEM plus Art) movement. STEAM education interweaves art with STEM subjects with the aim of advancing innovative practices, particularly in the areas of technology and engineering. By acknowledging the gender bias associated with science, STEAM educators can participate in creating more equitable conditions for women and girls wishing to enter the field of science.

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Street Photography: Recapturing Moments of Direct Experience To Yield Insights of Self and Events

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Abstract

This article provides examples of street photography and a lesson taught at the high school level in an American private school. "Street photography" is photography conducted for art or enquiry that features unmediated chance encounters and random incidents within public places. Transformative experiences occur during the art process and have broad societal educational implications beyond a single person's engagement during a creative act.

Street Photography: Recapturing Moments of Direct Experience to Yield Insights of Self and Events

Introduction

Characteristics of Street Photography

"Street photography" is conducted for art or enquiry that features unmediated chance encounters and random incidents within public places. Street photography in terms of approach, style and subject matter have a long tradition. Eugene Atget was perhaps the first street photographer who was obsessed with capturing "documents" of Paris street scenes before demolition for modernization (Lubow, 2016).



Figure 1 | (left) Family of Five on Motorcycle (1994) by Gillian J. Furniss (photographer). ©Gillian J. Furniss.

Figure 2 | (right) Central Park, South End, 59th Street at Columbus Circle (2015) by Gillian J. Furniss (photographer). ©Gillian J. Furniss

Henri Cartier-Bresson explained photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression. He was a pioneer of street photography, and his style using a small format camera still influences photojournalists to this day. He strived to seize a split second in time worthy of record, not a second before or after. Although he traveled the world, he argued the most difficult thing to reveal on film was the familiar (Cartier-Bresson, 1973).

Taking Pictures in Public Places

I practiced street photography before teaching my students (Daichendt, 2009). I photographed children throughout my travels of Pakistan (Furniss, 1995). I captured candid moments such as a family on a motorcycle stopped at a red traffic light in Islamabad called *Family of Five on Motorcycle* (1994) (figure 1).

I documented the beauty, rush, and intensity of urban life with my iPhone 6. I transformed these high-resolution JPEGs into color prints and framed them. I gave them titles such as *Central Park, South End, 59th Street at Columbus Circle* (2015) (figure 2). I had a solo exhibition called *An Untourist in New York City* at Columbus Arts Council in Mississippi.

Photographing a person in a public place is legal in the U.S.A. Harvey Stein who teaches at the International Center of Photography states, "In the U.S. at least, it's permissible to photograph someone without their permission...I certainly discuss this with my students" (H. Stein, personal communication, 2018). Photographing people in foreign lands can be challenging but satisfying when a mutual connection is achieved, as long as you ask permission and cultural differences are respected (Furniss, 1995). Street photography can be perceived as an aggressive act. Cartier-Bresson would get close to his subjects and suddenly snap a picture. I recommend asking students to think about what it would be like to be on the other side of the camera as the subject of a photographer's picture. I think that would set a tone of being sensitive to others' feelings and developing a sense of community.

Street Photography Lesson

Art teachers do not need expensive equipment in order to teach a street photography lesson. Ask high school students if it's possible for them to bring a camera to school to create high resolution photographs. Many smartphones have an edit option for photographs, to alter saturation from dark to light, adjust registration from crooked to straight, and change tone from none to monotone. There are also free photo editing apps such as *Snapseed* from Google. Alternatively, consider using iPads that are sometimes provided by schools for students' use during class time.

There are several resources art teachers can use to support street photography in the school curriculum. *High School Photography Educators* on Facebook is a private group page for those art teachers who want to be part of an online community for sharing tips, experiences, and discussions about photography. There are some excellent books about street photography for adolescents such as *The Unforgettable Photograph: 228 Ideas, Tips and Secrets for Taking the Best Pictures of Your Life* by Lange (2013). This book provides exemplar pictures of this photography style, and the text is clear and concise with descriptive statements.

As a high school art teacher at a private school in Mississippi, I designed a street photography lesson for my students in ART 1 class. One student had a digital camera and the remainder of the students had smartphones. This allowed students to delete unsatisfactory photographs and create an immediate final product, saving time and money (Young, 2015).

I used the following learning objectives for this street photography lesson: 1) Create photographs that communicate original ideas using a variety of media, techniques and processes, and 2) Study a number of photographs, their own and those of other artists to determine how the selection of media, technique, or process communicate the overall idea. The National Visual Arts Standards I used for this lesson are: *Creating*: Create artwork that satisfies the definition of "street photography." *Responding*: Learn about a celebrated "street photographer" in art history that influences your work/art process.

For the first class, I gave a brief lecture about the concepts of street photography as a particular style of photography, including new art vocabulary. I wrote on the white board three key points of street photography characterized by: 1) searching for unmediated, chance encounters, 2) focusing on capturing a moment in time, and 3) taking pictures in public spaces. I told my students to take as many photographs as they pleased, and to not delete them until 24 hours after taking them. To satisfy the requirements of the assignment, students submitted five photographs. I told them to do "research" to find out what one photographer would inspire their own work.



Figure 3 | *America's Favorite Game* ((2028) by Ethan Sevier (photographer). ©Ethan Sevier

For the second class, I showed my students the film called *The Decisive Moment* (2007) before taking them outside on the school grounds. I explained it would be challenging to photograph the familiar and not have preconceived ideas. I told them to shoot from unusual vantage points. I encouraged them to capture portraits. During the first 20 minutes, I gave verbal prompts.

One student, Ethan Sevier, photographed the athletic field with an American flag called *America's Favorite Game* (2018) (figure 3). There were also metacognitive moments when students were photographing students taking photographs. One student bent down under a tree, turned his smartphone upward, and took a picture of the tree branches above called *Perspective* (2018) (figure 4). He also shot a scene from behind one of his classmates walking to class called *Brick Revelry* (2018) (figure 5).

For the third class, I encouraged students to work in pairs, because some of them were curious to search for less obvious scenes. I swiped through the photographs on their smartphones to give them feedback as informal assessment such as tips on cropping and light exposure. When I viewed one photograph, I exclaimed, "Oh, that's a photo with me in it."

Key Points to Remember

To emphasize the essence of this particular artistic style of street photography, here are some key points to address with students during their art process:

- Recognize that several photographers at some point in their professional careers were street photographers.
- Acknowledge being a photographer requires the fusion of the intellectual and emotional mind.

- Define street photography broadly as documenting objects or people in public scenes.
- Accept street photography as an artistic style that is spontaneous and candid, often revealing a universal truth.
- Understand sometimes the most difficult assignment is photographing the familiar.
- Keep on shooting to discover the climax of the sequential visual narrative.
- Focus on capturing the moment, not the subject.
- Satisfy personal curiosity to produce highly creative results.



Figure 4 | Perspective (2018) by Ethan Sevier (photographer). Copyright @ Ethan Sevier.

Figure 5 | Brick Revelry (2018) by Ethan Sevier (photographer). ©Ethan Sevier.

Final Comments

I provide examples of street photography that recapture moments of direct experience to yield insights of self and public events. Meaningful experiences can occur during the art process and have broad societal educational implications beyond a single person's engagement during a creative act. Although the specific requirements of this street photography lesson do not guarantee that every high school student in the U.S.A. would be able to complete this lesson, they do increase the likelihood that art teachers could satisfy an interest among students by suggesting they bring to school personal equipment they might already own or use school equipment that wasn't originally intended for studio art class. I hope this example will encourage art teachers to consider teaching photography lessons previously impossible to earlier generations of students (Hanson & Herz, 2011). I encourage art teachers to act as art advocates by exhibiting their students' work at the community level, and reminding local business owners that in many cases buying camera equipment for students is merely a tax write-off (Freedman, 2011).

Material culture theory may be utilized during this art lesson since each photograph, as an artifact, is a significant educational investigation in the context of culture, history, and geography (Hood & Kraehe, 2017). Students may be interested in finding deeper meaning in the act of creating street photography by comparing two or more examples representing different values, time periods, and/or regions. Some believe photography already acts as a universal language in educating students in many subjects, therefore facilitating teaching methods such as arts integration.

The photography of the past is now an aesthetic fetish for younger generations and the future is an open frontier of opportunity. Contemporary teachers cannot anticipate what will happen tomorrow except it will go beyond our expectations of the imaginable (Greene, 1995). If art teachers remain cognitively vulnerable and open to opportunities, they will learn from students how to find new ways of understanding old notions of the visual arts.

Gillian J. Furniss was an art teacher at Columbus Christian Academy in Steens, Mississippi.

Acknowledgments

I am grateful to my student Ethan Sevier for allowing me to reproduce his photographs.

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- Figure 3. America's Game (2018) by Ethan Sevier (photographer). Copyright @ Ethan Sevier.
- Figure 4. Perspective (2018) by Ethan Sevier (photographer). Copyright @ Ethan Sevier.
- Figure 5. Brick Revelry (2018) by Ethan Sevier (photographer). Copyright @ Ethan Sevier.

Teacher Resources

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Participatory Models in Post-Digital Art Education

Cultivating Collaboration in In-Between Spaces

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Abstract

As a society, we're on the threshold of a completely new means of communication that can be operationalised with post-internet education. This chapter demonstrates that by relinquishing a position of leadership as educators and fostering true collaboration between students and teachers, productive new forms of communication and creativity emerge

Surveying art teachers across the Czech Republic, 90% felt compelled to work with new media, yet struggled to integrate it into lessons and feared it would kill students' imagination and artistic skills. Students surveyed either felt incapable of creating something new online, or didn't see a need to, yet complained of their lack of freedom. Even for net natives, the internet remains a largely unknown realm awash with information. Students and teachers agree we're unable to function freely and creatively in this world, so how can we remove the barriers to the instructive utilisation of new media? Research carried out at the Pedagogical Faculty of Prague clearly shows that the most important current aspect for students' motivation is to give them creative agency within an environment that is seemingly overloaded with information yet gives the impression that either no creative project makes sense, or any project would be too demanding to be realised.

Participatory Models in Post-Digital Art Education

Cultivating Collaboration in In-Between Spaces

Marshall McLuhan declared that each new technology brings a new “measurement” into our lives and emphasized the necessity of focusing on researching new forms of media. He noted that for this type of research it is essential to introduce art as one of the main elements. (McLuhan, 1991)

We return to this notion he first advocated in the 60s, because as teachers and artists we must mirror the state of our culture as affected by a media revolution on all levels, from production, distribution, and ultimately all communication. New electronic media has substantially pushed the boundaries of spatial and temporal meanings of life and strategies for creative work. Rodowick has gone so far as to discuss new forms of thinking, expression and the resulting transformation of the fields of discourse, communication and representation. He has emphasized the approach to digital culture as a “culture of the multimedia image”, lacking the linear content typical for the book form of recording and reading. (Rodowick, 2001)

New technologies and social media platforms enable the collection of information streams from various sources. The manipulation of these streams via various time changes, dislocations and overlaps becomes yet another means of disturbing the space-time continuum. (Kalyva, 2016)

This places us before new challenges in relation to how art and education can both reflect the present and approach it critically, as if it were a moment without a strictly given structural past, in a permanent state of creation.

This article focuses on the possibilities of artistically working with information as demonstrated through work with personal archives, databases and visualisations of personal data. We appear to be on the threshold of a completely new means of communication, which must not only be addressed in the field of science and socio-cultural studies, but above all in the field of education. The primary goal of this research is to compile applicable strategies for working with multimedia language in the field of art education to bring pedagogical benefits as well as a more robust ability to collectively discover and cultivate that language itself. This topic emerged from interviews with secondary school students which examined their strategies, activities and experience on Instagram’s social network, the most popular and highly frequented within this age group. (Figure 1) This research focuses on multiple areas with these primary points:

- Exploring multimedia communication strategies
- Specifics of media synthesis and their utopian vision
- Exploring the creative potential of multimedia language
- Changes in the roles of educators in teaching art in digital media
- Participation models in teaching and autodidactic processes

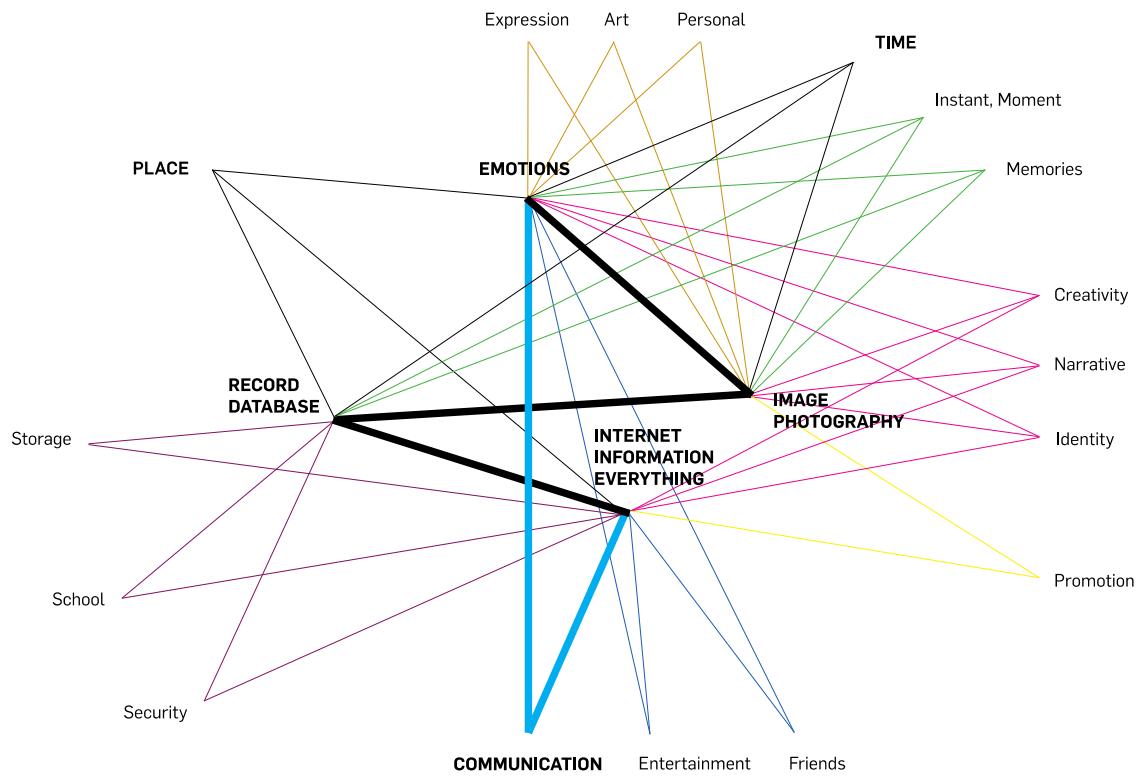


Figure 1 | This visualisation shows relationships between terms based on code co-occurrence and code frequency model on Instagram from focus group interviews with 12-16 year-old students in 2019. For the secondary school children who served as the basis for my research, the overlapping of emotion, image, and the internet showed a clear link to three indispensable characteristics of higher thinking: creativity, narrative and identity. ©K.F.

It became clear from the qualitative analysis of the interviews that students believe that the internet is a PLACE where EVERYTHING exists, and they are unable to imagine anything that could not be found there. In response to the question, **“Can you imagine something you wouldn’t find on the internet?”**, students responded as follows:

I think ever ything is probably there, but there's also too much there.

I'm not looking for anything that I couldn't find there.

You just go there and find everything...

Something is missing there in my opinion, and what is missing are things that we just can't imagine at this moment.

This indicates that even for these net natives, the internet is still a largely unknown place packed with an over-abundance of information.

The second question posed was: "**Do you think it is possible to create something new on the Internet?**" Students responded negatively, indeterminately, or with a condition. They also complained about the perceived lack of freedom. They were unable to formulate their ideas of anything they could create themselves within a virtual environment.

If only I was smart and if I had something to show for, then definitely.

I'd say that I would like the Internet to be more open, how to say it..., freer.

Certainly, I would change something there, I can't say what, but definitely...

There is enough of everything and there is nothing to be done there.

But did teachers feel differently than students when asked, "**Why it is important to include new and digital media in art classes?**" Of the 639 responses, more than a third of the respondents, it became clear that almost all respondents, although they considered it very important to work with media, did not know how to define the role of digital media in their field. Most teachers were also worried about students losing their imagination and artistic skills in the process of working with this non-traditional material. Their comments included:

Digitisation is a habitual part of contemporary youth life.

We need to get closer to the children, it is necessary to adapt to contemporary times.

Children accept it more easily; it is closer to them.

On the contrary, keeping at least basic manual dexterity, imagination and patience. All this is taken away from children by computers.

There are educators who feel the need to adapt to multimedia communication and include it in their teaching, but they don't know how to. They cite their own lack of competence as the main reason. So, it seems that both art teachers and their students agree that we are faced with an emerging world of information, within which we are unable to function freely and creatively. (Figure 2)

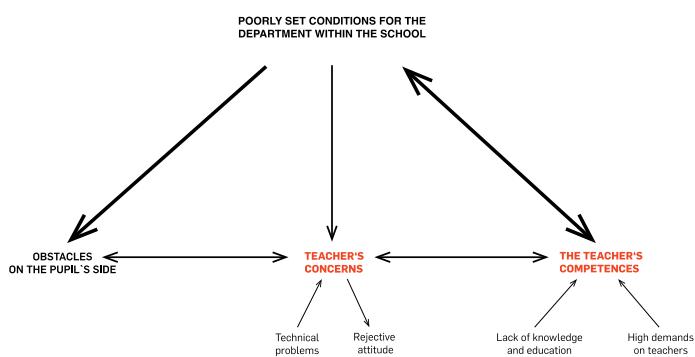


Figure 2 | Visualisation of most the common obstacles when teaching art with digital and new media. (Based on a questionnaire survey of art teachers in the Czech Republic in 2016) This research shows that the current state of our schools creates barriers to the utilisation of new media, both on the part of the educators and the students. ©K.F.

In its essence, it's not about commanding technology, but about exploring functions and content together. Our world is not divided into those who spend much of their lives on social networks and those who have never even created an account. All of our lives are influenced on a daily basis to a great extent by big data flows. These determine many of our decisions, from how we use credit cards, select what clothes to wear, structure business meetings, write SMS messages, go to an evening movie, or take photos. However much the course and presentation of these decisions might seem very different, they still have one primary element in common. Each is a reflection of our gathering, management, evaluation, and decisions-making in regards to mediated information.

Media philosopher Lev Manovich claims the limitation these two very different groups of individuals feel is a result of "database logic". In the *Language of New Media*, Lev Manovich describes "database logic" as a new Panofskian "symbolic form" favoured by new media objects. This, he claims, is nothing less than the projection of the ontology of a computer onto culture itself. If the world appears to us as an endless and unstructured collection of images, texts, and other data records, it is only appropriate that we will be moved **to model it as a database base** (Manovich, 2002). Narrative then, is not an end in itself, but merely a by-product of navigating a database with varying potential result sets. Manovich continues with the claim that databases can support narrative, but there is nothing in its form that would foster its generation. Instead, the narrative is always immanent by virtue of various human decisions made by a **database administrator** (Manovich, 2002).

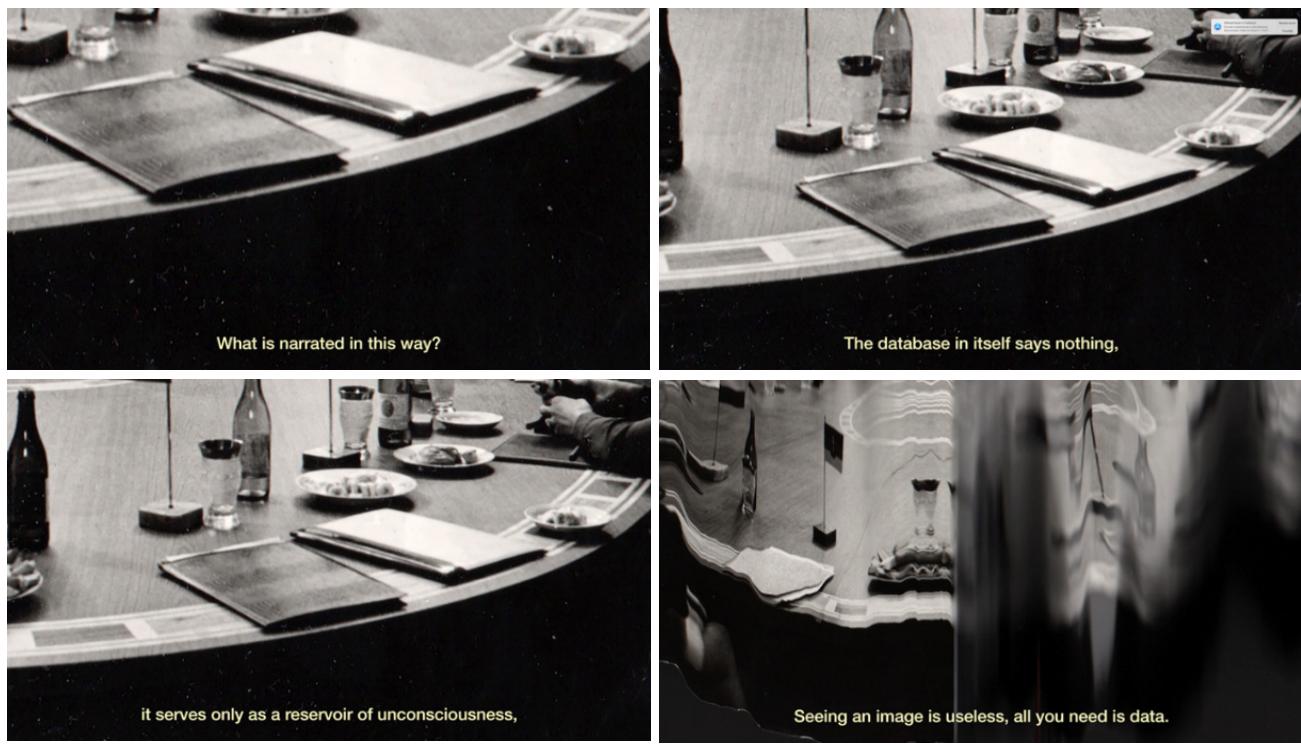


Figure 3 | Zbyněk Baladran, Powerless Source of All Power (2018). "Seeing an image is useless, all you need is data" states Baladran's film. The present here is one answer, generated from a database embracing every possible scenario; there are no accidents, there is no unexpected, possibilities are countable, not infinite. ©Zbyněk Baladran

The essence of this way of working is personally assembling of information on the subject. This could be called a personal archive or a collection, however, in the context of visual arts, we can conceive of it as a **Knowledge Museum**, as distinguished from the concept of archive by its interactive nature. Instead of the act of archiving books and printed materials itself, it is focused on the possibility of selecting information in its variety, which is accessible to everyone. This is the museum as a laboratory space, a research centre that offers the viewer a starting point for their independent activity. Czech artist Zbynek Baladran's video, Powerless Source of All Power, documents the assembly of a new archive following his own logic, drawing from multiple historic archives, regardless of the internal logic and intent of this source materials (Figure 3). His oeuvre develops this "re-archiving" as a creative practice, cognizant of history, but bold enough to rewrite it for his contemporary experience. Additionally, as seen in the archive of artist Július Koller (Figure 4), the personal inclination to collect may include a wide range of media and material such as texts and notes, audio and video recordings, photographs, drawings, objects, or reproductions of art works, drawn together based on a network of interrelationships.



Figure 4 | The Július Koller (1939–2007) archive contains dozens of boxes including a huge quantity of thematically organised cuttings, pictures, old magazines and publications, annotated articles, reproductions, postcards, and the artist's drawings and texts, most dating back to the 70s and 80s. Over the decades an extensive archive was created, which can be seen as a source of inspiration, factual material for his artistic activities, or as a work of art in its own right. ©Transitdisplay

This cultural context is grounded in the approach of Romanian artist Lia Perjovschi and her knowledge museum, which creates a subjective artistic history (Figure 5). She began to collect material on art in 1990 once she was able to travel abroad. Others soon borrowed these archival materials.

"Very quickly the materials helped to create a context, a platform, a frame for our ideas and projects, but also for other artists' and scholars' ideas and projects. Before the Revolution, there was no history for us: it was just suspended time. My obsession with collecting and archiving is a desire to make history. It is a response to the lack and distortion of history. I now dream of making a Knowledge Museum, an interdisciplinary space." (Stiles, 2014, p. 177)



Figure 5 | Lia Perjovschi (2013) Plans for the Knowledge Museum – an encyclopaedically outlined and subjectively installed sum of human knowledge on which Perjovschi has been focusing for many years. Her drawing frames a personal storyboard of rethinking, recycling information and structuring ideas, while also keeping “the museum” accessible for other artists and scholars to pursue their own ideas and projects. ©Transitdisplay

This kind of reflection can also be described as ‘Art Thinking’. “Art Thinking is not a discipline but a meta-discipline, and it should influence almost everything we do because it is a space for cognition.” (Camnitzer, 2016) Many contemporary artists deal with the unknown through both imagination and skill, the two qualities art teachers were concerned their students would lose contact with by using new media. “One could say that ultimately, the effort to deal with the unknown is the basis not only of artistic activities, but of any solid pedagogy.” (Camnitzer, 2016).

INFORMATION CURATION

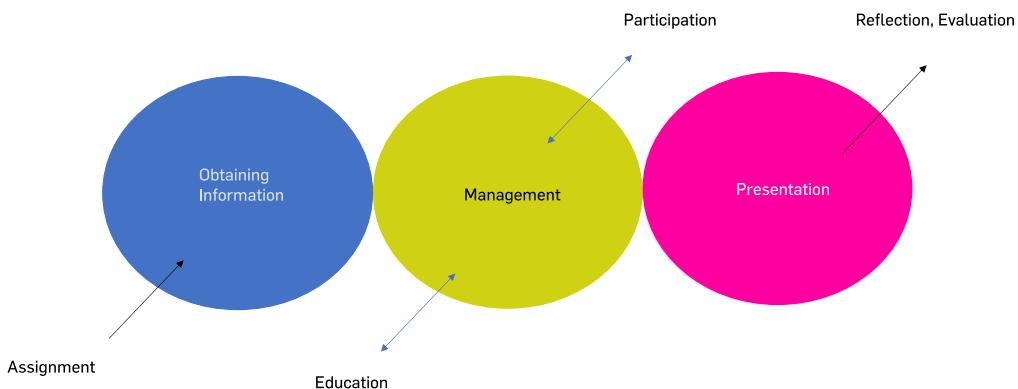


Figure 6 | WHITTAKER, S. (2011) Personal Information Management: From Information Consumption to Curation. Annual Review of Information Science and Technology. 45, 1, 2. Whittaker says that information curatorship is an activity that has three basic stages: obtaining information, its management (i.e. organisation) and its presentation (at the right time, in an appropriate manner). ©K.F.

However, in order to set a suitable model of information curatorship, it is essential to know the information behaviour of those for whom we do curatorial work. (Černý, 2017)

Even in art education, we are dealing with a kind of work with information, its management, evaluation and subsequent presentation. We know this approach from the so-called **information model in curating**. (Figure 6) The definition of information curatorship could, to a certain extent, apply equally well to art education, with the difference that greater emphasis must be placed on **teacher and student participation, experimental forms, and autodidactic processes**. The two visualisations below were created to facilitate a comparison of information curating (Figure 6) with an artistic approach (Figure 7).

IN-BETWEEN SPACE

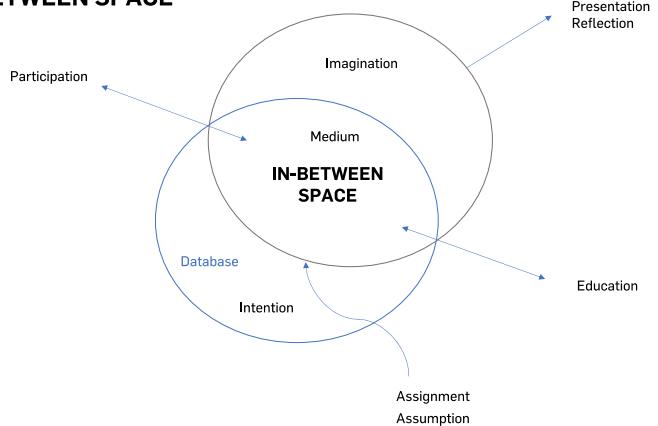


Figure 7 | The artistic approach: Visualisation of In-Between Space depicting the intersection of two polarities necessary for the creation of a creative environment on whose platform the meeting of teacher and student or student and stimuli can be realised to promote further education. ©K.F.

The artistic approach visualisation is entitled ***In-Between Space***, referencing the words of Czech philosopher Miroslav Petříček. "In-between is a point of contact, a place of meeting with one's own imagination. In this space we need tools to name it, to distinguish and to connect things that seem unrelated to each other. Like past and future." We must be able to think of in-between as something in itself. At any moment, I am farther from something and closer to something else, every experience informs me that I have to modify my plan. As only now I see what was missing in the original plan. It is the space in-between that characterises us. In pedagogical practice, this space arises when a student works independently on a common assignment and reaches a threshold - an experiment where we know in advance that our expectations may not be fulfilled. It's a collision point, a path to who knows where. We do not see the event as it arises, it only acquires real meaning when it has already unfolded, and only then can we identify it. This allows us to reconsider our assumptions.

This concept innately changes the student-teacher relationship. The teacher does not assume an authoritative role here, but becomes a participating element within the project, without requiring predetermined boundaries or aims. Together with their students, they search for tools of orientation (navigation) in an unmapped environment, take part in organising new forms whose creation is based on research and amplifies their own possibilities of presentation. Information databases and archives are utilised in this research.

Due to Eastern Europe's continuing rigidity in terms of expectations of pedagogy we struggle to adopt this type of open cooperation in formal education. However, we can find applicable examples in the realms of art and personal life. In the era of totalitarianism and shortly thereafter, in the post-totalitarian period, there was a tendency to create personal collections and diverse parallel archives. This need arose precisely from lack or complete absence of reflection in Eastern European context due to a limited possibility of navigating the outside world, as in the case of Perjovschi's Knowledge Museum and Koller's personal archive. As we are still trying to organize and draw upon this material from recent history, these kinds of archives and collections with particular schemes and individual logic systems and instructive and offer us valuable artistic potential. This precedent of constructing identity and self-presentation from a personal archive remains highly relevant for us, which results in an elevated interest in the possibilities of social networks which similarly provide us with new creative forms.

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Art Education for Global Citizenship: Nondualism a Necessity

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Abstract

This paper outlines why art education theory/practice urgently needs to be grounded in nondualist philosophy and praxis. Nondualist philosophies, it argues, provide the strongest, most comprehensive explanations for the interdependence of all beings at all levels of being. Poststructuralist inspired postmodern and postcolonial critiques of modernism, moving closer to nondualist perspectives, have exposed the duplicitous character of modernism. However, ethnocentrisms tucked inside postmodern endorsements of constructivism, pluralism, relativism, and deconstruction, have eluded most art education critical reviews. Consequently, art education discourse and practice, in those inconsistencies of theory and practice, enable ethnocentrism's recent resurgence, albeit by subtle resonance. The paper traces subtly disavowed hybridity to civilized/primitive dualisms that still inhabit art education discourse and practice. It argues that nondualist perspectives, comprehensively included in art education training, are necessary to make global citizens, who are needed to overwhelm lingering ethnocentrisms at all, but especially higher institutional levels.

Art Education for Global Citizenship: Nondualism a Necessity

This paper makes a case for establishing art education theory and practice on the basis of nondualist philosophies. Such philosophies are dominant in Asia but can be found in Africa and elsewhere. How is nondualism different to dualism? Embodiment produces the self/other experience of difference and separation. It inclines us to think "I" am absolutely different to and separate from "you." Dualistic philosophies reinforce the (mis)interpretation of difference as absolute separation and makes it the basis of knowledge and relations. Nondualism contends that all forms of knowing, including the experience of difference and apparent separation, depend on a more fundamental experience of self-less identity, or un-self-consciousness, and actual unity, typically framed as the oneness of all selves (Hinduism-atman), or as no self (Buddhism-anatman). Nondualist systems affirm the dependence of duality and dualism on nondual reality and experience.

Postmodern perspectives have moved toward nondualist philosophical positions. In spite of this fact dominant art education discourse and practice (in the U.S.A at least) still generally ignore non-Euro-Western nondualist traditions. This lingering reticence to untether identity from ethnic conceit, mistakes conceit as preserving difference, when it effectively only preserves distorted difference. It encumbers the discipline's potential to greatly affect global equality and equity. The resonance—"parallel" implies real separation—between the late 19th – early 20th century and the late 20th – early 21st century should, hopefully, shock that notion.

Disturbing Parallels

The most disturbing parallel is the rise in fascism. Nondualist philosophies are cause for hope as they insist on interdependence of all forms of life with each other, and that individuals and societies thrive when their behavior, which includes thought, is in harmony with this truth.

The art scene in the early decades of the 20th century was transformed by what appeared as the most radical movements of modern art, Fauvism, cubism, expressionism, Dada and surrealism. Mainstream art discourse quickly obscured their Eurasian and Afri-European hybridity, presenting them as pure European products or social agents. Formalism's—particularly Roger Fry's—Asian input and hence hybridity's was ignored (Powers, 1995). Africa, the other "West," was dismissed as a source of anything conscious or intellectual, hence the following from (Sir) Kenneth Clark.

The very existence of these [African] sculptures depended on beliefs and emotions which he [Roger Fry] must have regarded as mere madness, yet their forms spoke to him more intelligibly and persuasively than the sculpture of his own contemporaries, or of fifth-century Greece. (Clark, 1962, xxv). "Madness" is really Clark's way of displacing his—which is to say Euro-Western inadequate frameworks of thinking at the time—onto African cultures. Postmodern affirmations of cultural difference, plurality and relativity simply leave such distortions of others in place.

By 1954 Clement Greenberg (1993) could write, "I find, down at bottom, that Mondrian and Piero and Rembrandt have more in common between them than any one of them has with a master of the old Chinese school" (p. 193). That was how deeply "others" in the global hybrid product "modern art" and aesthetics were suppressed, and how profoundly art's social agency was compromised. What for Clark was "mere madness," i.e. African attitudes to images, were modes of practice comprehended by nondualist perspectives antithetical Euro-Western blinkered dualism. Loy (1988) states, "In the West the claim of subject-object nonduality has been a seed which, however often

sown, has not found fertile soil, because it has been too antithetical to those other vigorous sprouts that has grown into science and technology" (p. 3).

Loy's "West" is Europe and Euro-America: it excludes that "other" West, Africa and African Egypt, that problematizes the assimilation of the term "West" to Europe. Euro-Western aesthetics, like its philosophies of science required objects to be "dead," metaphorically, which is to say not really alive. Nondualism understands "life" differently to the philosophies that legitimated those "vigorous sprouts" and their accompanying aesthetic and art concepts.

Postmodern Art Discourse and Ethnocentrism

Undoubtedly, since the 1960s acceptance of plurality and diversity has increased. But ethnocentrism has managed to persist inside postmodern concessions to difference and critiques of modernism. Rosalind Krauss's *The Originality of the Avantgarde and Other Modernist Myths* (1985) exemplifies postmodernism's subtle ethnocentrism.

Krauss's main target was the avant-garde claim of originality, with "formalism" as its enabler. Her main objective was, not to expose modernism's hybridity, but to elaborate a thesis of the "copy," based on insights from linguistics and semiotics. It was to argue that the artist-artwork-subject is essentially a product of existing schemas, not avant-garde heroic invention from nothing. More importantly, semiotic insights allowed Krauss to see cubist collage as a "protohistory" of postmodernism—effectively as poststructuralist semiotic insights expressed in visual art terms. Hence, she states, "the collage form incorporates the 'originless play of the signifier'" (Krauss, 1985, p. 38); in other words, there is no "outside" of the signifier signified circuit. And "the linguistic structure of signs 'speaks' Picasso's collages" (Krauss, 1985, p. 39); i.e., the former, not Picasso, produces the collages. Krauss recognizes this "protohistory," yet never seemed to wonder whether African and Asian cultures comprehended these philosophical insights and transmitted them through their art? Arguably, her insularity can be attributed to the ethnocentric character of her training as an art historian/educator.

Unlike Krauss, Martin Powers' training as an Asian art historian allowed him to experience something familiar to non-Euro-Western scholars and students—the asymmetry of ignorance of the other. Unfortunately, in academe ignorance of the Euro-West is a deficit; ignorance of the Non-West is not.

The nineteenth and twentieth century rejection of mimetic standards in deference to expressive ideals is regarded as one of the great achievements unique to Western culture. How do we deal with the fact—emotionally and historically—that one of the chief ideologues of this movement [Roger Fry] threw his weight behind key terms and issues embedded in traditional Chinese criticism? (Powers, 1995, 386)

Arguably the "we" have dealt with others-in-self by marginalizing or treating them as "primitive" madness. Postmodernism's swing from modernism's imperial subject's emphasis on "presence" to an emphasis on "absence," cultural plurality, relativity, and social constructivism that has evacuated the "subject" from culture. Consequently, cultural boundaries have remained intact, thereby reproducing dualism, enabling ethnocentrism, and stifling emerging nondualism.

Nondualism Old, New and Comprehensive

Taoism, Buddhism, Advaita Vedanta, and less well known Bhedabheda Vedanta (Nicholson, 2010), are all varieties of Asian nondual philosophies. Of poststructuralist philosophies Derrida's comes closest to nondualism, but other marginalized Euro-Western examples of nondualism exists. Examples of African nondualist perspectives exist, but never feature in general art texts. Here is Dogon nondualist perspectives as reported by Griaule & Dieterlen.

The world is conceived as a whole, this world having been thought, realized and organized by one creator God, in a complete system that includes disorder [dualism].

The originality of this thought lies in the fact that it postulates a series of correspondences between all these elements, grouped in categories that can be broken up and linked together [collage principle]. (1986/1965, p. 57-58)

Nondualism comprehends dualism, but nondualism is incomprehensible to dualism. Dogon concepts also comprehend the collage constructed nature of identity ("grouped in categories but can be broken up and linked together"). That ancient African Egypt employed the same principles and knowledge, points to a generalized "African" aesthetic and attitude, as testified to, unwittingly, by Emma Brunner-Traut (as cited in Sörbom, 1994).

A painting of a man, for instance, represents a sum of parts put together in an easy way to perceive and comprehend, most often in a rule governed manner [linguistically]. This way of making images is not only a technical procedure, Brunner-Traut maintains, it is a way of understanding the world. In a number of chapters, she demonstrates how this fundamental principle works outside of picture making... "the discovery of organic unity was left to the Greeks" (Sörbom, 1994, pp. 69-70).

The "collage" or bricolage aesthetic also called the "primitive' mode" (Levi-Strauss cited by Foster, 1995, p. 63), or what Brunner-Traut calls the "additive" (ancient Egyptian) approach, involves a different understanding of part/whole relations to that dominant in Euro-Western philosophy since Aristotle. In the latter parts are subordinated to and effectively have no meaning except in relation to the whole of which they are a part. The collage aesthetic pivots on the principle of difference and non-difference that avoids the devaluation of part to whole, body to soul, form to content, in which the former term is dead/empty without the latter. The constructivist collage aesthetic allows for improvisation typical of African aesthetics, especially exemplified in African musical genres.

Had post graduate art history and art education training required inclusion of non-Western philosophies and aesthetics, as most non-Western scholars or scholars of non-Western art history are required to know Euro-Western art, access to nondualist philosophies, at least Asian if not African ones, would have been accessible. The polarized swing from presence to absence that characterizes postmodernism's reaction to modernism may have been avoided; "middle ways" could have been found, and a more global subject discerned in the plurality of "modern" art and culture that flowered around us.

However, it is not too late for more inclusive and comprehensive pedagogies to be developed in art education. The convergence of these diverse paths of art and social theory toward nondualist perspectives is cause for hope. Postmodern discourse must shed its ego, it is a major obstacle to the full flowering of global identity in art education. But so too will all the other constituencies. Less inflated egos are still egos, and egos presume to own things they did not make. They still obscure the substantial, humble, really global self, from whom everything is a gift, and who knows it owns nothing.

The resurgence of ethnocentrism and racism should leave no one in doubt about the urgent need to make nondualism more integral to art education theory and practice. It is necessary to turn the tide against the lingering traces of ethnocentrism, racism, and generally dualism that compromise art education pedagogies. Ethnocentrism frustrates the cultivation of global citizenship. Only a deep and broad incorporation of nondualist theory and practice into art education will eliminate its subtle enablement of resurgent ethnocentrism and make more accessible to art teachers and art students' comprehension of a humble, larger, more inclusive identity and cultural practice.

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A Legacy of Art, Culture, and Pedagogy: Revisiting the Work of Graeme Chalmers

Dustin Garnet | Jill Smith

Anita Sinner | Graeme Chalmers

Rita Irwin | Christine Ballengee Morris

Abstract

The objective of this symposium presentation was to engage with a recently published anthology of Graeme Chalmers's scholarship in art education. Chalmers's work holds timeless wisdom articulated thorough deep respect for cultural pluralism, his passionate embrace of hybrid identities and diversity, and his absolute dedication to social justice issues, all issues of compelling urgency right now. He offers art educators and teacher candidates a means to engage with concepts of critical multiculturalism, post-truth, and reconciliation. Graeme Chalmers has provided distinguished international leadership in promoting cross-cultural understanding of art in education. He prompts us to think about art education as global education, showing us how to celebrate cultural pluralism and address multicultural art education more critically by acknowledging that a multiplicity of perspectives must be at the center of the present. The significance of Chalmers's research lies in the multiple historical accounts, and critical perspectives that have led to changes and developments in thinking and attitudes towards culturally inclusive art education. Our presentation was comprised of an international group of presenters that each shared a summary of their contribution to the collection, followed by a personal reflection from Graeme Chalmers. The last quarter of the presentation included a prepared set of questions that were posed to the presenters. The presentation integrated and advanced various critical theoretical threads such as anti-racist education, critical race theory, and social justice. The presenters discussed how Chalmers's work underpins a foundational understanding of critical multiculturalism and offers a rigorous analysis of oppression and institutionalization of unequal power relations in education. His scholarship is relevant today more than ever because of the necessity to examine the biases that lead to prejudice, discrimination, and colonialism through exploration of history, current social issues and visual culture.



Entanglements and Trajectories: New Histories of Transnational Art Education

Dustin Garnet

Abstract

The specialized study of art education history is directly linked to place, yet non-western accounts of history are scarce, at best, and have yet to adequately offer diverse perspectives. This presentation brought together new historiographic theory and speculation on transnational histor(ies) that offered versions of the past which embrace hybrid identities and utilize place consciousness as a foundation for investigation. Transnational arts-based histories focus on the linkages and flows that shift focus away from the nation-state to other transnational actors such as individuals, communities, institutions, and/or organizations. In our contemporary push to keep in step with the evolution of art and the politics of identity and globalization, art education must consider entanglements and trajectories across national boundaries in the past, which speak to and arise from the historian's present. Recent theorization on arts-based historical methodologies and transnationality will be used to inspire 21st century art education histories. The presentation began by providing a brief review of key publications from the past thirty years that address the "how to" of writing art education histories. Next, I expanded on and illustrated the theoretical framework of *new histories* through a case study that looked at the migration of artistic identities and individuals. In conclusion, I showed how this form of arts-based transnational history is uniquely suited for art educators through a discussion of *historying* (Garnet, 2017) as a mode of artfully rendering the past. As art education evolves and the influences of globalization and postcolonialism demand more inclusive and holistic versions of history, we must look to break down barriers and cross borders in the pursuit of diverse understandings. New transnational histories open avenues for unrepresented or marginalized groups to articulate their experiences and add to a more inclusive understanding of art education.



Expanding and Playing with Meaning through Object Narratives

Elizabeth Garber | The University of Arizona

Lisa Hochtritt | Maryland Institute College of Art

Manisha Sharma | The University of Arizona

Abstract

Objects carry meaning(s) that signal a "dialogue between object and user" (Flood, p. 100). Appadurai (1988) noted that while "From a *theoretical* point of view human actors encode things with significance, from a *methodological* point of view it is the things-in-motion that illuminate their human and social context" (p. 5, original emphasis). One of the goals of this workshop is to activate the methodological point of view: to illuminate, explore, and extend meaning through making new associations with an object's connections to identity. To do this, participants were invited to bring an object that had meaning to them (facilitators brought a variety of objects for participants without). During the session, they were asked to reimagine their object as well as those of others, creating an intersubjective space that began with the owner's meanings but developed, through others' contributions, new ones. The owner wrote and spoke one or two sentences to suggest the time, place, or space of the object. Another person suggested a movement or action around the object; a third further developed that movement. The sentences took a physical form (for example, a gesture, a minute performance, a shaped poem, a drawing, a collage). Results were exhibited in the last 10 minutes of the session and posted on Instagram.

Such acts lead to exploration of relationships with objects as well as expand meanings to recognize their temporal and spatial "contingency" (Bhabha, 1994, p. 267). The role of identity and agency as part of contingency may then be understood as through a "public sphere of language and action" (p. 272) such as this exercise, that helps us understand an expanded capacity in individual agency and what Bhabha calls "the third locus, the intersubjective realm" (p. 274).

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Making & Reclaiming Identity: Expressive Arts Pedagogy for Survivors of Trauma

Dr. Iris J. Gildea | Associate Professor, Teaching Stream,
University of St. Michael's College in the University of Toronto

Abstract

Cathy Caruth (1996), leading trauma theorist, writes that the narration and representation of trauma must be “spoken in a language that is always somehow literary: a language that defies, even as it claims, our understanding” (p. 5). Expanding on Caruth’s call for the literary to contribute to identity-formation for trauma survivors by including all aesthetic mediums, my paper explores research and teaching practices at the intersections of critical arts-based inquiry and the expressive arts (Malchiodi, 2005). Such pedagogy, I propose, becomes a method for reclamation and reformation of identity through process-oriented and student-centred practices be they held in community centres, high schools or post-secondary institutions of education. The expressive and critical arts mediated pedagogies offer, I claim, a safe-enough container for students to engage in identity-reclaiming on themes of survival, resilience and/or, depending upon the learning context, integrate their identity in greater disciplinary and intersectional contexts. My paper’s focus on trauma is through the experiences of survivors of gendered violence, the area of community arts-work in which I most engage. The pedagogy about which I speak, however, applies to an open and inclusive understanding of trauma.

Making & Reclaiming Identity: Expressive Arts Pedagogy for Survivors of Trauma

Introduction

Cathy Caruth (1996), leading trauma theorist, writes that the narration and representation of trauma must be "spoken in a language that is always somehow literary: a language that defies, even as it claims, our understanding" (p. 5). Expanding on Caruth's call for the literary to contribute to identity-formation for trauma survivors by including all aesthetic mediums, my paper explores research and teaching practices at the intersections of critical arts-based inquiry and expressive arts pedagogy (EXAP) (Malchiodi, 2005). Such pedagogy, I propose, becomes a method for reclamation and reformation of identity through process-oriented and student-centered practices be they held in community centres, high schools or post-secondary institutions. The expressive arts mediated pedagogies offer, I claim, a container for students to engage in identity-reclaiming on themes of survival, resilience and/or, depending upon the learning context, integrate their identity in greater disciplinary and intersectional contexts. My presentation's focus on trauma is with the experiences of survivors of gendered violence, the area of community arts-work in which I most engage. The pedagogy about which I speak, however, applies to an open and inclusive understanding of trauma.

Defining Terms

Expressive Arts Pedagogy

My own work with EXAP comes from combining my training in Expressive Arts Therapy (EXAT) with my work as an educator. What seems most significant in terms of defining EXAP in the context of the INSEA Conference is its emphasis on process rather than product where the 'goal' of the process of art-making, much like considerations of arts-based pedagogy (Chamberlain, McGuigan, Anstiss, & Marshall, 2018) is to offer the artist/student/client/researcher insight that they may not have had prior to engaging in the creative act. Cathy Malchiodi (2005) explains that the Expressive Arts are concerned with the ability of art "to contain self-expression rather than to encourage cathartic communication of raw emotions or mere repetition of troubling memories" (p. 9). She goes on to show that facilitators of EXAP "generally do not seek to interpret individuals' drawings, movement, poems or play, but instead try to facilitate their clients' discovery of personal meaning and understanding" (p. 9). EXAP is most useful, she suggests, "because thoughts and feelings are not strictly verbal and are not limited to storage as verbal language in the brain, expressive modalities are particularly useful in helping people communicate aspects of memories and stories that may not be readily available through conversation" (p. 9). It is the ability of the arts to express and transform the aspects of identity—memories, embodied knowledge, emotions—that, I suggest, make them necessary to the trauma survivor to better understand the world and her place within it.

Trauma

Trauma is a word that is difficult to define. Rather than engage in conflicting definitions of it, the task of which would be a paper in and of itself, I use the following description of it, adapted from my website for my expressive arts-based community work:

Trauma is a word that's hard to define. We all tend to relate to the idea of trauma differently. For some of us the very mention of the word is a release of tension and for others it is a trigger in and of itself. For me, it is very important that individuals be allowed to define their trauma for themselves. Clinical diagnoses can be useful and have their place in healing, however no one except you knows what it is like to live in your body with your memories and experiences.

In my work, trauma refers to the parts of our lives that have, for one reason or another, caused us to experience fear, shame, guilt, anxiety, depression, a need to flee the body and/or general unease. The trauma can come from all sorts of places- sometimes traceable to specific life events or people and sometimes untraceable. Sometimes we remember our trauma clearly and sometimes we know it only as a haze resting somewhere on the periphery of our vision. It can manifest physically, emotionally, psychologically and/or spiritually. It can be a silent gnawing from within or a very audible buzzing that only we who experience it can hear. (Gildea, 2019)

It is expressing the emotional experience of, for example, such silent gnawing that allows the Expressive Arts to support a survivor as she explores, creates and transforms her own identity. It is important to acknowledge from the outset, however, that the goal of such pedagogy is not to ask a survivor to 'remember' her trauma, which is clearly the work of intentional therapy (Herman, 2015), but to offer her mediums that support and invite her whole personhood to be present in a learning context rather than isolating only her cognitive, i.e. non-affective, ways of knowing and producing meaning. A brief consideration of trauma theory and how traumatic memory is stored suggests why offering art as a viable medium of meaning making, be it visual, poetic, musical or any other aesthetically mediated discourse, is often essential to the survivor (Spear, 2013).

Art & Trauma: Pedagogical Concerns

Learning Contexts

It is important to note, before discussing the nature of traumatic memory and its relation to a survivor's processes of meaning-making and identity formation, that in this paper I am working quite broadly and generally with EXAP. It goes without saying that in practice the work will reflect the appropriate learning contexts within which one facilitates or teaches. For example, prompts and directives given in a community workshop on trauma with self-disclosed survivors would look very different from the prompts given in a Gender and Women's Studies course on the body where no official trauma praxis has been established (Brooke, 2017).

Traumatic Memory

Considerations of being a 'survivor' in Western culture tend to occur in a binary of either-or: either I am a survivor or I am not. The popular supposition of inclusion is thus that one has explicit memory of one's traumatic experiences; yet, the very nature of trauma, especially in circumstances of childhood trauma, is that explicit memory and recall rejects all cognitive recollection of the abuse (Spear, 2013; Herman, 2015), thus problematizing the survivor's ability to identify as such and problematizing our cultural binary of such either-or categorizations. Yochai Ataria (2014) explains:

A patient suffering from fragmentation of memory is unable to link memories with certain times or places. ...one must distinguish between a failure in encoding during the traumatic event and the encoding of peripheral details rather than the central experience ... The subject remembers the sensory and emotional elements of the traumatic experience yet lacks linguistic/contextual factors." (2014, p. 123-124).

The difficulty for a survivor's identity formation is thus that one often lacks explicit and linguistic access to their trauma, yet feels and, from an embodied perspective, knows they are impacted by it (Levine, 1997). Art thus becomes a means of supporting the survivor regardless of whether or not she has cognitive recall of her trauma (Spear, 2013).

Aesthetic Mediation & Intervention

EXAP offers aesthetic mediation and intervention to the process of learning and self-actualized identity formation by allowing the aesthetic container of the art produced to give voice and presence to the parts of survivors' conscious or unconscious identities that the purely intellectual and cognitive approaches to learning often exclude (Battacharya & Wong, 2018). For instance, referencing arts-based research pedagogies, Chamberlin et al. (2018), write:

By using arts-based methodologies and methods in psychology that allow for creative expression, we can obtain knowledge that may otherwise remain obscured or covert, gain better access to the emotional, affective, and embodied realms of life, cultivate empathy, and challenge and provoke audiences to engage with complex and difficult social issues. The use of research utilizing art forms can also lead to change in how we think about the nature, value, and outcomes of research activity, in effect, challenging what counts as research. (p. 133)

Obtaining, and I would add creating, knowledge that might otherwise remain obscured becomes the function of process-oriented EXAP. Depending upon the learning context, i.e. whether one is discussing trauma explicitly in a community learning group or designing assignments to explore racism, the arts become a means of intervention in that they invite the affective, repressed and/or exiled parts of ourselves and our histories, the embodied realities that often reject cognitive and speculative thought and language, to be part of the process of meaning-making, thus leading to more integrative and holistic learning and knowledge-making.

Conclusion: EXAP In Practice

There is not enough space to discuss what EXAP might look like in practice and such practices, as mentioned regarding learning contexts, will differ depending upon what both the group of learners and the facilitator bring to the process of co-creation. Thus, rather than conclude by discussing practices, I end by way of practice, leaving you with a prompt and example of EXAP. In response to the image below, the invitation is to dialogue with this image, where dialoguing with one's art is often a common practice in EXAP (Malchiodi, 2005), by writing a poem in response to the phrase, "Here I See..." (Yes, if you are reading, please write a poem!) In EXAP work there is no 'right' or 'wrong' end product just as there is no 'right' or 'wrong' art-making process. All process is a route into exploratory self-discovery as an artwork or art works are created with which to reflect and learn about ourselves, each other and the topics and disciplines we engage with.

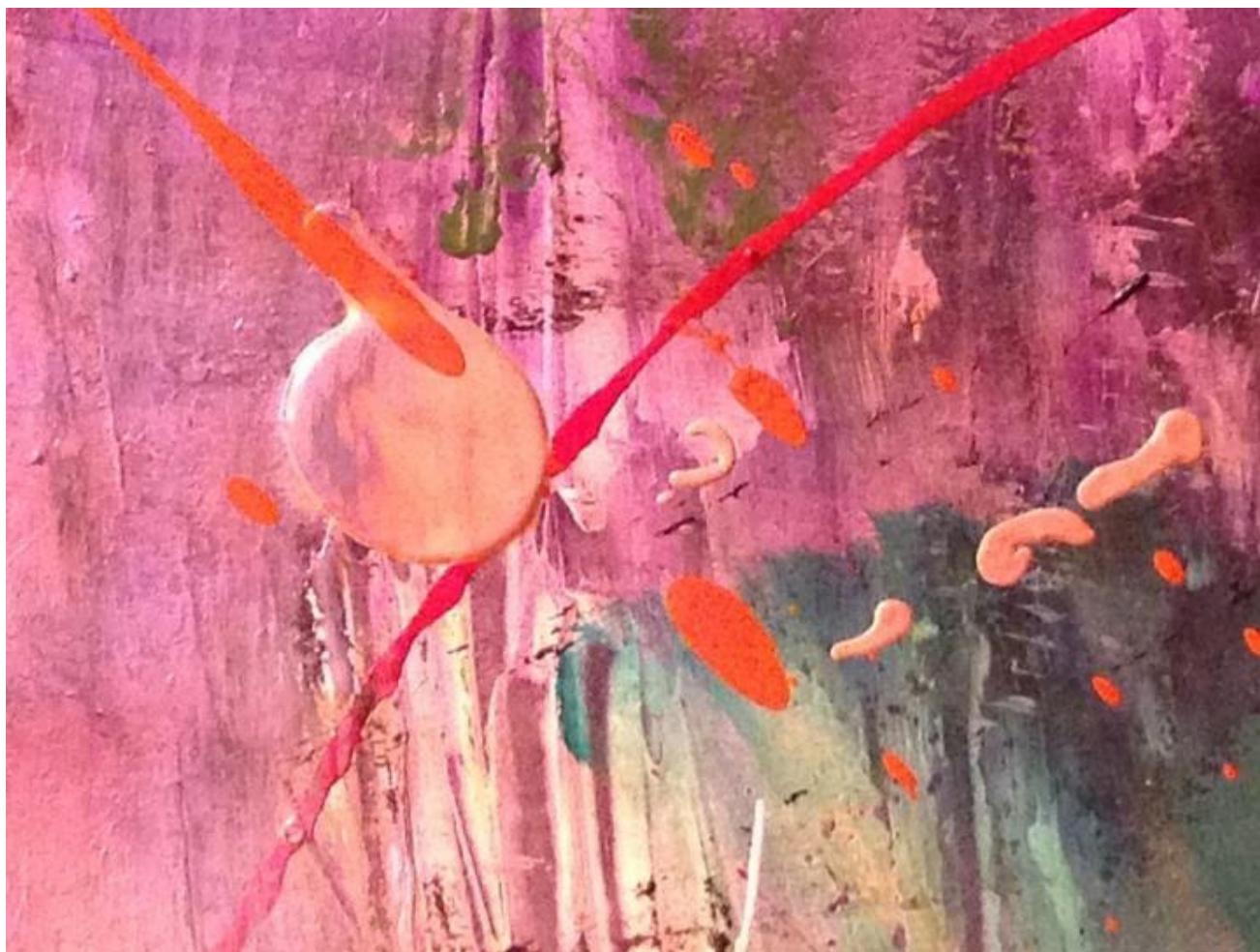


Figure 1 | ©Dr. Iris J. Gildea

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The Memory of Place

Pavla Gajdošíková | Charles University Prague

Abstract

This visual short presentation was focused on the research probe "The Memory of Place". In this probe I investigated students' statements about how they experience their relationship to a particular place. This research probe is part of the theses "Phenomenon of Architecture and Its Pedagogical Implications", which is part of ongoing doctoral studies at the Dpt. of Arts, Charles University Prague, Czech Republic. The research probe's objective is to investigate this phenomenon through artistic creation mediated to students' use and to explore the possibilities of using the findings about the creative processes in educational situations with university students. The project is based on current public discussions about how architecture influences our apprehension of public space, and the quality of life connected with it. The subject of this exploration is mutual overlaps of architecture, works of art and art education, and their common language across these fields. The character of my research was inspired by phenomenological approaches. I chose methodologies related to art and design creation collectively termed- A/r/tography. I arrived at the conclusion that a phenomenology of architecture investigated in connection with semiotic concepts of art education can bring a lot of inspiration and are relevant both for the teaching artist and their students. A/r/tography enriches the experience of both the teacher and their students allowing them to make connections between the three roles: artist-researcher-teacher; it is a contemporary research methodology as well as a great teaching tool that allows students to experience their walk emotionally, thus enforced their learning.



Learning Through Art and Architecture: The City of Tomorrow

Sandra González Álvarez | PØSTarquitectos A Coruña

Abstract

How can we recover the identity of a city? How can art inspire new generations to understand our cities? How can the city become a meeting or exchange place again? How can we feel safe again inside our homes, in our neighbourhoods, in the city itself? How can we make the city into our place? What should we do so that the city stops being something associated with a "dirty, grey, monstrosity" (Tonucci, 1997)? These were the issues that we dealt with in *The City of Tomorrow*. *The City of Tomorrow* was an artistic educational project whose objective was to make students aware of all of the common: architecture, art, heritage, urban planning and landscaping, within a city throughout their childhood and taught through fun games. The project was presented through a week of workshops in different villages in Galicia. The main goal of our project was to make children and adolescents actively present in the construction process of public spaces (squares, neighbourhoods, cities) providing children and teenagers with the necessary tools to develop their creativity through ART AND ARCHITECTURE. The purpose was to raise a certain curiosity in them and to awaken their interest in the spaces where urban life is constantly evolving. To sum up, through the typical teaching tools of childhood, with their intrinsic movements and intuitive games, we were able to show that the city can be viewed as a board game, as an art easel, as a meeting place and as a learning laboratory. Students have to discover, know and value their habitat to be able to act on it. We defend children's rights, as part of an active community of residents who want to develop the future city, emphasizing the importance of place. After all, we regard art and architecture as educative tools that have allowed us to carry out this project.

Learning Through Art and Architecture: The City of Tomorrow

Introduction

At one time we were afraid of the forest. It was the forest of the wolf, the ogre, the darkness. It was the place where we could lose ourselves. [...] At one time, we felt safe between the houses, in the city, with our neighbours. [...] But in a few decades, everything has changed. [...] The forest has become beautiful, luminous, the goal of dreams and desires. The city, on the other hand, has become dirty, grey, monstrous. [...] The city is now like the forest of our stories. (Tonucci, 1997).

How can we recover the identity of a city?... how to return to a belief that the city is our place?... these are the issues that lead us to create this project: The City of Tomorrow / A Vila do Mañá.

The City of Tomorrow was an educational and outreach project, whose goal was to interact with children and through play help them to become aware of all the angles of the common: tangible and intangible heritage, architecture, urbanism and landscape of their city. While from an architectural standpoint also becomes aware of a new vision for the city.

We believe that it is necessary that childhood and adolescence be actively present in the processes of construction of common space (square, neighbourhood, city ...) providing them with the necessary tools to know the value of their environment and develop their creativity.

Objectives

In the times in which we live, where everything is a "click" away, we have forgotten the place where I live. The new generations, the inhabitants of tomorrow, are totally unaware of the town or city they inhabit, they live in a "little box" they move into another smaller "box" and they arrive at a bigger "box" (called school, shopping center, etc...), this is their relationship with their environment. "Fig.1"



Figure 1 Invasion of urban space. Workshop: "The City of Tomorrow, Ferrol".

The reality of today is that the natural connection between children and their habitat, the place where they grow, is barely existent. We found children in their homes, watching TV, playing in their fenced urbanized yards, moving by car and discovering the city from their windows, where the park or plaza have been replaced by the shopping center. The city is a hostile medium for them, they have lost their freedom, which is limited to certain enclosures considered safe and controlled by adults. "To consider the city is to encounter ourselves. To encounter the city is to rediscover the child. If the child rediscovers the city, the city will rediscover the child." (van Eyck, 2008b/1962, p. 25).

We recover some of the ideas proposed by the Dutch architect Aldo van Eyck (1918-1999), in which the child was given the opportunity to discover the city from his own movement, which has to be developed through his games which is his natural way to know the world. "Fig.2"

Another idea that bases our project arises from the right to the city, as defended by Henri Lefebvre (1975), by which the people who live in it have the right to its enjoyment, transformation and that reflects their way of understanding life in community.

We want to work in public spaces to transform them into common spaces. As David Harvey (2013) affirms, it is necessary the appropriation of urban public spaces by citizens through political action to convert them into common spaces. It is intended that they acquire a greater knowledge of the city in which they live, know the elements that make up the immaterial place "Fig. 3" and, above all, demonstrate their transformative capacity.



Figure 2 | left) Invasion of urban space. Workshop: "The City of Tomorrow, Ferrol".

Figure 3 | (right)Transforming the city. Workshop: "The City of Tomorrow, Ferrol".

Methodology

The activities carried out in the workshops: "The City of Tomorrow", were structured through six fundamental concepts: PERCEPTION, SCALE, SPACE, CITY, LANDSCAPE and SUSTAINABILITY. To develop these six concepts, strategies of art and architecture were used.

Perception

We worked with perception in two very different ways. First, we needed to know how children see the city they inhabit, we needed to answer the question: what is your city like? For this, based on Guy Debord (1959), we went out to the "drift" accompanied by a large golden frame so that in our wanderings they could frame those elements of the city that were important to them. "Fig. 4"

Like Lorraine O'Grady in her performances, she makes us question what is this: inside or outside? "Fig. 5"



Figure 4 | (left) What would you frame in your city? Workshop: "The City of Tomorrow, Rianxo".

Figure 5 | (right) What would you frame in your city? Workshop: "The City of Tomorrow, Milladoiro".

Continuing with the work of perception, we tried to provoke in the children / adolescents a new vision of their environment, seeking to break with the known and that they could perceive the same places with different eyes. "Fig. 6"

We base this experience on the concept of "defamiliarization", a literary concept developed by Viktor Shklovski. According to his theory, daily life causes "freshness in our perception of objects to be lost", making everything automated. Through this concept we begin to perceive our environment in another way. Using this concept, we have made some significant actions such as turning a square into a large ocean, ... or even painting graffiti in the air. "Fig. 7"



Figure 6 | (above) Playing with perception. Workshop: "The City of Tomorrow, Vilagarcía de Arousa"

Figure 7 | (below) Playing with perception. Workshop: "The City of Tomorrow, Vilagarcía de Arousa".

Scale

In the workshops of "The City of Tomorrow" we introduce the concept of human scale and the city scale. Starting from becoming aware of our own body dimensions, we can approach other dimensions such as the city and the territory. It is a perceptual route that we place between the hand "Fig. 8", which represents what is close to our body, and the horizon "Fig. 9", how distant the view reaches.

Table 1 | Summary table on the importance of the place, of the hand to the horizon.

THE IMPORTANCE OF THE PLACE !!!	
THE CITY IS THE AMBIT IN WHICH WE CAN DISCOVER WHAT WE WANT TO MAKE THE REST OF OUR LIFE	
	THE IMPORTANCE OF THE HAND, CONSTITUTE SENSE, DEFINE A LIMIT OF A AMBIT
THE SENSE OF HERE, of my body and ask the difference of all the places that surround me, aware of oneself, in parallel with the place.	
PLAY WITH THE LAYER MORE DISTANT OF MY BODY – THE HORIZON, being the limit of perception of my body: the infinite, to realize that the place is infinite, that it is our planet, that it is ours, and so, take care of it, as we take care of ourselves.	
Travel in perceptive stays between the closest and the most distant. DEPTH, my body here and my body there, on the horizon.	
HORIZON SHARED AND SO UNDERSTAND THE HABITAT of the territory, the city or the landscape.	
ARCHITECTURE, AS AN ELEMENT WHERE IDEAS AND THINGS GIVE SENSE TO THE HORIZON.	



Figure 8 | Working with the scale, of the hand ... Workshop: "The City of Tomorrow, Verín".



Figure 9 | Working with the scale, ... to the horizon. Workshop: "The City of Tomorrow, Cambados"

Space

We seek work from the space of architecture and the city through experimentation with light, texture, color, sound, ...

By transforming the space with the new materials, when discovering new textures, new activities appear, they sit down, they lie down, they play... "Fig. 10"



Figure 10 | Working with the scale, ... to the horizon. Workshop: "The City of Tomorrow, Riveira".

City

The city as our habitat, our game board to discover. Understand its structure, morphological conformation, its empty and full, its history, its traditions.

“... for if a city, according to the opinion of philosophers be no more than a great house, and on the other hand the house be a little city . . .” (Alberti, 1975, p. 81).

We want you to discover how your houses connect to the city, recovering the idea of Leon Battista Alberti which Aldo van Eyck also exhibits in his diagram of the tree and the leaf: “Tree is leaf and leaf is tree - house is city and city is house [...] a city is not a city unless it is also a huge house – a house is a house only if it is also a tiny city” (van Eyck, 2008a, p. 443).

The children / adolescents they devise and invent their own play spaces, modify the city, live it and enjoy it.” Fig. 11”



Figure 11 | Invasion of urban space. Workshop: “The City of Tomorrow, Milladoiro”.

Landscape

Interaction between the built landscape, the most natural landscape and the intermediate territories. Understand how people construct the landscape and how the landscape in turn builds us.

Sustainability

We want to reflect on the way in which we relate to the planet. Make us aware that what is sustainable consists in a balance between what allows us to develop our life and what commits us to the survival of future generations.

We work with the inclusion of green spaces in the cities, for this we will use the system of "seed bombs" of Masanobu Fukuoka. Fig. 16".



Figure 12 | Transforming the city working with nature elements. Workshop: "The City of Tomorrow, Vilagarcía".

Conclusions

"I confront the city with my body; my legs measure the length of the arcade and the width of the square [...] I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me" (Pallasmaa, 2005, p. 40).

It is an idea that we try to transmit to the children of the workshops through the different activities and actions.

For this, our instrument has been the game. We have played with the concepts of art, we have taken them to the street, we have transformed the cities through artistic strategies.

The perception of the habitat in which the children live has changed after carrying out the workshops, the urban space has become a part of them, they have internalized it. They have generated links with the place where they live. In addition, children have learned to express themselves through art.

The minds of architects involved have also changed, they have learned by working with children, the process has made us consider aspects of the city that we usually leave out of urban planning manuals.



Fig. 13 | When we started the workshop, the visions of children about their city were diffuse

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Practice-based Research on Traditional Chinese Cultural Picture Books

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Abstract

In 2017, in response to the Chinese national policy of cultural aid to southeast Asia, Guangxi Normal University Press published a series of picture books named "Oriental Wisdom". The books have included dozens of Chinese cultural classics, such as the selection of Confucius, Lao Zi, Zhouyi and The Art of War by Sun Zi, which have been translated into eight languages of the 10 southeast Asia countries. The books are illustrated with pictures and texts, and the illustrations are all finished by the teachers and students of Guangxi Art University. Its success not only shows the crystallized wisdom of Chinese philosophy and aesthetics to the world, but also verifies the feasibility of illustration workshop teaching mode, which has become a successful case of design education reform in Chinese art universities.

Practice-based Research on Traditional Chinese Cultural Picture Books

Editing Ideas of "Chinese Traditional Culture Picture Books"

As early as the Tang and Song dynasties, China had a profound influence on the economy and culture of southeast Asian countries through the trade route of the maritime Silk Road. With the establishment of a China-Asia free trade area in the 21st century, the Chinese government's cultural communication strategy has played an important role in enhancing cultural mutual trust and enhancing good-neighborly and friendly relations between China and Southeast Asian countries. In 2017, Guangxi Normal University Press actively responded to the government's policy, took Confucian theory as its basis, and promoted the attraction of Chinese culture through Oriental aesthetics and multiple languages, so as to portray a good national image. There are two basic ideas running through the book's editing as follows:

1. Advocate "from elite to mass". To simplify and localize the interpretation of traditional culture so as to make it widely accepted by the audience in Southeast Asia. Taking the cultural customs and language characteristics of Southeast Asian countries into consideration, we have constructed a set of ideas for compiling a set of simplified picture books of Chinese traditional culture. The natural way of taking children's picture books as the starting point of cultural learning, cultivating children's personality, morality and ambition, can have a long-lasting impact on their lives.
2. Use international design language to spread Chinese culture in a form favored by audiences in southeast Asia. The project strives to use bilingual translation and advocate contemporary design style. We attempt to maintain the attraction of Chinese traditional culture, and better practice the Chinese cultural communication in southeast Asia.

Illustration design in "Chinese traditional cultural picture books"

Preliminary Investigation

Data collection. Workshop teachers from Guangxi Art University lead the students to collect background information of various philosophical stories from relevant websites, books and papers. The contents included: clothing culture, classical furnishings, classical utensil forms, writing font, traditional etiquette and so on. The data found on authoritative websites and reference paintings of that time is really important.

Interviews of professionals. Based on the multi-disciplinary and experimental nature of the course, we take the academic advantage of Guangxi Art University to interview relevant Chinese painting and language professionals. To deeply explore the inheritance and innovation of Chinese painting techniques in illustration design of "Oriental Wisdom". Extensive contact with experts from cultural institutions provided valuable advice for this research.

Literature research. This research method is mainly used in the analysis and data collection of the related literature such as "Di Zi Gui", "Analects of Confucius", "Xun Zi", "Zhu Zi Jia Xun", "Tao Te Ching", "Zhou Yi", "Shi Shuo Xin Yu", "The Book of Songs" and so on. By holding a seminar of sinology inside and outside the university, and reading the books of sinology carefully. Key points of the above literature research and effective information on illustration design derived from the picture books were discovered.

Traditional Techniques and Aesthetic Development

The illustrations in the "Oriental wisdom" inherit the essence and method of ancient Chinese literati paintings. It's a combination of Chinese philosophy, literati values, aesthetic consciousness and thinking mode.¹ *literati paintings stress on morality, modesty and derides ostentatious drawings.* Praising simplicity, purity and favoring the "clumsy". Like the Confucian practice extolled in the book, painting is driven by a noble purpose, not a plea for favor. Therefore, most of the illustrations in these books are simple in composition, color and shape with noble taste.

The construction and layers of the characters in the illustration are based on the understanding of the bones and muscles of human beings, and the strokes of the brush are in accurate place, reflecting their character. Parts of their technique are from the fine brush drawing "color rendering and outlines methods", using decorative arrangement to foil the theme of the illustration. Chinese painting can be called the art of line. The most basic modeling means of Chinese painting has a combination of realistic and decorative lines in the performance of the object. In addition to the performance of the object temperament and form, they pay special attention to stylized lines and calligraphy taste. As the picture showed in the Shi Shuo Xin Yu episode 35 -- False Fraud, Cao Cao points at a forest to the foreground of the picture. Chinese figure painting takes the simple lines as a means of modelling. It portrays the sense of quality, volume, dynamic as well as space through the thickness, length, smoothness or sharpness of the brush lines. And it vividly combined the softness and density, dry and wet shade of the brush lines to form the sense of rhythm.

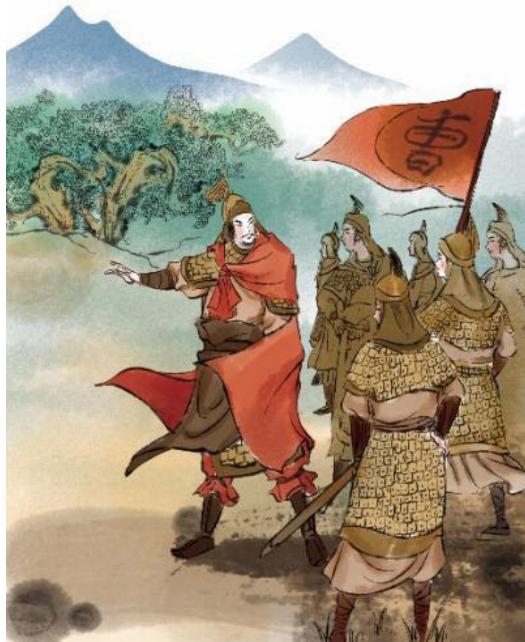


Figure 1 | Shi Shuo Xin Yu, episode 35 -- False Fraud

¹ Dao Jian, P., Zhuan, H., & Lai, P. (Eds.). Unravel mysteries. Shijiazhuang: Hebei Fine Arts Publishing House.

Innovative composition combined with modern layout design. In order to highlight modern aesthetics and avoid isolation, appropriate white space was adopted to achieve a perfect balance with the text layout, effectively controlling the rhythm of the layout. Zhou Yi said: "a Yin and Yang is called Dao". To the Chinese ancients, the understanding of everything should have both sides. If things only have one side, the other side cannot exist. "white" is known by the capability to "foil black". Chinese painting is in the "black" doctrine, while it actually does research on the function of white. Black and white here contains the meaning of the opposite of the virtual and the real, the light and the dark, the complicated and simple, not just with the theory of black and white. White space in composition is a way to express the artistic conception in the picture with no actual image. White space in traditional Chinese painting is a kind of profound composition art, and painters often try to figure it out in painting, so as to achieve the state of "re-circulation between virtual and real, existence and nonexistence, to make it a wonderful realm even without image". In one word, the Chinese artist wants to create a conception beyond the reach of brush and ink, and use white to play the role of black to create the wordless beauty of Chinese painting. As shown in chapter 52 of "selected translations of Laozi", the picture of Yin Yang fish - all living things against the Yin while enfolding the Yang.



Figure 2 | selected translations of "Laozi," episode 52--the picture of Yin Yang fish.

Learning from the composition characteristics of "pingyuan", a traditional Chinese painting style of the song dynasty, such as the arrangement of distant mountains and clouds.² Chinese paintings pay attention to the method of space: through the different spaces of distance, make the person feel different. Landscape painting appeared from the sui dynasty, it emphasizes "plan distance", "height distance", and "depth distance", using the scatter perspective, walking as well as the focus on changing. As shown in selected translations of laozi 48 - A tower on the hill based on the mountain.

² Hao, X. (1963). Ancient paintings. People's Fine Arts Press



Figure 3 | selected translations of “laozi” episode 48 - A tower on the hill based on the mountain.

Figure 4 | selected translations of “Laozi” episode 15-- If someone want to be empty to the utmost, he shall be quiet and earnest

Constructing the illustration by means of parallel, movement, radiation and continuity, its particular use of the composition of “之” “由”, which neither emphasizes one side nor causes the distribution on both sides to be too rigid and symmetrical, so as to change the illustration flexibly and maintain the balance and unity. The composition of “C” shape can make the illustration with a lot of space, thus making it vivid. As shown in chapter 15 of selected translations of laozi -- If someone wants to be empty to the utmost, he shall be quiet and earnest.

³Rendering with computer software can avoid the traditional Chinese painting color and ink conflicts. The illustration describe different images, expressions and texture through the sere, dry, moist, wet, dripping five kinds of ink use. The colors of the illustrations in “Oriental Wisdom” are mainly the relatively elegant huqing and ochre in landscape paintings. Sere ink is generally used to express the dry skin of old people and rough rocks. We use dry ink on the hair, mountains, tree trunk. Moistening ink suitable for dry and wet and the relatively bright and clean objects with slightly water halo feeling. “Cun” and chapping methods from traditional Chinese painting was applied in the process of drawing with computer software. Using the brush function of the software, it imitates the Chinese painting brush trace and the wet shade of water. Simulating the writing style of the ancients with powerful and strength lines. By strengthening the jitter of stroke operation and imitating the Cun methods of the ancients, it gets an unexpected effect.

³ Hui, L. *Let chinese spirit flow in the design of paper books in the digital age*. Tianjin Normal University Jingu College: Art Observation.

Subtle use of Narration Mode in Picture Books

⁴ Picture books, as a kind of paper media for adults and children to read together, are like a bridge connecting the world of adults and children. Those who create picture books should try to relate words and pictures to tell stories and predict whether illustrations can help readers correctly understand the original text. Narrative design is a kind of design thinking and design method guided by the theory of narratology. The narrative of picture books requires the use of visual semantics of images to communicate, pay attention to the text and rhetoric of visual language, and pursue not only formal beauty, but also the significance of different shapes. This requires us to re-integrate the object, purpose, limitations and other factors of illustration design in the way of narration, including redefining the relationship and position between those factors, and convey a poetic rhythm through the painting language, so as to supplement and expand the limitations of text and let readers get the sense of presence.

Due to the limited picture size, the illustration design of picture book should pay attention to language concentration and visual rhetoric.

The narration of illustrations in picture books focuses on the emotional communication of the objects. In the narration process, the intention of the original text can be directly presented or inferred by the readers through the internal correlation of visual symbols. Many illustrations of philosophical stories in "Oriental Wisdom" help with readers' cognition of the story plot by creating suspense and using symbolism and metaphor, so as to make rational judgments on the personality of the characters. For example, the personality of the characters in Di Zi Gui with noble sentiment and restrains his own behavior to constantly improve and develop himself. Another example is the analects of Confucius, it come up with: politics improving virtue, deny self and return to propriety, praise highly for filial piety, benevolence, righteousness and courtesy. The book of songs puts forward the basic concept of virtue ethics and systematically outlines many ethical norms for dealing with interpersonal relations in specific daily life situations. For another example, the illustrations in Dao De Jing compare plum blossom, orchid, bamboo and chrysanthemum with the four gentlemen, while the lotus flower represents the spirit of leaving the mud unstained. These reflect the nature of Dao as nothing, keep the soul empty with silence, adhere to the quiet, return to nature. We advocate political inaction. Inaction is not passive acceptance, but action without merit and merit without arrogance.

As a designer, we should consider both the graphic psychology, Chinese cultural symbols and color psychology to create excellent works.⁵ Zhouyi proposed that the law of the change of the universe is the change of the relationship between Yin and Yang (wax and wane, move in circles). It reveals the most essential law of all things through the mutual promotion, mutual restraint, coexistence and transformation of Yin and Yang. As a result, the moon's waxing and waning and the change of seasons in the illustration all have certain psychological implications. Chapter 14 of the book of songs -- kaifeng. A soldier looking up at the full moon in the dark night, with weakening the prominence of the tent and campfire in the distance, so as to highlight the noble integrity of the character who gave up his home for the country. With ink cyan, ocher, huqing etc. to enhance the charm of traditional Chinese painting as well as the sense of modernity.

⁴ Kawai, K., Matsuni, N., & Liutian, B. *The power of picture books*. Guiyang: Guizhou People's Publishing House.

⁵ Xiaolu, L. *The application of traditional Chinese painting art forms in modern illustration design*. School of Fine Arts and Design, Hunan University of Humanities and Technology.



Figure 5 | "The Book of Songs" episode 14-- Kaifeng.

Fusion Between Chinese and Western Aesthetics in Book Design

Preliminary Preparation

Research was conducted on the book market in southeast Asia and provided to the publishers. At present, popular books exported by copyright in southeast Asia mainly focus on traditional Chinese medicine, Chinese civilization, Chinese language learning books for children and teenagers etc. While Chinese traditional culture books dominate the market. Laozi portrait, Confucius portrait, the Ancient Maid and other characters are most likely to appear in their cover design. In addition, Chinese elements such as the lyre, games of chess, calligraphy and painting, Chinese characters, architecture, totem and martial arts are also quite distinctive among images in book design. We found that Chinese characters as the only element of book covers that seem very popular in recent years. Because the recognition degree of Chinese characters is relatively high, we only use Chinese characters as the main design elements of the cover in order to unify the whole series of many books as a succinct style.

First, we understand the needs and preferences of southeast Asian readers for book design through questionnaires. Then the editors will study the collected questionnaires by categories, so as to sort out the most important problems and develop more targeted layout design strategies. According to the results of the questionnaire, we found that those easy-to-understand books with international aesthetic positioning are more welcome to the readers in southeast Asia.

On account of the different cultural systems and cultural identity between China and Southeast Asia countries, innovation must be made in the expression of contents in order to make local readers accept and love Chinese books. For example, the layout and book binding should be based on the reading habits of southeast Asian readers, and the text should be illustrated with pictures to highlight the common culture and emotions. The modern interpretation of traditional Chinese culture should be made to tell Chinese stories to the world in a more vivid, down-to-earth and heart-to-heart way.

The Eastern use of Western Design Sensibilities

In order to break through the stereotypical image of traditional Chinese books, the layout design of this edition fuses western design methods to some degree. First, the book cites the western grid system, which makes the content as if it were constrained by an invisible grid, and the position of every word can be tracked. The border of the content is very clear with plenty of margin on each side. The Chinese part of the text chose the solemn and elegant "song style" Typography. "Song style" Typography has the characteristics of fine horizontal and thick vertical strokes, accompanied with the combination of rigorous and highly aesthetic. It reflects a kind of classical beauty of order through the radius, size, length and thickness of the stroke and the rigidity and softness of the brush. In order to enhance the black-and-white contrast of book layout, the differences between text spacing and size are carefully designed in the arrangement of notes and translations, consequently, form a certain hierarchical relation and make it easier to read. Secondly, at the stage of drawing illustrations, we have the awareness of the overall layout of the book. Enough white space in the picture avoids conflicts of different elements. Considering the symmetrical balance of the layout, some plants, flowers and birds, rocks are placed on an equilibrium point of force, in order to combine dynamic and static, virtual and real. The relationship between the illustration and the text is mostly in the format of left pic right text or pic above and text under, with obvious division of regions. As the title suggests, the book design is succinct and full of Oriental wisdom.

The eastern wisdom series has been carefully considered from content to size, through to illustration design. The design of this book should not only reflect the aesthetic value of traditional Chinese painting, but also cater to the hobby readers in southeast Asia. Especially in Indonesia, Malaysia and Thailand, there are a large number of Chinese people, who are the main promoters of the spread of traditional Chinese culture.⁶ *These readers, on the one hand, have a strong interest in traditional Chinese culture and abide by the traditional virtues in their daily life. On the other hand, they have high modern aesthetic requirements.* Therefore, the book design adopted a succinct concise modern style. The elegant book jacket represents modern design sensibilities, and the small size makes it more convenient to carry. The layout uses a grid and adjusts the length of the text according to the readers' habits. Sufficient space is made available for visual rest and imagination.

⁶Liu Feng Yan Sanjiu School of Publishing (Eds.) *The shortcut spread of cultures around Asian countries*. Shanghai University of Journalism and Communication.

Taking Picture Books as a Medium to let Chinese Culture Spread Abroad

At the international academic conference to commemorate the 2565th anniversary of the birth of Confucius, Xi Jinping said we should persistently adhere to the principles of "bringing in" and "going global" as culture policy. "Going global" here means that we will continue to deliver the Chinese voice to the world and show the charm of our culture to the people of the world. The Eastern Wisdom jointly published by Guangxi Art University and Guangxi Normal University Press responded to this call and explored the feasibility of the Workshop Teaching Mode. The aim of this project is to develop students' understanding and interpretation of the connotation of traditional Chinese culture. The students will carry forward the spirit of the Chinese "cultivate one's morality" and "philosophy of how humans conduct themselves" as the starting points. They strive to create new visual experience with software and ink to give these illustrations specific aesthetic value. The book mixes together Chinese aesthetics and Western design sensibilities to bring new sensory experience to picture books - an ideological and spiritual communication medium. We have successfully cultivated a group identification between China and Southeast Asian countries based on affinity and values.

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The role of hybridity in American secondary and post-secondary art classrooms

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Abstract

Changing views of the immigrant's status in the United States brings into question the role hybridity plays in cross-cultural art classroom settings. The dissemination of our cultural values and traditions through art should be a driving force behind contemporary art pedagogy and practice. When thinking of art, we generally focus on painting or sculpture but fashion, as a wearable art form, has the innate ability to tell one's personal story and provide insight into our personal identities and cultural traditions. Hybridity surfaces through this art form and nowhere is this trend more apparent than in American secondary and post-secondary school settings. Wearable art, which includes jewellery, clothing items and fashion accessories, can be crafted from non-fibrous materials such as paper, plastic, metals, leather and more. New and emerging technologies, such as 3D printers can also be employed. Through a variety of wearable art sculptures students participated in, I investigated how hybridity influences student artwork in the secondary and post-secondary art classroom, specifically through classroom wearable art projects. An overview of issues framing the research, specifically the question of whether hybridity influences individuality and creativity through a wearable art project was discussed. Using new materials, tools and techniques to represent identities through wearable artforms, a panel of practicing art teachers were used as judges to determine the effectiveness of curriculum strategies on student wearable art projects. Participants came from a variety of backgrounds including White, Latina, Muslim, and Asian populations and were observed making wearable art. Final projects and research journals were used to gauge student artistic process, analyse processes of learning and teaching, and gauge student growth. The findings illuminated how wearable art can tell our personal stories, cultivate creativity, build a sense of community, and promote multiple perspectives.



Embedding Culture in Practice for Teaching and Learning: A Heritage Inspiration Bracelet Workshop

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Abstract

What can art education learn from Indigenous wearable art practices? Throughout human history, Indigenous clothing and jewellery artisans have played an active role in how we look and how we dress. These wearable art items are significant to contemporary art practice because they allow for the maker to share their cultural traditions and promote a sense of community through personal narratives and meaningful art making. Many cultures have used wearable art forms as a universal form of adornment to signify love, honour, or victory; reflect a wearer's personality; or show economic status. In this workshop, participants were provided with the basic skills for making heritage inspiration bead bracelets. Starting with a brief history of this ancient art form popularized by Indigenous peoples, participants learned how contemporary Indigenous jewellery artists are keeping their native traditions alive by modernizing their craft through signature embroidery and beadwork (Paniogue, 2019). Demonstrations on using a variety of tools and techniques to make their handcrafted heritage inspiration bracelet from embroidery thread and beads were also presented. The workshop illuminated how this wearable art form can be used to share conversations, build a sense of community, and encourage participants to make more meaningful and purposeful, personal art.

Embedding Culture in Practice for Teaching and Learning:

A Heritage Inspiration Bracelet Workshop

Finding the right balance between providing a nurturing environment in an art classroom and engaging students in art activities that cultivate a sense of community through shared conversations between peers and teachers can be challenging for any educator. As a university supervisor of preservice teachers, I have often observed how even cooperating teachers struggle with designing lesson plans that encourage students to share their cultural heritage and tell their personal stories through meaningful and purposeful art.

Indigenous cultures have important stories to share. Through my heritage inspiration bracelet workshop presented at the 2019 InSEA World Congress in Vancouver, British Columbia, I attempted to provide participants with the basic skills for making handcrafted, heritage inspired embroidered thread and bead bracelets by exposing participants to different ways of knowing (Ballengee-Morris & Staikidis, 2017; Eisner, 1985). Participants learned how this ancient art form originally popularized by Indigenous peoples is now being used by prominent Indigenous designers whose works contain underlying themes of culture appropriation and pop culture. Through a variety of instructional strategies, participants learned how to employ macramé square knot techniques and beadwork to make their own handcrafted heritage inspiration bracelet.

Background

I started this workshop off by introducing participants to a variety of Indigenous art designers and activities I have facilitated in my own classrooms that feature wearable art projects created by Native American and Aboriginal artists. Participants learned about the history of the bead bracelet from antiquity to present day and discovered how Indigenous artists are now keeping their native traditions alive by modernizing their craft with signature embroidery and beadwork (Paniogue, 2019).

Indigenous peoples, defined as [culturally distinct societies] who self-identify within their communities through their own unique “languages, traditions, and beliefs” have been infusing their cultural traditions into their art for centuries (World Bank, 2017, p.1). Indigenous art refers to art made by Indigenous peoples, of which jewellery and clothing items are a part of (Allaine, 2019). In this workshop, I introduced participants to these forms of artmaking through curricular examples including imagery and videos of my own pasta jewellery and embroidered bracelet lessons that featured students making necklaces and bracelets out of painted pasta inspired by Aboriginal artists as well as bracelets that used beadwork and macramé techniques inspired by Native American artists. A variety of instructional strategies were presented— including teacher samples; visual resources, and video demonstrations. Discussions that focused on Indigenous peoples who use this medium to craft heritage inspiration bead bracelets were shared among participants.

Borrowing elements and images from Indigenous cultures and the latest trends in colours and materials, participants created original accessories while we discussed the technology, materials, and innovations used to help Indigenous jewellery designers keep their craft alive. Participants were able to choose from a variety of materials that allowed them to craft their personal narratives into heritage inspiration bracelets.

Cultural Appropriation

Cultural appropriation, a term first used by academia to describe how traditions are borrowed from one culture and emulated into another, has slowly been making its way into fashion {Avins, 2015; Allaine, 2019; Paniogue, 2015). Indigenous artists are keeping their native traditions alive by modernizing their craft with signature textiles, embroidery and beadwork (Paniogue). Carving out niches for themselves with consumers who want to celebrate their cultural heritage through their fashion styles, young Indigenous artisans and designers are creating textiles, clothing, and fashion accessories that weave together their traditional cultural perspectives with contemporary silhouettes.

Bethany Yellowtail, an active member of the Crow Nation and Northern Cheyenne Indian reservations in Montana, is one designer who has admittedly embraced cultural appropriation (Paniogue, 2015). Inspired by her own Indigenous background, Yellowtail uses her Native American cultural heritage within her fashion designs because she wants “to let [my work] become a learning opportunity and design pieces with cultural integrity” (Paniogue, p. 1).

Indigenous peoples have practiced the craft of jewellery-making for centuries. While some Indigenous peoples are best known for their weaving and textiles, beadwork is considered to be the mainstay of Indigenous jewellery design (Allaine, 2019). Prior to the advent of glass beads, indigenous peoples often made their own beads out of shells, natural metals, bones, and even teeth. When European settlers moved into the United States, they brought with them intricate glass beads. Now new generations of Indigenous jewellery artisans are keeping these traditions alive by making broad statements about their culture through intricate beadwork. Elias Jade Not Afraid, who grew up on the Crow reservation in north-eastern Montana tries to blend both traditional and high fashion by incorporating intricate geometric design, luxury leathers, and 24 karat cut gold glass beads into his jewellery pieces. The young artist says there is a “certain power in continuing to use materials that were once handled by his ancestors” (Allaine). This investment of developing these relationships can lead to best practices in Indigenous pedagogy.

Indigenous Pedagogy in the Art Curriculum

Art educators use learned and lived experiences to construct their pedagogy but how often do we consider Indigenous knowledge as a way to enhance ways of knowing (Ballengee-Morris & Staikidis, 2017; Eisner, 1984). Research supports that art educators interested in enhancing their curriculum through other ways of knowing include both Indigenous art as well as Western or Eurocentric art in their content. This strategy can help to push past the barriers created by existing philosophies that disregard other cultures (Dissanayake, 1995). Ballengee-Morris and Staikidis (2017) discuss the importance of creating resources that include Indigenous voices to help inspire, motivate and nurture learners. Their discussions remind us of the importance of Indigenous ways of knowing, which include story sharing, community links, symbols, imagery, in addition to a comprehensive learning map (Nakata, 2002). This Indigenous knowledge encoded in signs, metaphors, symbols and images enhances our understanding of the relationship between culturally responsive teaching and learning reinforcing a culture of continuous improvement. The ethical aspect of including these ways of knowing into the art classroom invites conversations that cultivate both equity and a sense of community and help to eradicate the false assumptions that regard Western and/or Eurocentric culture as superlative.

In artmaking, Indigenous knowledge is passed on from generation to generation, not through the written word but rather through the visual images and cultural and/or family traditions their stories tell through their art. Connecting this pedagogy to contemporary art practice in the classroom through wearable art projects can aid in creating an environment that allows for sharing conversations and embracing diversity.

Contemporary Art Practices of Indigenous Jewellery Artisans

Jewellery has played a supportive role within both Indigenous contemporary art practice and pedagogy. As a wearable art form, jewellery forms a necessary pedagogical link to contemporary art practice as the cultural and family aspects of Indigenous peoples are heavily embedded within their jewellery through visual storytelling. These contemporary art practices have been passed on from generation to generation.

In addition to the elaborate beadwork designs of Native American and Indigenous jewellery artisans, macramé has been used to enhance Indigenous wearable art pieces. Macramé uses decorative knots made from natural and/or synthetic fibres to construct a variety of two-dimensional, handcrafted items. In this artistic process, knots are combined to form both flat as well as basic shaped items such as bracelets, belts, handbags, clothing, and wall hangings. Said to have originated from Arab weavers during the 13th century, the art practice of macramé, or the art of knotting, actually dates back to the Chinese dynasties during 471 BC (DeGroot, 2009). During this time, Chinese weavers used macramé to embellish robes, ceremonial costumes, wall hangings, and even paintings. As society expanded through global exploration, the art form travelled from continent to continent and sailors began to master the techniques of knot tying embellishing them with ornamental beads. These bracelets inspired by Indigenous peoples are now making their way back into modern society.

For this particular workshop, I focused on how to make a simple square knot employing a beading technique used by Indigenous peoples for many centuries (DeGroot, 2009). I provided video tutorials and demonstrations on how to make the square tie knot, which is one of the most basic of the knots used to make heritage bracelets (McNeill, 2014). I also explained how to create closures for the bracelets including loop and endless fall techniques.

I began the workshop with a discussion of visual resources and lessons I have used in my classrooms to show preservice teachers how to use this simple project as a way to introduce them to the art of Indigenous peoples. I showed them examples of my own bead bracelet as well as those of painted bracelets students made in a lesson on Aboriginal art and artists. I displayed videos of the technique we were going to use and participants were allowed to choose from a wide variety of coloured embroidery threads and beads. I then provided step-by-step tutorials and demonstrations on how to create the square knot and put beads within the bracelet. I walked around the table helping those who struggled with the project. Most of the participants found the project to be very therapeutic and shared stories of their own classroom practices reiterating how students would benefit from this art activity.



Figure 1 | (left) Teacher sample by Teri Giobbia. Copyright 2019.

Figure 2 | (middle) Work table with beads, threads and video tutorial by Teri Giobbia. Copyright 2019.

Figure 3 | (right) Square tie knot demonstration by Teri Giobbia. Copyright 2019.

Conclusion

Changing views of the immigrant's status bring into question the roles cultural appropriation and hybridity now play in the art classroom. The dissemination of Indigenous knowledge as well as other cultural values and traditions through art should be paramount as the driving force behind contemporary art pedagogy and practice. As many of the participants in the workshop came from schools which had indigenous populations, this project-based workshop allowed for people from different countries, cultural heritages and backgrounds to share not only their personal stories but also those of their students. Inspired by the teaching and learnings of Indigenous peoples and their cultural traditions, participants were able to tell their stories while creating their heritage bead bracelets and provides for more meaningful art practice.

By learning the stories behind the Indigenous peoples who make wearable art and providing new ways of knowing, this workshop allowed for participants to reflect on their own cultural values and traditions and build a sense of community through active participation. Hybridity surfaced through their shared conversations and reinforced that when students are encouraged to share conversations the art becomes more personal and purposeful. These best practices in Indigenous pedagogy combined with contemporary studio art activities, like the heritage inspiration bead bracelet, allow for teachers and students to build more positive, equal, and respectful human relationships.

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Photomedia and Art Practice: Navigating the Pedagogical Risks of a Cross-disciplinary Tertiary Art Class Based on Making Digital Images

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Abstract

The presentation for InSEA 2019 *Making* is a longitudinal case study that tracks the curriculum development and delivery contingencies of a highly ranked tertiary art photography class that grew in one decade from 17 art-major students to over 600 students a year from across all Faculties of Queensland University of Technology. The early productive outcomes of the class were darkroom and print-based but are currently entirely digital-based and offered as an open elective to all QUT students. The continued commitment to delivering a conceptual and artistic process-driven, single semester introduction to photography class has many inherent artistic and pedagogical risks, especially given the proliferation of image-making devices, apps, and, ubiquitous user experience. Identified risks include the commensurate rigour expected in tertiary-level pedagogy, the mix of creative-practice students and non-creative-practice students, growing numbers of students from other cultures with limited language and art experiences, and issues of visual plagiarism that persistently challenge the integrity of the class. However, formal student and staff evaluations, external National benchmarking, unit reports and result statistics support the success of the class through its various iterations. From its commencement, the curriculum design of the class has been based on surveying art historical and International contemporary shifts in a selection of photographic genres, such as Pictorialism, Still Life, Abstraction and Portraiture, maintaining contemporary scholarly approaches to content and providing relevance across multiple fields of study. Aligning particular technical skills to each genre, the entirely visual assessment also includes taking an open-ended and interpretive approach to the production of expressive personal images. The foundational genre assignments lead to a culmination project that is progressively more diverse and individualized, based on art and aesthetic processes, and subject to validation of acceptable appropriation.





A Teacher Who Contributed to Art Education Practice in an Elementary School Located in a Rural Area of Japan

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Abstract

This study pertains to a teacher who contributed to art education practice in an elementary school located in a rural area of Japan. The school was established in 1901 and has accumulated Grade 6 students' artwork annually for a century. The artwork has become a historical collection that shows the changes in Japan's art education. The teacher first worked at the school from 1967 to 1969, and then returned to teach from 1957 to 1968. Around that time, the artwork became scattered at the school as the teachers seemed to have lost the original meaning behind collecting the artwork. This teacher became interested in the artwork and tried to gather all the pieces in order to use them for students' education and in-service learning.

This article attempts to outline his contribution to art education at the school. It will include how he first became interested in the collection and later came to make a pictorial book in collaboration with other teachers. This collection has now created a unique culture derived from art education that makes connections and establishes relationships among the school community, past and present students, and even the broader community.

A Teacher Who Contributed to Art Education Practice in an Elementary School Located in a Rural Area of Japan

Introduction

The theme of this article is about a teacher's contribution to art education practice, which took place in an elementary school located in a rural area of Japan. This teacher dedicated students' artwork preserved at the school. The artwork has become a large collection and included more than 16,000 pieces of students' pictorial works. About fifty years ago, he became interested in the artwork and believed that the collection of pieces could serve as significant data for the lessons that were taught and for artifacts of student expression that could be analyzed. Critically analyzing the artwork could lead to significant research for educational practice.

By reviewing the literature, examining the school documents, as well as analyzing the data from interviews with the teacher, this article delineates his contribution to art education at the school. It also explores how he first became interested in the collection, and later made a pictorial book of the artwork in collaboration with other teachers at the school. The article then tries to examine the meaning of the artwork and to explore the role of the teacher at the school, even in the field of art education.

The School and a Collection of Students' Artwork

This elementary school, established in 1901, has accumulated Grade 6 students' artwork annually for more than 100 years. The school policy came into effect the first year that the school preserved each student's calligraphy upon graduation as a memorial work. In the early years, the school needed to increase the ratio of school attendance, so the teachers began preserving and displaying students' work at school. This meant that students could take pride in their work stored at the school and come back to visit it to see their work; by doing so, the school could connect with the community. Several years later, the school started collecting students' pictorial work and writings besides calligraphy (Bakuro Elementary School, 1981; Hachiya, 2011, 2018).

The artwork serves as a learning and communication tool in various ways. Recently, an initiative has been implemented two exhibitions held at the school gallery every year. The public, including the past students, learns about the history of not only the artwork, but also the school and the community that are depicted in the pictorial works. The collection has also been used for current education such as special study activities and art education. The present students visit the gallery and learn about past students' artwork (Hachiya, 2018).

Moreover, the artwork has been reviewed by groups of teachers and researchers in order to outline the changes of students' art expression. An overview of the artwork has been described in prior research; a brief description of the collection was given by the school teachers (Bakuro Elementary School History Editing Committee, 1971; Bakuro Elementary School, 1981). A university research group later reviewed the students' expressions (Tsuchiya, Kaneko, & Yamada, 2003; Hachiya, 2004). I have analyzed the artwork and examined teaching art in the 20th century. Furthermore, I have interviewed graduates and past teachers in order to confirm the actual state of their school days, and methods of teaching art classes (Hachiya, 2011, etc.).

Teacher's Contribution to Art Education

Becoming Interested in Students' Artwork

The teacher was born in 1929 and became an elementary school teacher in 1949. He worked at the school twice in his lifetime, once from 1967 to 1968, and the second time from 1978 to 1983. While he was working for the first time during the 1960s, he knew that each Grade 6 student had left one piece of their artwork upon graduation and, at that time, he witnessed that Grade 6 teachers worried about what theme was suitable for the memorial pieces for their students (Hachiya, 2012).

He then became interested in the artwork as he saw the history of art education through the artwork created by the students. The teacher particularly appreciated the chronicle history drawn on a piece of pictorial work as seen through the eyes of all the students of the school, not just selected works. Two years later, he became a researcher at an educational research centre of the local government. He took on the role of writing the history of education; he attempted to include the artwork in educational publications. Later, he came back to the school as a vice principal and took a leadership role in student and teacher education to use the artwork (Hachiya, 2012; 2019).

As an instructor and researcher in art education I was fascinated with this unique collection and when I first approached the teacher, I asked him about the actual situation regarding the artwork when he first came to the school. He said that in the 1960s, sixty years later from the beginning, the artwork was somehow in trouble. First, the artwork became scattered and was stored in separate pieces in different places at the school. It seemed no one cared about the artwork at that time. There was no room to collect and store the artwork in one place. The artwork itself got dirty and looked like 'rubbish' (former teacher, personal communication, December 2, 2010; Hachiya, 2012).

The school still continued to collect the artwork in the 1960s. It became an important ritual, a customary practice because it is part of the history of the Grade 6 students' creations over the years. However, the teachers seemed to have lost the original meaning behind collecting the artwork. They seemed to understand that every year Grade 6 students should leave one piece of their pictorial works. The teachers had not been informed the initial policy made more than sixty years ago, but they just inherited the tradition of doing it. He observed that Grade 6 teachers actually worried about the intent theme of the memorial work (Hachiya, 2012).

Because he saw the students' artwork scattered throughout the school, he attempted to find pieces of the artwork and gather it in one place (Hachiya, 2012). Although he was occupied with teaching during the daytime, when it came his turn to stay at the school on overnight duty, he spent his time trying to find the pieces. Around that time, male teachers took turns at staying in school overnight as part of their duty. So, he tried to put the pieces together in order and reviewed the artwork. He told me that he was quite interested in the collection because he could recognize different styles of students' art expression. And indeed, he was even surprised himself in what he was able to see regarding the history of art education in the artwork (former teacher, personal communication, March 6, 2011).

He became an educational researcher at a research centre for education in the local government after two years at the school. He was engaged to make a book about the history of the elementary school, which contained more than 300 pages (Bakuro Elementary School History Editing Committee, 1971). He also became a member of the editing board for making a book of the history of education for the local government (History of Education in Toyama Prefecture Editing Committee, 1972). He tried to introduce the collection of the artwork in both books, as he recognized its value (Hachiya, 2012; 2019).

Leading to the Practical Use of Students' Artwork

Several years later, he came back to the school as a vice principal. It was in the late 1970s. After two publications in which the teacher managed to introduce the artwork, he became more interested in the students' memorial works. He then started thinking about the use of the artwork in students' education and in-service learning. This came about because he was in an administrative position. And so, once again, he tried to gather and rearrange all the pieces, and decided to analyze the artwork by asking other teachers to work with him on a team (Hachiya, 2019). Booth and Coles (2017) recognize the school as having a strong professional community.

Based on research and practice, successful schools have collaborative cultures in which administrators and teachers work as a team with a common commitment to learning initiatives that ensure success for all. By creating a collaborative culture among educators, it is possible to incite interest in theory and new methodologies and practices. (p. 108)

The process of the team working to make a book was reviewed in the local paper. There were fourteen members when it was written, including a school principal and vice principal—that is him—making an editing committee. During the summer vacation, they were working from eight o'clock in the morning to nine o'clock in the evening discussing the changes and trends depicted in the artwork (*Chunichi Shimbun*, 1982; Hachiya, 2019). Moreover, the school opened a 'school museum' to display the artwork. Making a book and a special room for the artwork has indeed shown the practical use of the collection (Hachiya, 2019).

The book was finally issued and received an educational award, "*Chunichi Education Award*" in 1982. At that time, the school principal mentioned that we must recognize the spirit of the school and the importance of its steady continuation for eighty years (Sekiguchi, 1982; Hachiya, 2019). The school teachers were finally able to understand the meaning and uniqueness of the school collection and what they could learn from looking at students' artwork: the trends of students' expression and motivation for creating the artwork (Hachiya, 2019).

Students' Artwork and the Role of the Teacher

Various activities have been brought to the school from the 1960s to 1980s as the teacher focused on the students' memorial artwork. We can recognize his significant contribution in that he gathered the pieces of the artwork, which was falling apart and even becoming like rubbish. Moreover, the teacher attempted to introduce the artwork in books of educational history. He also tried to make a pictorial book regarding the students' artwork aiming to use it for student and teacher education, and to arrange to make a school museum to display the artwork. The

collection of the artwork presently functions not only for education, but also for research. In addition, the artwork exhibits to the community thereby making a connection between the school and the community (Hachiya, 2018), so that the school today succeeds in being true to its initial policy set more than 100 years ago.

The meaning of the students' artwork can be found from today's point of view. When we focus on the connection between the school and the community, the role and meaning of the artwork become evident. This collection has created a unique culture derived from art education. In fact, it makes a connection between people and establishes relationships among the school community including past students and even the broader community (Hachiya, 2018). This teacher contributed to the reinforcement of this unique culture at the school in the 1960s and 1980s.

Furthermore, the role of the teacher can be identified. The teacher recognized the value of the students' memorial artwork that continued since the school's establishment, although other teachers did not care about it around that time; they even lost the original meaning behind doing it. Second, he realized the importance of gathering and rearranging pieces of the artwork as a unique resource of the school. Third, he worked in collaboration with other teachers to conduct research and made a pictorial book as a result of their collaboration. Fourth, he made the collection an effective tool for student and teacher education, thereby contributing to improving pride in the school members, especially for past students. And what is more, he contributed to the field of art education by providing the collection for use in historical and educational research. And finally, the teacher could raise social consciousness by viewing the artwork as a distinctive activity of the school.

Therefore, the contribution of this teacher, who looked at the artwork and perceived it as valuable school culture, is significant. Without the teacher's interest in the artwork, it would not be stored in order at the school or even abandoned since it was regarded as rubbish; therefore, the school might discontinue its tradition at some point. Because of his effort, the artwork provides an opportunity for graduates to gather so that they can learn and communicate with different generations, thereby producing a unique art educational experience at the school today.

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Do You See How I feel and Can You Feel It? A Study Including Mirror Neurons in a Collaborative Art Project

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Abstract

This short paper is based on an *analytic autoethnographic study* and explores the impact of mirror-neurons while making mixed self-portraits together. Autoethnography has in recent times been taken into consideration as a research method within the performing arts. This study is based on art-based research. Art is used in order to direct social research questions in holistic through committed methods in which theory and practice are entangled. Theoretically, this work draws on the *theory of mind* (Slaughter & de Rosnay, 2017) and the concept of *mirror-neurons* (Iacoboni, 2008; Ferrari & Rizzolatti, 2015). The issue and analysis of how humans can understand their own as well as others' minds has been of interest in philosophy for a long period of time. Currently research on the theory of mind includes all ages and a wider focus on progressions of understanding. The data produced through artwork, was created through three phases, logbooks, audio recorded conversations, photographs and video recordings.

The result shows how mirror neurons are activated through the making of artwork which enables a feeling of oneness. The study confirms that imitating and mirroring while creating art is a potent way of learning and could therefore be used purposefully in art-education.

Do You See How I Feel and Can You Feel It? A Study Including Mirror Neurons in a Collaborative Art Project

Introduction

Throughout the centuries, artists have created self-portraits in order to identify themselves, asking: Who am I? Who am I in this context? Equally, in school education, making self-portrait has been a common assignment. Correct proportions and realistic drawings were long time essential for this activity. But today, self-portrait is a way to express oneself in a more subjective and creative way; students are encouraged to scrutinize and scan the notion of self in a broad-minded way in contrast to the critical daily self-image. Apart from learning the human anatomy and how to use pictorial techniques, students develop their self-awareness and knowledge of identity and may thus be able to express an alternative image of self.



Figure 1 | Three self-portraits throughout the centuries, by (from the left): Sofonisba Anguissola (1556), Marie-Gabrielle Capet (1783) and Anna Zinkeisen (1944). (permitted by Wikimedia Commons).



Figure 2 | Traditional school assignment (authors' sketches).

We define ourselves through the eyes of the other, as if we are looking in a mirror, and thereby we might be able to feel the emotional state of the other; to feel oneness with them. Tuning our moods and movements is a manner of expressing that we appreciate a situation and/or are fond of a person. Imitating is a sign of social behavior; it is what human beings do, from early to late years (Yarbrough, 2017). Historically, humans have used mirroring as a type of universal signal, and it has even been a way of surviving, Yarbrough argues. Now it is seen as an innate inclination of expressiveness, yet depending on factors such as culture, education, personality and gender (*ibid*). Moreover, imitating is also a powerful way of learning, not the least regarding art education. This short paper explores how art-making through mirroring reveals the importance of empathy in order to represent the mental states of others. This is examined in experimental manners by the three authors, making mixed self-portraits.

Theory of Mind and Mirror Neurons

The ability of feeling empathy with others is essential to humans. Art education offers an extraordinary environment for encouraging such capability, since art education offers the possibility to both emotional and cognitive engagement through embodied learning. Embodied learning involves aspects of self (Hubard, 2007). Theory of mind applies to an individual's capability to signify the emotional state of others (Slaughter & de Rosnay, 2017). There are two kinds of theory of mind systems: one automatic system which develops early, intentionally and unspoken, and one flexible system which develops later, slower and outspoken (*ibid*). Human's capability to understand each other is explained as an effect of mirror neurons, i.e. special cells in the brain support us to connect emotionally and mentally with each other (Iacoboni, 2008). Mirror neurons reconstruct the emotions we observe in others, which help us identifying feelings and even make us feel the same. When we identify other people's actions, mirror neurons makes us understand the motives behind the actions, i.e. others' intentions, and a range of neuronal activities engages and a network of neurons are activated as if we were experiencing the same activity ourselves (Piechowski-Jozwiak, Boller & Bogousslavsky, 2017). In addition, Freedberg and Gallese (2007) suggest that we bodily respond to art, both artistic performance (in action) and fixed art-work such as for example images. That implies that imitating actions and emotions constitutes the rudimentary structure of aesthetic response to art.



Figure 3 | Mirroring. Photos taken by from the left: Janko Ferlič, Richard James and Ben O'bro. (permitted by Unsplash).

Method

This study is an *analytic autoethnography*, based on the work of Anderson (2006). Analytic autoethnography intends to develop research within the ethnographic tradition. This approach is grounded in five principal aspects in which the researcher is: "(1) a full member in the research group or setting, (2) visible as such a member in published texts, and (3) committed to developing theoretical understandings of broader social phenomena (*ibid*, p. 373) and includes 4) narrative visibility of the researcher's self and 5) dialogue with informants beyond the self" (p. 378). By these five features an analytic reflexivity that reflects the researcher's awareness of her connection to the research context, is promoted. This reflexivity stresses the mutual effect between researcher, context and informants. In this study, we are familiar with the setting from start, as we are teacher educators, art teachers and have artistic backgrounds. We are informants as well as researchers, which puts us in a specific position. In this respect, the theoretical approach of mirror neurons, underpins the notion of mutual effect. In this study we probe individual experiences of making portraits together and explore how this arrangement intermingles with the ideas of theory of mind and mirror neurons. Through this, one purpose is to achieve an extensive understanding of collaborating artwork. The aim with this study is to explore how art-making through mirroring and through making mixed portraits expose and represent - or not - the mental states of others.

Data production

This study takes place in the context of teacher education with art as both the principal content and as a main pedagogical tool for learning language. The latter put emphasis on the communicative aspects of language, which signifies a multimodal perspective on language and literacy. The artwork was divided into three main steps: 1) a quick sketched self-portrait in charcoal, 2) use of water colour and 3) use of any optional medium. The material was chosen for its simplicity; we knew that it was available at our department, it is cheap and easy to use. In addition, we presumed it would be preferable to use analogue methods while mirroring. We also anticipated that looking at each other while the art-making would be beneficial according to theory of mind and mirror neurons. We assumed this could work in school as well as at the university.

The three outlined steps were conducted as follows: We were standing opposite of each other, mirroring ourselves in the face of the other. After making a first sketch, we moved in a circle on to the colleague's sketch and continued by sketching one's own self-portrait on the colleague's sketch. This procedure was repeated six times. Eventually, all three individuals were portrayed as one. Then, each of us finished the image one started, in any chosen suitable way. This resulted in three different artworks. This paper concerns the first two steps, when we were mirroring each other.

In addition to the artwork, this study includes individual logbooks, three audio recorded conversations, photographs showing the different steps of the artwork and video recordings from three different spatial perspectives showing the actual work.



Figure 4 | Moving in circle, sketching (from video recordings).

Result

The artwork is here presented along with different transcripts from the above mentioned data. They are then briefly theoretically commented.



Figure 5 | Work in progress, step one.

MW: *It was a strange feeling, turning this drawing into me, uhm, but at the same time, it was quite exciting...I wanted to keep certain parts that the other had made, which had made me feel awe and wonder. It became a pleasant interplay, letting the drawing turn into me and still keeping its heart and soul.*

MH: *First, when I was drawing my own portrait, I felt a bit sad in a way, but then, when I moved to your drawing and met your portrait, which I recognized as happy and energized, I suddenly changed my mood. That, I was not prepared to!*

These notes express both emotional and cognitive involvement, and embodied responses. The exercise allows for feeling oneness while mixing the portraits, and also for changing moods. The activity certainly involves dimensions of self, which Hubard (2007) stresses that art education does. Here, mirroring implies finding oneself in the other portraits as well as creating oneself. Identifying emotional expressions is strongly linked to the intuitive image of our facial expressions but does not end there; facial feedback assists a bidirectional transmission. This helps us to interpret expressions and build up emotions in the observer.



Figure 6 | From one portrait to three in one, step one.

CG: The fact that we felt a sense of unease but still created three individual portraits that all were distinctive, is interesting. The playful atmosphere together with the undemanding and prestigeless attitude became an opening which made it possible to express oneself visually.

MW: I guess we all were a little amazed that the art process turned out to be quite fun, productive and fruitful, and that the result was so fascinating in relation to the theory. The images really reflects one particular girl, it seems... a weird hybrid of the three of us.

These notes show a struggle with answering "who am I in this context?". It sheds lights on imitating as social behavior and mirroring as culturally grounded. Mirroring the other is essential to the constitution of the self as a subject; we create meaning through dialogue. As we experience this practice, the dialogue is multimodal and occurs through our bodies and actions.



Figure 7 | Adding water-colour

MW: *In my notes, I have highlighted that we have used the same range of colours ...*

CG: *...and we could observe in the recordings that we sort of imitated our gestures and movements...*

MH: *Right, and that we all focused a lot on the portraits' eyes...*

MW: *Still, we did not look at each other, we were occupied with drawing and painting...*

MH: *Yes, but we probably saw each other from the corner of our eyes...*

CG: *...and we could hear our movements. When one of us used the pencil or brush more intensively, the others seemed to join the pace.*

These excerpts elucidate the automatic theory of mind system; during the art-making this system work unconsciously and unintentionally, as Slaughter & de Rosnay (2017) argues. It is first when we looked at the video-recordings that we became aware of them.

Conclusion

Watching each other's emotions through the images made us share emotions, just as if we felt the same feeling as the portrait expressed. Imitating and mirroring, as a powerful way of learning, could be used deliberately in art education and identity formation work. Freedberg and Gallese (2007) claim, that empathic response to art is based on the relation between the embodied imitation and the content of the artwork. However, art-teachers ought to be aware of its delicacy; it might be a challenging task. Students are to rely on each other's awareness, opinions and judgments to enrich the social self; defining themselves in the eye of each other.

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Explorative Methods in Examination in Visual Art Teacher Education in Sweden - Appropriation, A/R/Tography and Auto-biographical Methods as Means for Investigation

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Abstract

The studies at the Visual Art Teacher Program at a university in Sweden not only offer students a method of working with artistic design and artistic work processes, but also a method of working with uncertainty throughout processes of the not-yet-known (Bauman, 2002; Atkinson, 2017), as well as understanding social perspectives of the subject matter on an in-depth level (Lundh & Karlsson Häikiö, 2018). In the program the students perform and write several examinations, tutorials and finally a concluding Bachelor or Master's Thesis. How is the progression in knowledge acquired through the educational process of becoming a visual art teacher? What kind of methods are used to investigate a becoming teacher position and professional role? The students learning process consists of both written text and the use of exploratory methods (Wallén, 1993; Karlsson Häikiö, 2014) in different visual media and with a multitude of communicative tools. The studies are based on – besides the directives in the Swedish curriculum Lgr11 – media-specific and media-neutral studies and aspects on the subject content (Lindström, 2006; Marner & Örtengren, 2003). The Visual Art Teacher Program helps students understand their position between art and science using several pedagogical strategies, including artistic design, contemporary art as an educational tool, blogs, seminars using peer reviews, tutoring, and Socratic conversations (Pihlgren, 2010). These strategies combined with explorations of concepts such as appropriation (Wertsch, 1998), A/R/Tography (Irwin, 2004), as well as auto-biographical methods (Ellis & Bochner, 2000), strategies of resistance (Atkinson, 2017) or rhizomatic entanglements (Barad, 2014; Deleuze & Guattari, 2002) help visual art students' process and to analyze the subject content of the subject field. In the presentation we present and discuss different forms for examination in visual art teacher education, as well as being given examples of student artworks and teaching practice through visual art teacher education in Sweden.

Explorative Methods in Examination in Visual Art Teacher Education in Sweden - Appropriation, A/R/ Topography and Auto-biographic Methods as Means for Investigation

One of the challenges visual art educators need to address is the hybrid nature of visual art education as it is both the study of artistic works and a subject of educational research. In Sweden, *The Higher Education Act* distinguishes between education and research as either scientific or artistic, but not both. In visual art teacher education both these aspects are the founding basis of the profession, since visual art education rests between the scientific and the artistic in constant dialogue between the two. That is, this movement requires students studying to be visual art teachers to manage the artistic as well as scientific aspects of their teaching. This can be done with the help of art-based educational research (ABER) as a basis in the studies, put in relation to art-based research (ABR) and artistic research (AR) (Cahnmann-Taylor & Siegesmund, 2008; Suominen, Kallio-Tavin & Hernández-Hernández, 2017). In the 1993 university reform, the concept of artistic development work was introduced as the artistic area's equivalent to scientific research. In *Forskning och förnyelse* (2000/01), the Government noted that artistic development work had developed to be a counterpart to research in other areas. Both scientific and artistic research can be defined as knowledge formation through human experience.

Visual art education is characterized by even more dichotomous conditions, such as the space between the verbal and the non-verbal (Carlgren, 1992; Skolverket, 2013) and the space of the visual requiring language while simultaneously working as an independent communicative tool. In visual art teacher education, the students' use of artistic concepts complements the subject's theoretical and practice-based content. The practice of taking risks and putting up with insecurity is part of the visual art educational process. In the teaching process-logs are used in the form of a public - or if the student chooses, a protected - digital blog. The use of digital blogs brings with it several aspects of the studies that are important for the students to decide on in their upcoming work as a visual art teacher, such as questions about images and visual knowledge in relation to media, publication, internet and what is legal or not. The blog is followed by supervising teachers and commented on by the student's peers. The students develop their observational abilities through documenting their learning as well as art processes via digital media.

The artistic work at the Visual Art Teacher Program at a university in Sweden not only offers students a method of working with artistic design and artistic work processes as part of their studies, but also offers them a method of working with uncertainty thought processes of the not-yet-known (Bauman, 2002; Atkinson, 2017), as well as understanding social perspectives of the subject matter on a more in-depth level (Lundh & Karlsson Häkiö, 2018). In the education the students acquire methods and discuss different ways to execute the examination in the education and in the becoming a visual art teacher with the didactic aspects of the teacher role in focus. In the Visual Art Teacher Program, the students perform and write several examinations, tutorials and finally a concluding Bachelor or Master Thesis. How is the progression in knowledge acquired through the educational process of becoming a visual art teacher? What kind of methods can be used to investigate a becoming teacher position and professional role? The students learning process consists of both written text and use of explorative methods (Wallén, 1993; Karlsson Häkiö, 2014) in different visual media and with a multitude of communicative tools. An important part of the examination is the dialogue and peer-review of the writing and art work in progress, as well as a public exhibition of the final examination thesis and the art-based work process. The student is examined from a holistic perspective, which means that each student is individually examined with consideration primarily of the individual achievements

but also how the student performs individually from a group perspective as well as the student's contribution to the common learning of the student group.

The studies are based on – besides the directives in the Swedish curriculum Lgr11 – media-specific and media-neutral studies and aspects on the subject content (Lindström, 2006; Marner & Örtengren, 2003). This gives the students insight in the dual nature of the subject, the closeness to materials and techniques in the production of art as well as the idea-based and conceptual aspects of art and art theory. The Visual Art Teacher Program helps students understand their position between art and science using several pedagogical strategies, including artistic design, contemporary art as an educational tool, blogs, seminars using peer reviews, tutoring, and Socratic conversations (Pihlgren, 2010). These strategies combined with explorations of concepts such as appropriation (Wertsch, 1998), A/R/Tography (Irwin, 2004), as well as auto-biographic methods (Ellis & Bochner, 2000), strategies of resistance (Atkinson, 2017) or rhizomatic entanglements (Barad, 2014; Deleuze & Guattari, 2002) help visual art students' process and to analyze the subject content of the subject field. Auto-ethnography is used as a theoretical basis for art-based learning and is a form of self-reflection and writing that explores the researcher's personal experiences and links this autobiographical story to broader cultural, political and social meanings and agreements. Auto-ethnography focuses on the author's subjective experience rather than, or in conjunction with, the notions and practices of others. As a form of self-reflective writing, auto-ethnography is often used in performance studies as a method of educational research.

One problem that is usual in the production of the examination work is the individual orientation of pedagogics that has been dominant in visual art education for decades. A more dialogic or relational perspective to learning is in focus in the education and the students in this way often tamper with the traditional individually oriented educational context they are used to and the socio-cultural perspectives communicated in the teacher education. Dialogue does not take place between just two individuals but is created through cultural and social contexts. If the social context is not highlighted in the examinations, then the students' work in the worst case can be reduced into more private or introvert orientation. Other problematic aspects related to visual art teacher education is the relation to the dominating socio-cultural paradigm in the teacher education that most of the examination works needs to be contextualized through. The perspectives that the visual art teacher students often use are inspired by theoretical perspectives that contests and criticizes humano-centered perspectives, for instance with the help of post-human perspectives. Visual art education is a relatively new research field encompassing many different theoretical perspectives as well as practice fields. This often leads to the students using many different perspectives in the examinations, which can lead to contradictions and overloaded ambitions or problems with the concluding analysis. In the examination work the students struggle with the duality of the subject and how to join, mix or juxtaposition the parts with artwork and didactics and/or theoretical parts. These facts need a knowledgeable supervision from the visual art teacher educators with knowledge in all of the different parts as artist, researcher and teacher. Here, collaboration is needed also between the visual art teacher educators to create an open and complex learning environment for the visual art teacher students, requiring that different competencies of the teacher educators are used in unison.

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Moving from Cultural Appropriation to Cultural Appreciation

An Autoethnography Narrative

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Abstract

Mass media is no longer the only way we receive information; we receive and transmit information through social media. We use images to transmit our ideas consciously or unconsciously (Emme, 2001), but in this era of easy graphic editing, not everything we see is true (Lippit, 1994). Because of the internet, the whole globe connects different cultures and creates a new culture (Kellner, 2006). Visual imagery within the same culture might be easy; however, as new cultures are forming on social media, all users will need to learn how to understand images in those social media communities. Students are increasingly learning from visual sources (Freedman, 2000); however, students struggle to understand the broad and deep meanings of visual stories (Semali, 2002). Visual literacy reveals the complexity and diversity of social media. Visual literacy is about social statements, in a social context, from a social perspective. Therefore, teaching students how to decode images, perceive images, and think about images from multiple cultural perspectives becomes one of our most important tasks regarding visualized social media.

Moving from Cultural Appropriation to Cultural Appreciation: An Autoethnography Narrative

Every morning, after I open my eyes, while still lying in bed, my hand reaches for the phone, and I start looking through the emails I received overnight. After prioritizing the emails, I click on the folder with the collection of social media. From Facebook to Instagram, I scroll through the pages and skim through the posts. I am not sure what I am looking at or who made which post. Are those posts advertisements? I am not sure. Through this process of scrolling through information posted by different organizations and groups, I have found that mass media is no longer the only way we receive information. We transmit information through social media as well (Manovich, 2009).

I turn my back, wake up my Turkish husband, walk to my five-year-old Canadian son Deniz's room to kiss him and wake him up. I look around his room with Legos scattered on the ground and a large world map on the wall along with many pieces of his artwork.

"Mama, Mama, when will we go back to Taiwan?"

"Not this year, my dear, Yéyé (grandpa) and Năinai (grandma) are here, we don't need to go back this year."

"I wish we could go back to Taiwan," my boy sighs.

I walk to the kitchen, preparing Deniz's breakfast and lunch. "Ba, Zǎo," (good morning, father) I say to my father, who is practicing writing Chinese calligraphy.

"Yéyé Zǎo," says Deniz, "what are you doing, Yéyé, are you writing Chinese?"

"Yes, I am, I am writing *Shūfǎ* (Chinese calligraphy)," says my father.

"Are these all yours?" Deniz points to several Chinese paintings and calligraphies we have hung on the wall.

"Not all of them are mine. Some of them are your mom's," my father says. I look around and remember cultural ideas and values can be maintained by visual images because images can communicate, teach, and transmit the behaviors, ideas, and values of a culture (McFee & Degge, 1977). As Wang (2001) states, "Cultural identities emerge in everyday discourse and in social practices, as well as by rituals, norms, and myths that are handed down to new members" (p. 516).

"Deniz, come and eat your breakfast! We need to get ready to go!" I say.

Dropping Deniz off at school, I hear a father talking in Turkish with his son. I say to Deniz, "Deniz, did you hear that? They are talking in Turkish."

"Oh," Deniz replied.

"Are you Turkish?" I ask him.

"NO, I am not!" Deniz says firmly, "I am a Taiwanese!"

"Are you a Canadian?" I ask again.

"Um...Yes?" Deniz is not so sure about this.

I give Deniz a hug and say, "my boy, you are Turkish because baba is Turkish; you are Taiwanese because I am Taiwanese; and you are also a Canadian because you were born here!"

Deniz looks at me and says, "oh, ok!"

As we walk into his classroom, his best friends—Indian, Iranian, Chinese, Caucasian, and mixed—surround him and excitedly want to share their own stories with him. I kiss Deniz goodbye and feel grateful that he can be in a preschool like this.

However, on the way to my office, I begin to think about the conversation I had with Deniz. Who is he? Who am I? Why am I still saying I am a Taiwanese when I also hold a Canadian passport? I am proud that I am a Taiwanese; I am proud of my heritage and my language. However, Canada provides the land for me to work and live my life and provides a great social system to protect and assist me. I do feel I belong, and I am thankful to be able to be a Canadian.

Walking into my office, thanks to my students and friends, I see Mexican folk art, a Chinese doll, a handmade Thai bag, a Ghanaian wallet, Korean home decor, a Canadian indigenous artist's work, and some contemporary artwork. I will never forget that I had another student from Ghana visit my office, and his eyes sparkled with excitement as he asked me if the wallet was given to me by a Ghanaian student. Surprised, I said yes and asked him how he knew. He told me the color and the pattern told him it was from Ghana. To be honest, if I did not know the origin of the object, I could only tell it was an object from Africa. I suppose that is similar to people who cannot tell if something is from Japan, Korea, or China, but only can guess it is from Asia. I guess not being able to understand or differentiate the origin of an object is normal and is not significant. Or is it?

As an art educator, teaching visual culture seems a part of my job. However, I wonder how I should teach visual culture when a culture is not my own. If the cultural backgrounds are not similar, how can I know what is significant to the culture? Today, students from diverse cultural backgrounds sit in the same classrooms and access multiple social media platforms that instantly feed them local and international cultural imagery (Jenkins, Purushotma, Weigel, Clinton, & Robison, 2009). Art educators work hard to find culturally relevant art to share with our students. However, we are also concerned with how to introduce cultural images without deepening stereotypes, as well as how to appreciate, but not appropriate, a culture in the art classroom.

"So, what is appreciation and what is appropriation?" I ask myself.

According to the Oxford Dictionary (2018), appreciation is "recognition and enjoyment of the good qualities of someone or something." In an art class, when art teachers think about cultural appreciation, we are also concerned with how much recognition should be attributed to a culture and whether we are celebrating a culture or deepening a cultural stereotype. Cultural appropriation, however, refers to the ways people adopt or adapt an aspect of another's culture and make it their own (Cuthbert, 1998; Hladki, 1994). Also, according to Hart (1997), cultural appropriation is speaking for others or representing them in fictional, legal, social, artistic, or political work as appropriate or proper, especially when individuals or groups with more social, economic, and political power perform this role for others without invitation.

As a person living in a multicultural family, community, and country, I believe culture needs to be shared, understood, and celebrated. Culture is not static but is constantly changing. However, cultural artifacts should not be joked about or treated with contempt (Heyd, 2003).

In the British Columbia new curriculum, teachers are obligated to teach indigenous art and culture, but after several readings on indigenous culture in the teacher education method course, my students were worried. "If we have no permission to tell their stories, it looks like we have no right to teach their culture. Then, how are we going to teach indigenous art?" my students ask.

Cultural imagery carries cultural meanings, and we are constantly learning from images we see (Nelson, 2003). However, if the image or visual representation is not created by the cultural owner, the image creators may simply be producing images from a cultural stereotype. I am unable to answer my students' question; therefore, I invite our indigenous art educator, Dr. Shannon Leddy, to our class.

Shannon patiently answers all the students' questions and asks, "Do you know how to talk about an artwork or an artist?"

"Yes," students nod.

"So, teaching indigenous art is like talking about an artwork or an artist," Shannon says. "With respect to the artwork and the artist, do the research you should before you talk about it. I believe you are able to talk about indigenous art."

The students are relieved. I am happy to have Shannon talk to the class, and I hope all art teachers consider her points.

Then, I think about my son who does not know which culture he belongs to. I ask myself, "what if when he grows up, an art teacher asks him to draw something that represents his cultural identity? Can we, as art teachers, create units that not only deal with one specific culture, but provide a space for all students to celebrate and exchange all their cultures?"

In addition to learning about colors and symbols used by specific cultural groups, units associated with life experiences, relationships, chores at home, rituals, or community activities could also invite students to explore, research, and celebrate their own cultures. Teachers could also present artists from different cultural backgrounds and use similar topics in their artwork to motivate students' interest. Moreover, art teachers should acknowledge that culture is not limited to traditional art styles or forms. There are many contemporary artists from across the globe who share and celebrate their cultures through art.

After spending the whole morning replying to emails, while eating lunch, I again turn my attention to social media. "Oh, it is Friday. I need to post something for the InSEA 2019 conference today!" When I am posting, I know I must find one beautiful image to capture other users' attention. Then I realize that in social media we use images to transmit our ideas and tell stories consciously or unconsciously; however, in this era of easy graphic editing, not everything we see is true. What social media users really see, understand, make, or remake also must be considered. As multicultural digital citizens, students need to know that the images they create and post online can be influential and that what they are seeing online now may influence what they think about the world and other cultures.

Because of social media and digital devices, social media users are becoming prosumers (Manovich, 2009). Prosumers are people who view, share, create, recreate, mix, and remix visual imagery to contribute to social media content. Prosumers make sense of content from their own personal and socio-cultural backgrounds. Because of the internet, the whole globe connects different cultures and creates a new culture. I call it the prosumer culture. In the prosumer culture, people from different cultural backgrounds may view the same visual images from different perspectives and may have different emotional reflections. Therefore, I wonder whether prosumers are social media literate. When swiftly scanning through social media, I consider what information we are actually receiving. Tagging, forwarding, liking, and commenting all can be accomplished in a few clicks, but we may not be able to understand the whole story.

In social media, imagery can have a strong effect on viewers. Images can carry massive visual impact for viewers who do not have time to process them carefully (Duncum, 1997). A lack of critical thinking when receiving imagery and an ignorance of cultures other than one's own can lead to cultural appropriation. Deviation between the original cultural artifact created by the cultural owner and the final element perceived by the viewers occurs through culture-based connotations. Thinking about the fact that I was unable to identify the colors and patterns belonging to Ghanaian culture, I realize looking critically at cultural imagery without cultural context is not an easy task. As art educators, I argue our students need to develop a curious eye to query, wonder, and try to understand what they see in order to culturally appreciate, rather than appropriate, other cultures' imagery.

Turning my attention back to Facebook, I realize I am not sure how many visual images flashed by while my fingers scrolled the mouse wheel. In social media, images can carry massive visual impact for viewers who do not have time to process them carefully; however, with cultural exchange and mutual respect, we can move from cultural appropriation to cultural appreciation.

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Making Experiment: Using virtual technology in a middle school art classroom in Taiwan

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Abstract

Communication is the “dynamic aspect of human interconnection” (Finnegan, 2002, p. 32), is a “social process” (Yaple & Korzenny, 1989, p. 304), and is the “coordinator of society” (p. 314) which always exists in human life. The origins of human communication can be traced, as people want to solve problems together in order to survive. Communication is the interactive actions and experience transfer of information created by and through people “with the purpose of modifying the behavior of all participants involved in the process” (p. 10). The process of communication involves the transmission of context of messages from the senders to receivers (Morgan & Welton, 1992). “Only a small percentage of human communication is verbal; a vast amount of communication takes place on the nonverbal level” (Semali, 2002, p. 7). This research focused on the communication aspect in a middle school setting. We observed how students communicate and visually communicate with each other, and how they transformed their ideas into images. This research used participatory observational case study. Students from Taiwan Taichung Chenggong Junior High School will use a 3D virtual world in their art class to create their artwork. The art teacher taught a lesson called “School reconstruction.” We observed students how they form their ideal schools, where their ideas coming from, how they discuss and collaborate with each other, as well as how they put their ideas into action, make it into 3D virtual construction, and finally how they see and understand each other’s work and work together. The research finding also shown students enjoy the freedom of making in the virtual learning environment, and most of the students prefer to learn and find how to navigate the software themselves rather from teacher or peers.

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Migrating Traditions: Situating Wayang (puppets) in Vancouver, Canada

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Abstract

During the past five decades, Javanese *wayang* (puppets) and gamelan have emerged in several parts of the USA and Canada as a hybrid, trans-national, multi-media art form. *Wayang*, the traditional Javanese and Balinese form of musical and spoken theatre employing shadow puppets accompanied by a gamelan orchestra, an Indonesian musical ensemble consisting of percussion instruments, flutes, strings, and drums, constitutes what I will call the contemporary *Wayang-Gamelan Performance Complex* (WGPC). It was first implanted in Canadian soil in 1986, when it performed at the world exposition in Vancouver. The WGPC may be seen as representing in microcosm the global cross-fertilization of cultures as East meets West in the post-colonial world. The effect of cross-cultural fertilization on the development of WGPC has been dramatic, as the Javanese and Balinese art form has undergone a process of transformation and transmutation under the influence of artistic forms and movements from other countries. Combining historical research and performance practices, I examine the cross-cultural influences of the post-colonial world led to the transformation of WGPC from their classical style to a more contemporary one; and, the establishment favorable conditions for cross-cultural collaboration between artists from Indonesia and Canada in the further development of WGPC. My intention is to look at the intercultural construction of this art form suggests the different ways people learn and make knowledge and art forms their own. I hope to share ideas, experience, and examples of teaching method that can be applied or used by other artists and arts educators.



Mural Art (Sining Dingding)

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Abstract

The project considers the views and challenges of the Lyceum of the Philippines University(LPU) to cultivate the cultural climate and to make the most of its surrounding, fashioning on the approaches applied within the Influences programmed to measure cultural involvement of the students to express their views on the significance of fostering culture and the arts within the educational institution while they showcase their talents in the field of visual arts by way of a mural painting competition. The mural painting competition project acknowledges the purpose in the community arts development for the campus in relation to urban development promoting cultural heritage and pride of place.

Mural Art (Sining Dingding)

Introduction

Consciousness of community identity and personality is reinforced by the concern of all community benefits in decision-making developments; the integration of arts and cultural resources with community visioning plans; and the harmonizing of the intrinsic incompatible nature of previous, current, and forthcoming social values (as what Jeff Soule and Kelly Ann Beavers wrote in American Planning Association)

Filipinos are overflowing with creativity even before the Philippine's history as a country was written, and one cannot disregard the fact that Filipino artistic talents are going to waste due to the deficiency of teaching about culture, the arts, and the ability of creativity among the general public, and predominantly the youth. Picasso once said that all children are born artists. The problem is how to remain an artist as people grow up; and as sociologist Robinson puts it, "We don't grow into creativity, we grow out of it - or rather we get educated out of it." It is about time for schools to take some serious action to fully enjoy the benefits of harnessing students' creativity, or it might all be guilty of "educating out" students in creativity.

The easiest parts to start with are on the level of arts programs and activities in campus, such as the number of artistic works commissioned by the academic institutions, the number of performance spaces, the number of exhibition halls and galleries, the number of student artists and groups of student artists, the number of faculty artists (part-time or full-time), the number of enrollees in arts-related electives, the number of arts majors, the number of world premieres presented by university-based arts organizations, the extent of arts integration in the curriculum, and the percentage of students who say that creating an original piece of art is very important to them in their lives (Tepper, 2004, p. 6).

Collaboration for Painting the Wall

In partnership with the Metrobank Arts Foundation with the support of Intramuros Administration, National Commission for Culture and the Arts thru the Arts and Cultural Affairs Department of Lyceum of the Philippines University Manila campus in celebration of its 63rd foundation anniversary, Lyceum of the Philippines University Manila staged a mural painting contest entitled "SiningDingding" or Wall Art.

Understanding the community arts context on how planners can work with partners in the arts and culture sector and use creative strategies to achieve economic, social, environmental, and community goals.

Objectives

This project measures the impact of community arts development for the campus and also opportunities and challenges for the promotion of Philippine cultural icons to students and the community.

The study seeks to address this imbalance by adopting a more holistic approach to assessment that acknowledges the essential value and their views on the significance of fostering culture and the arts brought by the mural paintings.

This report discusses the result of the total and top answers from the questionnaire for the project for community arts and development for the campus. It includes the respondents which are the students, the statement of the data, the formula we use, the pie graphs for the total and best answers and lastly the best comments and suggestions for the project.

The researcher used a descriptive survey method which is the evaluation form in order to achieve the desired results. A descriptive research according to Calmorin & Calmorin (2008, p. 70), in descriptive design the study focuses at the present condition. The purpose is to find new truth. The truth may have different forms such as increased quantity of knowledge, a new generalization or a new "law", an increased insight into factors which are operating, the discovery of a new causal relationship, a more accurate formulation of the problem to be solved, and many others.

Descriptive research is valuable in: providing facts on which scientific judgments may be based, providing essential knowledge about the nature of objects or persons, for closer observation into practices, behavior methods and procedures, playing a large part in the development of instruments for the measurement of many things, (instruments that are employed in all types of descriptive research as data gathering instruments are questionnaire, tests, interviews, checklists, score cards, rating scales and observation schedules and formulating of policies in the local, national or international level (Calmorin & Calmorin, 2007, p. 73).

Statistical Treatment of Data

The data that was collected was tallied and arranged for statistical results by constructing a frequency and percentage. Thus, the data that was gathered and tabulated were utilized in the analysis and interpretation

Answers were collected and were tallied with respective responses of the respondents. Percentage was measured by dividing frequency to the total number of respondents.

$$P = \frac{f}{n}$$

Where:

P = Percentage

f = Frequency

N=Total number of respondents

In determining the sample size or the total number of respondents, we used the formula which is:

$$Ss = NV + [Se (1 - p)]$$

$$Nse + [V \times p(1 - p)]$$

Where:

Ss = Sample size

N = Total number of population

V = the standard value (2.58) of 1 percent level of probability with

0.99 reliability

Se = Sampling error

P = the largest possible proportion (0.50)

They used it as follows:

$$\begin{aligned} N &= 106 & Se &= 0.01 \\ V &= 2.58 & P &= 0.50 \\ S_s &= NV + (Se)^2 \times (1-P) \\ &= Nse + (V)^2 \times P(1-P) \\ &= 106(2.58) + (0.01)^2 \times (1-0.50) \\ &= 106(0.01) + (2.58)^2 \times 0.50(1-0.50) \\ &= 273.48 + 0.0001 \times 0.50 \\ &= 1.06 + 6.6564 \times 0.50(0.50) \\ &= 273.48 + 0.00005 \\ &= 2.7241 \\ &= 273.48005 \\ &= 2.7241 \end{aligned}$$

S_s = 100.39 or 100

Therefore, the total number of respondents is 100.

The findings presented by the study are structured according to the following four key research questions:

1. Did the project achieve its purpose in the community arts development for the campus?
2. How will you rate the project? Fair, Good or Excellent
3. What can you comment on the project?
4. How many murals did you see? Which mural do you like most?

Each of these questions addresses an issue of the most noticeable within the current strategy setting.

The first questions acknowledge the diverse motivations behind the original effort and use it as standards to assess the impressions of the project; the impact of the arts in community arts development for campus is an essential aspect in the education setting, Arts projects are understood often seen as interventions which feature professional artists, art education practitioners, teachers and others. Achieving the purpose of the project could be realized by extending arts experiences to all who are part of the university community including visitors and those who live and work nearby; encouraging arts organizations and artists to work collectively with other educational institutions and neighborhood groups; broaden the part of the arts in community engagement; and development in the innovation, diversity and community impact.

The second question responds to the status of the awareness campaign on promoting the arts in the community; Majority of the respondents gave positive ratings to this endeavor, the optimistic response to the project proves that the community arts development for the area has been attained.

The third question explores on the impact of community arts development for the campus; the fact that the project gave a significance to the promotion of cultural icons and a new place of interest in the area, the assortment of the works presented here varies from technique to impression, it still managed to have a huge impact on community arts development for the university.

And the fourth question discovers the ideas brought about by the project on the view of the students. There are varied selection on which is the best mural per student respondent, the most selected piece was that of the Jeepney, followed by the Vinta and coming in at third is the Kalesa. However, the Judges have a different choice for the runner-ups. The judges pick for the best murals for Sining Dingding are as follows: Third place goes to "Lechon", Second place is the "Kalesa" and the winner unanimously chosen by all the judges is the "Jeepney".

The results were obtained primarily by using a questionnaire. Each respondent was given a questionnaire to complete while taking a tour of the mural.

Top Three (3) Answers from the students who participated in the survey:

Yes, because aside from the aesthetic beauty brought by the murals for the campus it also showcases Filipino pride like the Jeepney, festivals and others. Through the murals, people who would see these highlights, especially tourists and students, the places or things that Filipinos should be proud of (Mana-ay, Marjorie S.).

Good! Because it showed the creativity of the students, even if they are not painters. (Ocampo, Fritz Karlo)

The project was able to achieve its purpose; however, the project needs to be maintained so that it may continue its message to the community, it should be taken cared of at least monthly. This report presents the pie graphs and its corresponding results of the data gathered from the distributed questionnaire.

Conclusion

Overall, the project was a huge success not only in cultivating the cultural climate of the university campus and community but also in the promotion of Philippine Cultural Icons as part of the thrust in campaigning for urban development and pride of place, but then again in setting a record of eight and a half hours (8 hours and 30 minutes) to accomplish and finish a mural painting contest. The project indeed achieved its purpose in community arts development for the university. Collaborating with the different organizations and institutions was instrumental in making the event possible.

Recommendations

Based on the findings and study, the following are recommendations for community arts development for the campus. To encourage projects and interaction in public spaces, the projects should be interesting and can be sustained. The concern now that leaves the project is the assurance of the maintenance of the artworks displayed on the walls. A move to have a curator to discuss the works on the walls, initially targeting both international and local students. Since the place is also frequented by tourists, a mural caption is also advised to be placed per mural piece.

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A Place to Practice: Becoming Practitioner in SPACE

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Abstract

studioFive is many different things: a UNESCO Observatory of the Arts, a teaching space, an event space, a student hangout, a research site – and the home of the Teacher As Practitioner (TAP) research project. These multiple enactments of *studioFive* are conceptualised as nested assemblages of p(P)ractice, connected through a shared onto-epistemic approach that the *studioFive* artist teacher-educators' call SPACE (Wright & Coleman, 2019).

Our InSEA 2019 presentation invited conference delegates into *studioFive*'s SPACE. Then, using the dance-performance of TAP artist-teacher-researchparticipant (Zoe Zhang) as da®ta, we asked those present to consider the p(P)ractices through which they (we) become practitioner. We (Sarah and Kate) offered a taste of *studioFive*/TAP p(P)ractice, before providing an opportunity for delegates to map their 'own' nested assemblages of artist-researcher-teacher p(P)ractice – using a range of art materials. Through this act of making, an opening was created. An opening where thinking with the concept of 'nested assemblages' through Making enables us to map sociomaterial ideas onto a/r/tographic p(P)ractice. An inquiry into how the intra-play of these nested assemblages of p(P)ractice nourish the becoming practitioner emerges.

A Place to Practice: Becoming Practitioner in SPACE

An Opening

Sarah and Kate (we) are friends, co-researchers and colleagues. We practice as educators and are educators that practice. In this InSEA World Congress 'making' session, we invited participants in the room to think with us, with their own da®ta as practice, and practice as da®ta.

Zoe danced and moved across the floor. She was unseen, with her face covered in her wearable artwork, yet she was very present as an assemblage of creative forces that shifted the powers between the artwork, artist viewer and participant. She danced to music we could not hear, but knowingly felt, as she slid her feet and moved her arms around her head. Just near the bar where teachers and artists mingled and caught up on the year past, Zoe danced and held the space tightly. Her body performed the emotional relief that we as makers and doers of practice hold. Her performance also celebrated practice, and the creative freedoms that practicing extends to explorations of our multiple selves. These creative and imaginative movements – in a space that is designed for teaching, learning and research of educators – opened the exhibition with an embodiment of the entangled artist-researcher-teacher.



Figure 1 | Zoe Zhang Performing her Artwork at the TAP Exhibition Opening 2018

This p(P)ractice of Zoe is an example of becoming practitioner in SPACE, within the Teacher As Practitioner (TAP) project; a longitudinal study that offers a community of practice/s for teachers to continue their art making as artist-teachers. SPACE foregrounds "embodied thinking and relating, socio-material engagement, interdisciplinary engagement, participatory practices and co-constructed knowledge building" (Wright & Coleman, 2019, p. 124) through integrating praxis. TAP is one of these entangled and intertwined projects that exemplifies SPACE: space, pedagogy, artistry, community and engagement. TAP is a practice-related (practice-based and practice-led) study into how practitioner inquiry impacts professional p(P)ractice, pedagogies, communities and engagement through art. We trouble the notions of practice within the TAP research project by conceptualising Zoe's ongoing (P)ractice and (p)ractice/s as contributing to her (our) practitioner becomings.

An Interlude

StudioFive is a s/cite of (and participant in) art, teaching and research(er) practice (figure 2). It is designed around a central piazza with a grand piano where many students come to practise. At TAP exhibition openings it is played by exhibiting artists and their families. The big sliding doors from each studio open up into interdisciplinary studio spaces. From each space, we see, hear and feel the affectivity of Music, Drama, Media, and the Visual Arts areas bleeding into each other. Here in studioFive, learning to become a practitioner stems from a series of encounters, storied to create continuity, and activated in SPACE (Wright & Coleman, 2019).

This SPACE ontology is about enacting space pedagogy, artistry, community, and engagement. It was purposefully developed by the arts education team to align its site-specific practices with post-qualitative inquiry and position it within arts-based educational research. As such, SPACE is concerned with nurturing practitioner becomings by cultivating their capacities for and in practice.



Figure 2 | View of StudioFive's Piazza area from entrance to the Visual Arts Studio

An Entry

TAP creates the conditions for the university's teaching graduates to continue learning (or perhaps becoming) in space after they leave our initial artist-teacher education program. This is because TAP is in part interventionist research that aims to foster the teacher-practitioner's capacity to engage in (inter)disciplinary practice alongside their everyday teaching p(P)ractice. TAP enables the research project team to explore the interconnections between practice and Practice (Coleman, Healy, Toscano, & Imms, 2017). Previously known as the Teacher Artmaker Project (a mixed-methods longitudinal study starting 2010), TAP has recently become entangled in an a/r/tographic evolution. Emerging from this process is a new iteration of the Teacher As Practitioner project; a "hybrid form of action research that embraces the arts and education as forms of enquiry" (Irwin & O'Donoghue, 2012, p. 222).

As the TAP project makes incremental shifts in response to the material, discursive and affective practices that each incoming cohort of research participants bring to the project, new insights into practice-related pedagogies, practitioner identities, and practice-related research, emerge. These shifts have prompted us to (re)consider the legacy of TAP and how that plays into the project's ongoing inquiry into what it means to become practitioner in the SPACE orientated ontology of studioFive. It has also prompted us to (re)theorise TAP's understanding of p(P)ractice and practitioner as they ebb and flow (figure 3) and adopt onto-methodological approaches that can accompany this (re)theorisation. understanding of p(P)ractice and practitioner as they ebb and flow (figure 3) and adopt onto-methodological approaches that can accompany this (re)theorisation.



Figure 3 | Artwork for 2017 TAP Exhibition Catalogue. Designed by King Lachlan James Stewart III

Making

At the InSEA 2019 World Congress we demonstrated how studioFive, the SPACE ontology, TAP (and even Zoe) map onto each other, introducing the concept of 'nested assemblages' (Delanda, as taken up by Roppola, Packer, Uzzell, & Ballantyne, 2019) of practice then invited the Making delegates to think-make-map with their own da[®]ta as practice, and practice as da[®]ta. By (figure 4). On the day this session was performed "as a non-linear exchange of ideas, concepts and practices" (Irwin & O'Donoghue, 2012, p. 222).

In this making session, we asked ourselves: What are the implications of the entangled and interrelated practices of TAP participants for learning and teaching? What events and environments are needed to nurture the assembling of creative, curious, agentic and identity practices (and creative, curious, agentic, practitioners)? And, how do we as artist-researcher-teachers make sense of these 'data bundles' which are comprised of entangled and interrelated practices so as to inform our art, research, and teaching?

We shared that we have found that mapping the nested assemblages of social and material practices is one approach that is useful when trying to unravel (p)practices and the (P)practices they produce (and are produced by).

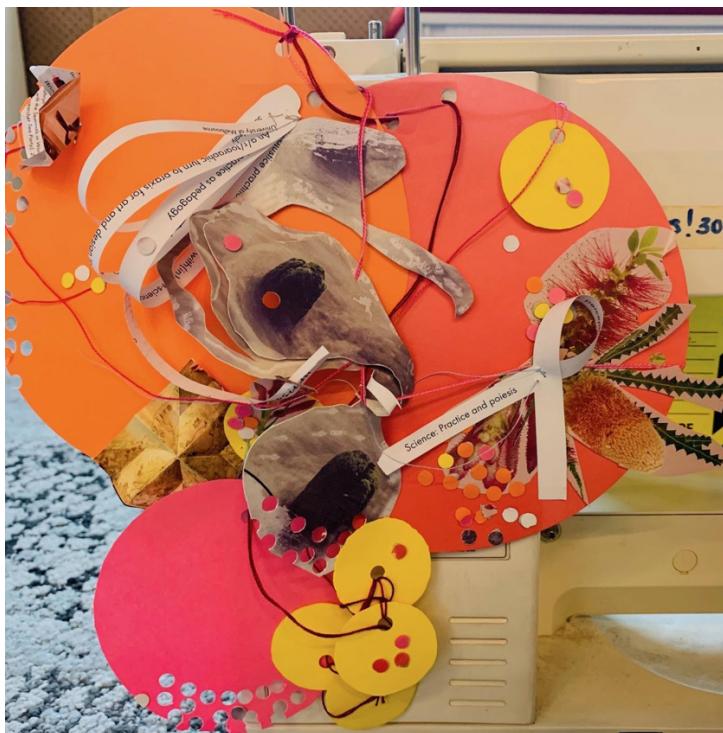


Figure 4 | Map of the nested assemblages that constitute studioFive, TAP, and becoming practitioner in SPACE

A Becoming

In this onto-epistemic space, we live in a world of mutual becomings and material agencies where 'doings' take precedence (Barad, 2003). We conceptualise the TAP exhibition as being part of the larger artist-researcher-teacher assemblage (drawing on Fox & Alldred, 2015). Nothing can be wholly determined in this assemblage since "the events, affects and relations which define it are never closed and rarely linear" (Duff, 2014, p. 54). In this becoming, "assemblages are the product of stabilising and destabilising processes" (Roppola et al., 2019, p. 4). Thinking with "assemblage acknowledges the importance of ongoing, relational processes that bring forth particular entities" (*ibid*), with Zoe As Practitioner being one such entity. The identity of the practitioner is understood to be enacted - or 'done' - with/in the entangled assemblages.

A Return

Zoe's contribution to the research assemblage was a dance-based artwork (figure 5). She performed it on opening night, in amongst the other contributing artists, visitors, food, and wine. She then exhibited the artifacts of the dance for the remainder of the exhibition while she herself becomes an artifact (or *da®tafact*) of the practices, taking part of the exhibit away with her when she leaves the exhibition opening.

But where is the (P)practice? And, what are (p)practices? Defining Practice and practice in and for this community is an important endeavour. We are both practitioners, and members of this community yet we inhabit different spaces as practitioners in TAP. Our artist, teacher, researcher identities emerge with/in our art, teaching, researching, and SPACE. As Jarzabkowski and Spee (2009) note, "one of the problems with identifying practices is that they are entangled and interrelated elements of activity. It is thus hard to separate one particular 'practice' from the interwoven fabric of practices" (p.18). Identity practices and reflective practices are all entangled in assemblages and affects of practice for teachers who practice as artists. This in turn is relational.

The mapping of the artist-researcher-teacher assemblage(s) at hand – is a methodological approach we have been developing to trace the complex intra-relationalities of (p)practices and (P)practice. We have found that thinking with the concept of nested assemblages is helpful (e.g., nested assemblages of practice, nested assemblages of data, nested assemblages of identity). Roppola et al. (2019) claim that the value of thinking through nested assemblages is that it shows how individuals (and collectives) may be "entangled in their own complex of assemblages, actively enacting their own gatherings from which affect, learning and identity could emerge" (p. 15), and we would add, (P) practice. In our making session, participants were invited to join us in mapping our (their) nested assemblages of p(P) practice. They worked with a range of artful materials which required the map-makers to physically assemble their 'map' rather than draw it. They engaged in a methodological practice - a thinking-in-doing – to make sense of the messy and dynamic relational processes that produce the (always becoming) practitioner in SPACE.



Figure 5 | Zoe Zhang Performing her Artwork at the TAP Exhibition Opening 2018

A Close

We have now come to understand the nested assemblages of (p)RACTICES in studioFive as constitutive of (P)RACTICE that foster the assembling of creative, curious, AGENTIC identity (p)RACTICES (and creative, curious, AGENTIC, practitioners). What comes to pass when we start thinking with the concept of nested assemblages in this context is the enactment of a sociomaterial approach to a/r/tographic research. And so, this InSEA congress paper begins a new story for TAP. It (re)thinks da[®]ta in terms of inter and intra-plays of p(P)RACTICE and BECOMING. It also prompts us (Sarah and Kate) to follow da[®]ta threads into another dimension and consider this iteration of TAP as augmenting Irwin and O'Donoghue's (2012) 'learning to learn' orientation with a 'practicing to teach-and-learn' orientation – an orientation entangled with 'learning to learn' – in SPACE.

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Guerilla-Design Your Curriculum! - *Authentic Arts Education in Action*

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Abstract

In this workshop participants will learn to design exciting and provocative complex assignments for their students based on the model of authentic arts education. Authentic arts education (Haanstra, 2001, 2011) is a pedagogical approach that criticizes the isolated and anachronistic nature of traditional arts education and its lack of connection to both contemporary professional arts practice and to the needs of the student. Therefore, authentic arts education aims for meaningful connections between both the interests of the student and the professional world of the arts (Heijnen, 2015). Heijnen has explored both the students' artistic practices and contemporary professional arts practices. His research has shown that aspects like social engagement, collaboration and interdisciplinarity are shared features among both informal and professional creative producers (Heijnen, 2015). Based on this research, Heijnen (2015) has developed a design model for arts that challenges arts educators to reduce the gap between formal art education in schools and real world informal and professional visual practice. In this workshop, participants will experiment with short, educational design challenges that are based on the model of Heijnen. Participants will leave this workshop, armed with exciting and provocative assignments for their students.

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Experimenting with Failure as a Journey, not a Permanent Destination

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Abstract

Failure is often conventionally thought of as negative, such as, not meeting the stated objectives, nonperformance, lack of success, and myriad other negatively connoted conceptualizations that offer “a positivistic and linear reading of the relationship between failure and success, assuming that errors and prejudices need to be eliminated in the pursuit of more accurate knowledge,” (Fremantle & Kearney, 2015, p. 311). And while these ideas may certainly be true in particular instances, I believe embracing failure can have untold benefits in multiple arenas. What I posit here is in line with Hay (2016) who states “Drama and all creative arts, of course, hinge upon a tolerance or even celebration of risk and failure as the rich ground in which new ideas germinate” (p. v). First, I talk through what failure is understood to be and what it can and should be understood to be. Next, I briefly describe my own journey of failure and the insights this ongoing experience has provided me as an educator. Last, I offer tips and suggestions for introducing and embracing a culture of failure in the arts (education) classroom.

Experimenting with Failure as a Journey, not a Permanent Destination

Overview

In this presentation, I surmise what failure, when rethought as a positive process for personal growth, might mean for preservice students' potential maturation and identity development in the arts education college classroom. This is based on my personal experience of joining an athletic program of which I had no inclination or technical skills and exploring how allowing myself to fail at something every day has made me re-conceptualize the idea of failure as a positive and necessary experience.

Conventional Thoughts

A dictionary definition of failure is an act or instance of proving unsuccessful; lack of success... non-performance of something due, required, or expected... a subnormal quantity or quality; an insufficiency. This tends to be how society views failure. It is negative and to be avoided. It is shameful. It means we are *not enough*. We have even conflated the concept of *a failure* with *a human as failure*. It's no longer something the human does; it is what the human is.

Scholarly Soundbites- Fremantle & Kearney (2015)

For sake of time, I will be using sound bites of scholars' thoughts on failure. I want to provide a foundation with these thoughts but also focus on my narrative and what I have learned from personally embodying failure. I pull heavily from Fremantle & Kearney (2015) and Hay (2016). I begin with Fremantle:

- In my teaching, I often point out to students that what has failed is just as important as what has succeeded. They will often be very focused on making something that they would describe as successful or good or etcetera. It's trying to move their understanding that a failure in itself can be quite a fascinating thing if given the right focus – the right sort of reflection on it. (p. 310)
- In drawing attention to the ongoing nature of the creative process and re-conceptualizing failure as part of this process, rather than as an end or terminal point, [students] lessen the negative impact of failure. (p. 316)

Scholarly Soundbites- Hay (2016)

And switching scholars, the following soundbites are from Hay (2016).

- Falling short is by far the more common experience. On the surface this might seem anathema to effective teaching and learning, but the process of learning to do something the wrong way is a step on learning to do it the right way more often than we admit... understanding that failure can be productive; it is not simply a step towards 'clean' knowledge but constitutive of that knowledge... the experience of failure is one that both hones the personal characteristics of students and teaches them core disciplinary knowledge. (pp. 7-8)
- Failure can be understood as a *way of knowing*, and constitutive of knowledge in its own right, rather than as a mere stepping-stone on the way to a clean, bright success. Embracing failure... entails embracing messiness, finding one's way through darkness, and coming out the other side armed with new knowledge. (p. 77)
- We must be careful to divorce failure-as-pedagogy from personal failure. To embrace failure in the classroom is not to fail as a teacher. (pp. 77-78)

My Personal Journey- Part 1

Now that I have provided a brief contextual background of failure, both as a negative and a positive, I will backstep for a moment and share how I have embodied this concept and the profound effect it had-- and has-- on me and my approach to teaching.

Over the years, I have signed up for activities that were out of my area of expertise, but within my personal interests of human well-roundedness. Four years ago I took adult ballet at a community center and beginning piano at the University. I had no previous exposure to either activity in my childhood, though I had a strong desire to participate in both since I was a child. Looking back now, I only learned the basics of the skills I went in to learn, i.e. ballet positions and finger positions on the piano. Not being very good at either activity, and recognizing this in the moment, I felt pretty bad about myself after each respective class. Some reflections:

- I knew I didn't belong in ballet or piano, but I didn't care. However, I did feel bad about not being 'good' at either one. This assessment was based on my own high standards of achievement. Both instructors were supportive, but I could also tell they were frustrated.
- I failed through it because I knew it wasn't my livelihood. Again, besides feeling bad about lack of success, I kept going because I signed up and was fulfilling a childhood desire for participation.
- I didn't see a bigger picture in what I was doing, i.e. it didn't change my teaching.
- It was fun and challenging, but I quit both after one year. I didn't return to them. The feelings of failure and lack of support overrode any desire to try harder or go back.

My Personal Journey- Part 2

Having taken a two-year break from extracurriculars, in 2018, I signed up for violin lessons and CrossFit. With the violin, I had experience playing for eight years in a public-school orchestra and strings class, so I had a lot of success early on because there was much that I remembered. I had confidence in knowing what to do.

Through elementary and high school, I was awful at physical education, so I always focused on my academics. With joining CrossFit, even though over the past 20 years, I have had experiences at various self-directed public gyms, I had never had an organized weight training class. And it was hard. Most everyone was younger than me, had been participating in some sport or athletics most of their lives, and were *fit*. I really struggled learning the nomenclature; I was really terrible at the mechanics of specific lifts; and as we had to post our results for each workout, I could see that I was literally at the bottom of the class. Each and every day.

But this time it was different. I didn't give up and stayed simply to finish my pre-financed time. I was determined. I was supported. For the first time in my life, I embraced failure. Because even in the moment of failing every day, I was cognizant of how this experience could make me rethink my preservice students and their journeys in learning to teach. Was I like my coach? Had I been teaching for so long that I forgot what it was to not know how to do it well? Were my students trying hard like I was and we were just not seeing 'state mandated' results? Were they just struggling with the nomenclature of teaching? Were they fumbling with the mechanics of teaching even though I modelled it for them? Did they feel like everyone else was doing it better and they were the only ones having

difficulties? In other words, in the midst of *failing* at CrossFit every day, I overlaid my feelings with those that I thought my students might be feeling in my classroom. Embodying failure made me rethink my own pedagogy-- way more than theorizing about it ever has. Was I misreading my students and their perceived failures at learning to teach? And as a teacher, my last question was, how could I make this all useful? Based on my experiences, I have advice for teacher educators and classroom teachers to share before I relate this to how we can help our preservice students and K-12 arts students embrace a culture of failure as growth.

Insights for a [Teacher] Educator

- Enroll in something that you are not good at. Choose something you are terrified of doing precisely because you expect to fail at it. Sign up and show up.
- Struggle with it every day. Really be in the moment and feel the frustration. Work through it.
- Remember what it feels like to be bad at something. We're all experts or becoming-experts and we often forget what it was like to not know something or to know it well.
- Take note of what you do when you want to quit [but don't]. What pulls you through? What self-support strategies do you develop and employ?
- Think of how you feel when you're really legitimately trying, but not seeing results.
- Think of how you feel when everyone else seems to be getting it, but you don't.
- Think of how it feels when your instructor tells you to try harder, even though you are.
- Think of how it feels when you aren't progressing like you think you should or like the "rubric" tells you that you should be.

I feel that if you do these things, instead of just thinking or writing these things, or pinning them on your Pinterest boards, it will influence your teaching in positive ways.

Tips for Embracing Failure

- Have a safe environment. If you can make it physically safe, great! But perhaps I mean *emotionally and psychically* safe. Everyone should be encouraged to share, to be respectful, and to encourage everyone else.
- Be patient and supportive with your students. Let them be bad for awhile. This won't be easy, nor will it be perfect. It will get messy and feel uncomfortable.
- Guide them in problem-solving their particular failures. Talk about your own failures and how you worked through them or how you are still working through them. Share your strategies. Group brainstorm strategies. Be the example of how one can fail and life still goes on.
- Remind them to compare themselves to their former selves, not to others, or their perception of how others are doing.

What I just listed are ways to embrace failure in the classroom as behaviors to have or to set up. What I offer next are suggestions for classroom activities to introduce failure as a part of our journeys and not an end-point or a negative.

Suggestions for Introducing Failure

Talk about failure in a positive way [change the way you speak]. Recognize it and encourage it. This encourages students both to own their failures and to see them as empowering rather than shameful. This will probably take the most time, patience, and practice. As a society, we are often taught that failure is bad and we need to avoid it or fix it. Talk about how we need it.

Thinking and writing through failure. I send preservice students out to classrooms to teach their own self-designed art lessons to K-6 grade students. They have written reflections that they must fill out after each teaching day. The prompts are written in a way that do not imply ‘failure’ but ask to consider it when worded as “What could have gone better?” This helps the student recognize that things will go wrong in teaching and it’s a good technique to actively plan to circumvent the same situation in the future. Changing the wording normalizes failure and encourages proactive reasoning.

Sharing and hiveminding [or multi-vocality]. I ask students to confront and expand on their own failure in the classroom. For example, after returning from teaching at a pre-practicum site, students are asked to verbally share their errors so that all might learn from those mistakes and/or offer different methods for overcoming—and in so doing, students are invited to become less upset about their failures, and see them as a constituent part of learning.

Unlearning. Borrowed from Hay (2016), with this activity students embark on a project in which they begin by listing, talking, or writing about how they learned to do something at which they consider themselves an expert, and then strive to “unlearn” it by investigating other ways one might come to mastery (p. 90). This will help them teach it to learners that may learn in a different manner than they do as the teacher.

While there may be more activities and innovative ways of introducing and embracing failure in the classroom, these are a few solid ways to get started.

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Provoking change: a/r/tographic collaboration involving transmedia arts praxis in a regional community

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Abstract

This arts-based research is progressed by the return to a regional Australian location of an established, interdisciplinary artist-teacher – the researcher, and an ongoing dialogue around significant challenges facing Australia's regional artists and arts educators. Issues around what constitutes quality, contemporary arts practice and product are foregrounded when community members have less opportunity to experience and engage with diverse exemplars of innovation than their city counterparts. In an attempt to challenge the claimed urban/regional divide, this inquiry applies an a/r/tographic methodology as it seeks to establish community interactions with innovative arts practice, through relational encounter and invited provocation. To advance the study, a collaborative investigation of transmedia arts practice seeks to inspire confidence of arts educators in the process of 'becoming' innovative artists in a networked community of practice. An interdisciplinary, contemporary arts project is being undertaken, to discover whether collaboration can both inform the researcher's current arts praxis and advance the practices of arts educators/artists in the regional location. The creative journeys of participants will be mapped to track iterative processes of change that may occur through the development and presentation of two exhibitions – a major solo installation and thematically parallel, transdisciplinary group exhibition. An understanding of emergent processes of creative practice that employ digital technologies as relational and situational, rather than as singular vehicle for the production or consumption of the artwork, is sought. As the research progresses, shared arts praxis will be analysed to understand interactions and any expansions of practice resulting in epistemological difference. A resultant evaluation of how this experience can contribute to the contemporary practice and process knowledge of educators, artists and audiences will potentially inform future opportunities for regional innovation.

Provoking change: a/r/tographic collaboration involving transmedia arts praxis in a regional community

Do educators, artists and audiences in regional Australian communities perceive digital artworks as being less valid than traditional media forms? Can an established new media artist-teacher's return to a regional community provoke change and influence encountered perceptions of digital media? Is there potential for the sharing of collaborative transmedia arts practice to progress a regional location's capacity for contemporary arts innovation? This paper addresses how these questions are to be negotiated by providing an overview of my current doctoral research - an inquiry into a/r/tographic collaboration involving regional arts educators, artists and researchers in the experimental creation and public sharing of transmedia works.

In an Australian context, regions are defined as towns, small cities and areas that lie beyond the major capital cities (Regional Australia Institute, 2017). Art produced outside of the capital cities is often generalized as being in deficit to that produced in major centres (Finnane, 2010). Largely based on ideas of accessibility and distance, issues of funding, infrastructure, education, remoteness and isolation impact a region's ability to access and participate in the arts and to develop and promote its own artistic endeavours (Regional Arts Australia, 2009, p. 3). Vast distances between metropolitan and regional locations therefore often result in less exposure to contemporary arts practice and innovation for local communities. This research is situated in the coastal community of Mackay in regional Queensland, located 11 hours by road from the state's capital city of Brisbane. It is progressed by the researcher's lived experience of the significant challenges that continue to face our regional artists and arts educators.

In undertaking the research, claims of an urban/regional divide are recognized. An assumption that arts educators need 21st Century pedagogical skills and technological knowledge to adequately prepare students for the future is also acknowledged. Each is informed by my extensive experience across both regional and metropolitan secondary and tertiary education, including within a global context of teaching an international visual arts curriculum. Additionally, my ongoing arts practice explores dialogues between traditional art forms and digital content. The exegetical text, *Beyond actuality: locating an authentic hybridity between heterogeneous media in an installation practice* (Hobdell, 2014), articulates my evolving processes of arts practice, resulting in a claimed synergy between material and immaterial media forms in immersive installation works.

The aforementioned experiences have generated a deep personal understanding of my current position as an artist, researcher and teacher and the interrelationships between them. A considerable amount of literature has been published on a/r/tography (Bickel, 2008; Bickel et al., 2011; Biggs & Büchler, 2012; Boulton, Grauer, & L. Irwin, 2017; Burke, Peterken, Hall, & Bennett, 2014; Irwin, 2004, 2008, 2013, 2017; Irwin et al., 2006; Irwin et al., 2017; Irwin & Springgay, 2008; Leavy, 2012; LeBlanc, Davidson, Ryu, & Irwin, 2015; MacDonald & McMahon, 2017); this study aims to contribute to this ever-evolving area of research.

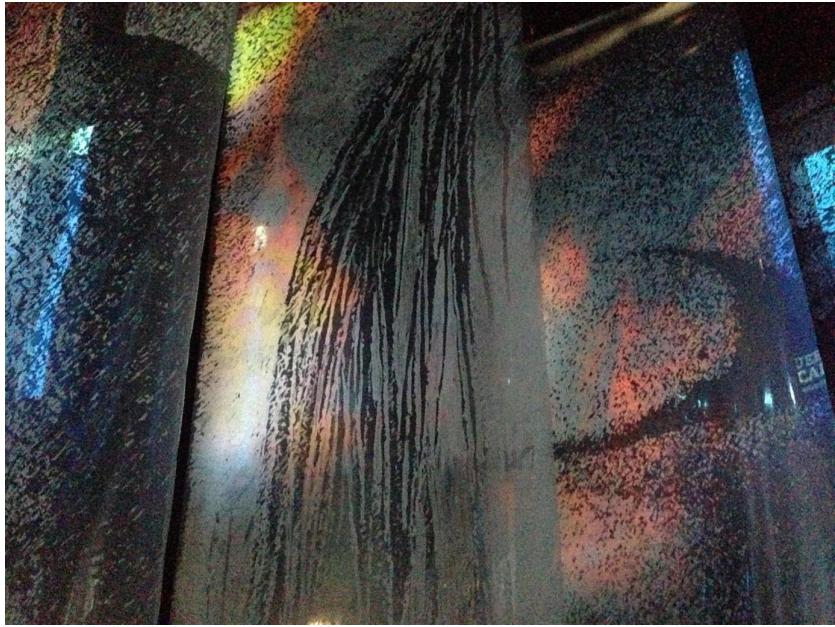


Figure 1 | Liminal spaces: escaping the frame – installation still, Artspace Mackay 2017 (originally exhibited at The Block, QUT 2013), polyfilm, posca pen drawing, projection animation, sound – each panel 6m x 2m

Positioned as arts-based research with links to education, the *Provoking Change* project employs an a/r/tographic methodology as it interrogates the role of innovative arts educators in the development of a wider arts ecology in the regional context in which it is positioned. The research will consider my own arts practice, its potential influence and, conversely, factors impacting upon it, as it seeks to establish rich connections through a/r/tographic collaborations between myself as the primary researcher, and nine participants drawn from local secondary arts education and the broader arts community. In the seminal text, *A/r/tography* (2008), Rita Irwin reflects on a/r/tography as a form of living inquiry that “does not follow a prescribed plan or method but rather pursues an ongoing inquiry committed to continuously asking questions, enacting interventions, gathering information, and analyzing that information before asking further questions and enacting more living inquiry” (p. 2). This study both employs and extends on this widely accepted approach, to discover whether interactions between artists, researchers and teachers can not only progress their own practices, but also have a positive influence on regional arts and audience consumption of contemporary transdisciplinary art making.

The *Provoking Change* project aims to expand community access to, and opportunities to engage with(in), transmedia arts practice by working toward a major solo installation and a related participant exhibition across a two-year developmental time frame. The starting point for the arts making project across arts disciplines will be collaboratively negotiated and conceptualized, with collective and individual experimental, developmental and resolved creative works documented throughout. Two iterations of the emerging work will be shared with an invited local audience (artists, educators, arts workers, regular gallery visitors) with the aim to engage community in the processual development of the work and to authentically determine local perceptions of digital media. Final works

will be presented to local and potentially wider audiences, informed by the evolving methodology, pedagogy and collaborative practice strategies. An ongoing evaluation of change will seek to discover whether a/r/tographic collaboration involving transmedia arts has developed participant confidence with their own practice and broadened community awareness and appreciation of transmedia arts. Whilst these intentions are provided as a foundation for the collaborative inquiry, it is important to note that they are inherently fluid and therefore open to change as the process naturally unfolds.

Participants for this project are all arts educators, at different stages of their careers and with varying degrees of experience, both in the classroom and with their own arts practice. In progressing the inquiry, I refer to the thoughts of Abbey MacDonald (2016), who comments on the reciprocal relationship between teaching and artistry when she states that “[t]he things that artists do all the time are things that teachers need to be able to do” (p. 3). Current curriculum and systemic expectations placed on secondary arts educators assume an understanding of innovation in creative practice, however a lack of confidence with and appreciation of technology in the arts by teachers still presents significant obstacles to genuine integration.

Potentially disrupting the comfort zone of many arts teachers, the *Queensland Curriculum and Assessment Authority* (QCAA), in the *Visual Art General Senior Syllabus 2019* rationale statement (2017), refers to the arts as “an intellectually engaging intersection of lateral thought and practice” to “prepare... students to engage in a multimodal, media-saturated world that is reliant on visual communication” (p. 1). Students are required to “work... as both artist and audience” (p. 1) and to “experiment with and experience... time-based media” (p. 14) as “productive users of technology” (p. 10). However, it appears that as technology advances, an ever-increasing gap exists between many regional secondary arts teachers’ classroom practice and their knowledge of the place of technology and innovation in both the creative industries and in the arts classroom. With the rapid development of technology, the way that meaning is constructed and communicated in art has changed (Wilks, Cutcher, & Wilks, 2012, p. 55), and continues to change. In response to this rapid change, we are now warned that creative risk taking, innovation and imagination are necessary capabilities in the secondary school, to adequately prepare students for the workforce and everyday life (Harris & de Bruin, 2018, p. 246). Adding to this conversation, I affirm that in the 21st Century world of arts education, to hold traditional skills as foundational to artistic creation and meaningful communication is also essential if we are to successfully empower arts teachers to consider and utilize contemporary technology as a tool, as a complement to familiar tools such as the paintbrush and pencil. Hence, in consultation with the education and arts communities in which this project is being advanced, a focus on transmedia arts praxis has emerged. Macdonald (2016) suggests that a teacher’s ongoing experience in artmaking can positively contribute to their ability to foster quality arts learning (p. 3), hence validating participant enthusiasm for this project. All have chosen to be involved as they each recognize the project’s potential for valuable professional development that is inherently different to that which they usually encounter.

Historically, research investigating professional development for teachers has positioned *active learning* through observation as an effective way of closing the integrating technology knowledge gap (Hew & Brush, 2007). However, I take the position that active learning essentially positions the teacher as passive observer in what is acknowledged by Hew and Brush as “vicarious experience...” (*ibid*, p. 239). Endorsed by participants, teachers are indeed informed by active learning involving expert classroom demonstration, but are often distanced from their own potential unless supported by hands on experience. On the other hand, collaborative arts practice beyond the

classroom can conceivably generate a deeper understanding of artistic process and inquiry learning frameworks as integral to contemporary arts education. Uncovering synergies between the practices of artists and arts pedagogy indeed has the potential to better position teachers to support their own needs as learners. Active technological immersion may more effectively locate intersections between experience, technology and arts education and the "...self' as a transforming embodied agent who plays an active role in the ongoing construction of experience" (van der Schyff, 2016, p. 40)

Many prior a/r/tographic studies have been informed by the seminal work of Deleuze and Guattari (1987) – the rhizome, or Siemens (2005) – connectivist network learning, to provide a theoretical platform for effective collaboration. In a rhizomatic, connectivist model of learning, acquisition of knowledge is not driven by experts but "constructed and negotiated in real time by the contributions of those engaged in the learning process" (Cormier, 2008, p. 3). The community spontaneously shapes, constructs, and reconstructs itself and the subject of its learning in the same way that the rhizome responds to changing environmental conditions" (*ibid*). A clear framework for this a/r/tographic study emerges in the form of what I am calling *rhizoconnectivity* – a rhizomatic, connectivist approach to collaborative learning.

Pedagogical theories of connectivist learning and networked collaboration will be used to inform the creation of a connected space of inquiry, where relationships and encounter are expected to open up, to allow change in an individual and collective *becoming*. Rhizomatic relations of a/r/tography, 'network art' (Bazzichelli, 2009) and both human and nonhuman connection within the process of creative practice are significant to this study. Individual experience in sociocultural engagement is a key element that will be explored further to better understand the relational nature of collaborative learning, knowledge acquisition and interactive cultural practice. Of interest, Billett (2009), discusses the position of experience on learning "through relations between personal and social worlds" (p. 1), and the active engagement and reflection of individuals, dependent on their personal histories (p. 2). However, as a diffractive process, a/r/tographic collaboration attempts to rupture encountered patterns of difference, to provoke the familiar and the unfamiliar. A diffractive approach to the problems of encounter allows entanglement for participants to work together but also "[break] apart in different directions" to achieve non-contemporaneous (Barad, 2014, p. 169) outcomes of practice.

Although the rhizome provides an accepted theoretical framework for arts-based research, Wallin (2010), provokes apprehension by referring to the concept of rhizomatics as metamorphic rather than essentially liberating in an a/r/tographic sense of "processual renewal" (p. 83). As Wallin warns that the nature of the rhizomatic relationships is dependent on the type of connections made (p. 86), it will be important for this research(er) to recognise, acknowledge and celebrate singular and collective difference as the project unfolds.

Furthering these and other provocations, Nitjstad and Paulus (2003), suggest that the successful attainment of group potential is dependent on the social context that drives creative processes (p. 333). They offer a helpful model of group creativity (pictured in Figure 2 above), posing a series of questions related to inputs of individuals, creative group response, and effects and conditions of collaboration (pp. 335-338).

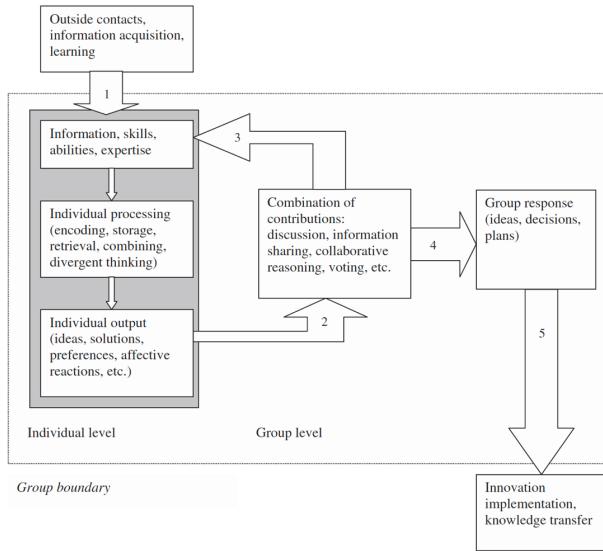


Figure 2 | Model of Group Creativity (Paulus & Nijstad, 2003, p. 334)

In consideration of the contribution to knowledge that this research, as a form of practice-based arts research (Irwin et al., 2006, p. 70; Irwin & Springgay, 2008), will make, I refer to the writing of Candy and Edmonds (2018), who state that:

"[I]n the creative arts, including new media arts, the emphasis is on creative process

and the works that are generated. Here, the artifact plays a vital part in the new understandings about practice that arise. In this sense, practice and research together operate in such a way as to generate new knowledge that can be shared and scrutinized" (p. 43).

In undertaking this research, it is anticipated that, through my practice and that of the collaborators, community awareness of contemporary transmedia arts will potentially be strengthened. Merging of newer technologies, such as virtual reality, with more traditional media forms and performative works, may conceivably challenge apparent boundaries of the traditional, distinct arts disciplines and media categories, seemingly apparent in many regional schools and galleries. This presents an exciting vehicle for action and change. The integration of technology, and seeking of intersections, interstices, between usual disciplinary boundaries, has the potential to better align participating teachers' and community artists' ontological, epistemological and phenomenological understanding of contemporary transmedia arts practice with their being as artists, researchers and/or teachers.

In conclusion, successful attainment of the aims of the *Provoking Change* project will provoke positive change in arts practice and pedagogy and, in so doing, contribute to the already vibrant culture in this regional community. Through meaningful and respectful community interactions, encounters and provocations, as the a/r/tographic project unfolds, individual and collective change is possible and pathways to future regional collaboration and innovation may be revealed.

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Makers, Crafters, Educators: Identity, Culture, and Experimentation

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Abstract

Maker identities are connected to an “attitude to everyday life” (Gauntlett, 2011, p. 57). Sometimes these identities are focused on social, political, or counter-cultural goals, while others are leisure-oriented (Davies, 2017). Craft activists, for example, make to challenge historical associations with craft or to raise awareness of social and political issues, consumption, and the environment (Garber, 2013). Alternatively, a maker may participate in personally meaningful projects that Dougherty (2012) suggests make life more interesting. In either situation, both identity and experiment are at play, because makers’ identities become entangled with the objects they create, and making involves experimentation and inquiry (Halverson & Sheridan, 2014). Making adds a layer to identity—which is necessarily hybrid—and bound to agency (Bhabha, 1994). *Makers, Crafters, Educators* (Garber, Hochtritt, & Sharma, 2019), suggests a range of educators’ practices and perspectives to engage experimentation, culture, and identity in making. For example, a cross-border sewing and gardening collaborative sustains immigrant families and empowers the women who run it; court-involved teens explore their identities through a library sewing program; service learning through high school ceramics establishes a link between self and community. Organization of the session began with an overview of how identity and experimentation are engaged in making within various education settings, and proceeded to a discussion with session participants that was focused on questions such as:

- How might hacking and experimentation in making contribute to the democratization of doing and inventiveness, and lead to personal and cultural change?
- In what ways can educators rethink their practices to facilitate individuals’ and communities’ exploration of their hybrid identities through making?
- In what ways can collectives work towards self-determined goals to support making?

The goal of the session was to explore making as an agent of change in education in practical and scholarly terms.

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Training Teachers with the Art Education Project "Death" for the Museum of Natural Sciences

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Abstract

Contemporary art is important for teacher training. Art educators could link art experience with their own reality. Creativity deals with social, political and cultural issues. From an innovative perspective, we propose strategies for art educators. We introduce topics in the school setting, linked to the emotions, needs and students' life. Concepts such as "fear", "diversity", "body" or "death" allow us to investigate current problems. We approach the concepts from the work of French artist Sophie Calle. Methodology used is mixed, combining Arts-Based Educational Research and Artography, reinforcing the idea of respect to avoid problems such as bullying, homophobia or transphobia.

Note | This work is part of the Research Project "Arteari. Art and Design for Educational Environments Free of Homophobia and Transphobia" reference UV-INV-AE18-779907 on the Special Research Actions 2018 of the Vice-Rector for Research of the Universitat de València.

Training Teachers with the Art Education Project “Death” for the Museum of Natural Sciences

Introduction

The project “Death” questions a taboo subject that does not appear in the Teachers training curriculum. Students concreting their ideas through visual poetics for the museum. My students do not want to be artists; they are going to be teachers. They are not particularly interested in art, so I try to impart the artistic experience with intensity. Most of the Primary School teacher training students have not had contact with contemporary art until today. These are future teachers who want to have minimal notions about art, but don't feel through the arts. I try to make art attractive to them, and also that they feel through the artists when they do work for the museum. In the training of Primary teachers at the University of Valencia we use the methodology of Work by Projects. In previous courses we have worked on “Fear” (Foucault, 2012), “Memory” or “Body” (Butler, 2015), as sophisticated concepts and cultural constructions. The works of the students are exhibited in a museum. Sophie Calle's exhibition at the Musée de la Chasse et la Nature in Paris uses art to overcome grief over the loss of her father and her cat. In “Death”, students assume that they can make art with simple objects, make artistic installations, incorporating drawings and photographs. It is about finding the poetics of the object, transiting through visual poetry. In the workshop we advise students in the selection of materials, in the union of constructive elements, and in the aesthetic game of colors and textures.

Works are located in the course of the museum, which is an important collection of fossils. The viewer must “search” the works. The surprise effect gives a ludic air to the visit. The innovative facet implies a hybridization between the concepts of visual arts and natural sciences from the educational point of view. We promote an educational curatorship that turns the museum into an educational experiment from the arts (Rogoff, 2008), using Artography (Irwin & O'Donoghue, 2012) and Arts Based Educational Research (Rolling, 2010). We assume the roles of artist, researcher and teacher during the process. The student research become empowered by the intense look of art (Hernández, 2016).

The Use of Contemporary Art in Training Teachers

It is necessary to use contemporary art in class, thinking about the students' interests (Hamlin & Fusaro, 2018). New emergencies of art allow us to deal with issues close to students (Sullivan, 2010). We develop projects from attractive and innovative themes based on concepts such as fear, body, memory, or death. This topic helps them to reflect on problems that are current and maintain a historical perception, such as the struggle for Human Rights (Kraehe, 2017). As we approach the reality of art, we review what happened in the history of art. Can use devices from art to think about school, dialoguing from experience, defending participatory art, involving people, connecting them in cultural mediation networks, taking into account the lesson of Paulo Freire (Freire, 1998). For Paulo Freire it is essential to assume the role of the teacher from the transmission of values, incorporating the defense of human rights and equity in the treatment of difference. In speaking of “death” we are questioning a factor that unifies all people.

Promoting Knowledge of Art Made by Women Through Teacher Training Project

The role of women artists is important in the international scene. I always incorporate art made by women in the classroom. Most of my students are women. Their participation in creation is far from the market, which does not prevent them from converting art into a tool capable of generating great pedagogical satisfactions. I encourage them constantly to use the possibilities of art as an educational argument, as a force capable of revolutionizing society, as a breath that inspires changes and social improvements (Huerta, 2016). When we talk about contemporary art, we talk about living artists, incorporating a gender trait that makes this reality visible, introducing art made by women and inviting them to tell us about their work.

We use a methodology based on the Work by Projects. Fernando Hernández emphasizes that learning through work projects is not the same as doing projects. Knowledge is not configured as a straight line, but is made up of stories and visions about phenomena, and reflects interests that reaffirm and exclude. This methodology involves approaching a topic or a problem to try to unveil its enigmas, issues and contradictions. Hernández starts from the idea of generating a cultural conversation, in which it is about making sense and transferring it to other situations, connecting with questions and problems (Hernández-Hernández, 2000). This conversation serves as a bridge between the student's identities, the learning environment and the connection established with what is learned.

We propose open projects, with suggestive titles and narratives (Chung & Li, 2017). By considering the work of women artists we develop a discourse about female artists and, encourage both artistic and pedagogical success. "Fear" is something important for students and teachers, as it builds feelings and emotions, moods and behaviors that affect and transform us (Foucault, 2012). In the proposal "Body" we use the idea of the body as a cultural construction (Butler, 2015). Students are told of their bodies as if they were not there. Diversity is the source of wealth, and respect for diversity is the first step towards a more just and equitable society. We approach the question from the art, speaking of the work of queer artists (Lord & Meyer, 2013). In recent years we developed different topics with our students. We always use open and complex themes, with literary, philosophical and pedagogical references, as in the case of the topics covered: "fear", "body", "diversity", "memory", "death".

Art Installations and Performances for the Museum

For Juliana Almeida Duarte (2016), "contemporary art has as a basic issue to provide an experience; the installations and performances do so clearly and in a more radical way, involving the participation of the body, the artist and the spectator. The body involved leads us to reflect on sensitive knowledge" (p. 142). This approach by the Brazilian author helps us to recognize in our classroom experiences a meaningful process that aims to involve university students as much as possible, in this case the future teachers (Rolling, 2017). We are preparing teachers who use art as an educational strategy (Huerta, 2016).

During the workshop they will reflect on death, and at the same time they will make an artistic installation. The proposal is prepared for five weeks. In the sessions, students are advised on constructive and aesthetic elements. At the same time, the conceptual aspects are being concretized, elaborating a discourse in images that will later be exposed to the public.

We know that students find it unfavorable to paint or draw, taking into account that they do not know how to paint or draw, since nobody has taught them before. But when we encourage them to work with everyday objects, to perform artistic installations, then the students recognize their creative possibilities, and go directly to elaborate their artistic proposals. The use of objects within the art language leads us towards a poetics of the object concept. This is a message to students. Poetics is present in the look towards objects, something that is later explained through language, both verbal and iconic. A good example of this is the John Berger's opinion about work of Giorgio Morandi's work, saying that the objects painted by Morandi are not objects. They are places (everything has its place), places where small things are born (Berger, 2002). Objects acquire a conceptual character that turns them into manifestations of meaning. The students make installations using recycling elements. Sculptures, installations and performative actions transmit a new look towards the concept of "death". The photographs we present show us the results of the works, where we can see the good level achieved by students in their artistic installations.

During the implementation phase, its facilities positively affects and interest to be innovative. We remember the words of Chiara Panciroli when she refers to the museum as a privileged environment for education, since with these assemblies we provoke "a process of poetic recreation, an effort of imagination combined with a rigorous knowledge, which represents one of the possible ways of interpreting reality" (Panciroli, 2016, p. 87).

When preparing the actions, the museum management must be asked for permission, properly using the public spaces. This effort of coordination supposes at the same time a good way to transmit the respect towards the museum spaces. The surprise effect is one of the characteristics that maintains the interest to discover incentives in strategic places. With these "site specific" we generate interest among students. The use of spaces for art consequences is an artographic element, as some of Rita Irwin's works reveal, especially those made with Dónal O'Donoghue (Irwin & O'Donoghue, 2012).

After realizing the projects, we verified the good level of the artistic work carried out by the future teachers. Through art installations they reflect their ideas about death, generating meanings through the use of everyday objects and spaces. Students have been empowered by the intense look of art, and have managed to realize their ideas through visual poetics. When we started the Project, the students themselves did not recognize their potentials. When finish their work, they verify that were able to transmit ideas through arts.

Preparing the Art Project "Death" in the Classroom

The students perform artistic installations, taking into account the possibility of incorporating objects, paintings, photographs and other elements with which to build their works. In the Mention "Art and Humanities", the optional subject entitled "Teaching proposals in art education" is offered on third year of teacher's degree studies. The two groups are 100 students enrolled in the two-time options. On this occasion they had the possibility of exhibiting at the museum (Huerta & Hernández, 2015). Work by Projects allow to develop an open discourse that evolves with the participation of students and teachers. The project "Death" occupies five weeks. Sessions include discussion and debate processes, explanations or diverse contributions, and of course moments to prepare the installations. Sophie Calle exhibition Beau Doublé, Monsieur le Marquis is a good example to motivate our students. French artist homage to his father and his cat, both recently dead. She uses the mechanism of generating art to overcome the duel of double loss.



Figure 1 | Preparatory session of the project "Death" in the classroom.

Students assume that art can be made with simple objects. Each team builds an artistic installation expressing their reflections on death, and they can speak about problems like bullying (Tellie & Dracup, 2016) homophobia and transphobia. The reflection sessions occupy any part of the preparation of the project. We talk about death, but also about students' interests in relation to this topic. An important aspect to be highlighted in the preparation of the project are the previous visits to the museum, to talk with the director and educators. Doubts of the students are solved to define where they will locate their works. This preparation phase is the key to achieving the exhibition coherence. On the third visit to the museum, again an effort of organization to attend the 100 students with its 18 installations to be placed in the museum. The aspects of technical coordination had been previously prepared in the classroom, so that in a single day all the pieces could be assembled, some of them of large dimensions.



Figure 2 | Visit with students to the Museum of Natural Sciences knowing the spaces and talking with people in charge (director, educators, technical team).

The art project “Death” in the Museum of Natural Sciences

The installations are located along the route of the museum's permanent exhibition, an important collection of fossils, located in different rooms. Any installation generates an appropriate rhythm so that the visitor can recognize them in the middle of the rest of the museum pieces. The 18 installations have been distributed throughout the museum, so that the viewer must “look for them” in each room. The surprise effect of this approach gives a more playful and discovery to the visit.



Figure 3 | On the left, *The last look* (tombstones can be opened); on the right *We are flower and seed*, claims the disappeared during the Franco dictatorship.

Works of the project “Death” have been exhibited in the Museum of Natural Sciences of Valencia during the months of April, May and June 2018. The good result of the pieces and their repercussion among the numerous attending public allows us to analyze the new look towards the art that the students have experienced. The creative and innovative facet of the project supposes a direct contact with the museum, one of the most visited of the city, and a hybridization between the concepts of “visual arts” and “natural sciences”. The Museum of Natural Sciences is a place that talks about life through traces of dead animals. The exhibition offers us the opportunity to show the students’ artwork in a privileged patrimonial environment. An educational curatorship is promoted, which consists of turning the museum into an educational experiment from the arts, having used Artography resources (Irwin & O'Donoghue, 2012). Teacher assumes the roles of artist, researcher and teacher throughout the process, but also the students involved, researching from their position as creators (Hernández-Hernández & Sancho-Gil, 2015). We defend the educational curatorship (Rogoff, 2008), encouraging a model of exhibitions in museums that favored the educational part of the proposal. By encouraging students to “appropriate” the museum space, we are favoring a direct relationship with this institution.

Works from the Exhibition Living Death

Each group of students has the name of a female artist. The installation The Last Look, carried out by the Barbara Kruger group presents three tombstones at three different heights on the wall (figure 3). The tombstones can be opened, and we see our own face reflected in a mirror. As the students explain: "We want to transmit the image of death, to which we will all arrive sooner or later. Through the mirror you realize that the next one can be you. The main idea is to accept death as a daily process, and to eliminate all taboo so that we can reflect and enjoy our day to day." The fact of seeing oneself in a mirror inside a tomb impacts the visitor in an unusual way. Different heights are designed for any measures of the public.

The installation We are flowers and seeds (figure 3, on the right) vindicates the disappeared during the Franco dictatorship, thousands of people who were shot and who remain in the common graves of the roadside ditches where they were left, abandoned. The group Frida Kahlo presents an installation as a replica of a path, a journey made with transparent pots in which there are flowers and objects that remind the missing. They have also made a very impressive video that can be seen in the exhibition. According to the students, they wanted to represent a path that leads us to remember the injustice of those disappeared during the Franco dictatorship, who without flowers were also buried.

In the project Colors of Death, mourning in different cultures is represented with different colors. The members of the Coco Chanel group explain that in Western cultures, black is the protagonist color, while in Eastern cultures, white dominates as a sample of purity. For some African cultures, red is the color of the passage to another life. Mexico is one of the countries where the cult of death is more colorful. The Tree of Death represents the link between life and death. Tree represents life in perpetual evolution. Members of the Louise Bourgeois group present the project Death of Self-sufficiency. While most groups have worked death as a spector, or something tangible, they decide to do something different, within the limits of irony.



Figure 4 | Eating death, as a picnic tomb, tells us about the importance of food in funeral rituals.

The installation Eating Death tells us about the importance of food in funeral rituals (figure 4). Made by Cindy Sherman group, argues that food is closely linked to the time of death, as a cultural custom is to bring together families and friends around a table with food to remember and talk about the deceased person. They have wanted to capture this tradition in their project by means of an installation with a grave covered by a tablecloth with different types of food as a picnic.



Figure 5 | The installation Death does not discriminate reviews works of art throughout history in which the subject of the phases of life is discussed.

Thanks to the installation Death does not discriminate (figure 5) numerous works of art from all of history were reviewed in which the phases of life are discussed. The work carried out by the group Anna Ruiz Sospedra explains that life is a compendium of stages that travel from birth to death, and we all go through this track. Two opposite elements but necessary. Life flows with death. It is a very well placed installation in its location, since the surprise of the spectator arises when you go down the stairs and discover the images on the steps.



Figure 6 | Caged, installation with a cage with doll and a wreath of flowers.

The installation Caged (figure 6) shows us the pressure and abuse that is exerted on the bodies of women. Made by the Ana Navarrete group, symbolizes the wake in memory of the deceased person. With a wreath of flowers, the students want to represent a cultural aspect of death. A cage gives the installation a social vision of life, since it represents the situation in which any person living in society finds himself, especially if she is a woman.

In the installation Assassins of the Environment planet dies, killed by the population (figure 7). The Georgia O'Keeffe group show the negative impact of human beings on the environment. They remind us that we are responsible for the degradation of the planet, but also those who can save it.



Figure 7 | Installation *Assassins of the Environment*. By the Georgia O'Keeffe group.

Members of the Marina Abramovic group, expresses life as a series of phases that we all experience in the same order until we reach a final state. They represent this cycle from the biomedical branch, balancing between life and death. In the work Death of love, Yoko Ono group questions us: Have you ever thought about how much you love yourself and what influences you? We read in the Re-born project: "if there is something safe in this life, it is death". It is a beginning that entails an end, the end of any living being and in any circumstance. The students of the Paula Bonet group defend a dignified life for women, since the moment of pregnancy is the beginning of life. At the same time, they denounce the unjust deaths, making explicit the tragedies that happen around us. One of the most interesting achievements of the whole project is the great variety and richness of concepts and materials that have been used for the pieces created. As they are educators in training, their look brings us closer to the teaching interests. It is about enhancing the value of the heritage that belongs to them, thus shaking their consciences and making it possible for them to reflect on their own interests. To put a finishing touch to the experience, the Museum organized a thematic concert on "Death", with songs from different periods, which took place throughout the course of the exhibition, with a song performed before each work (figure 8).

To develop the experience and disseminate it in networks, the hashtag #VivirLaMuerte (#LivingDeath) has been used, making the exhibition known through images, encouraging the public to take selfies in front of the pieces and send their messages through internet. On May 18, 2018, to celebrate International Museum Day, the museum proposed students to speak about their works, making connections between art and science, education and contemporary art and combining artistic production with scientific reception.



Figure 8 | The singer Mónica Ibáñez (Mike and Mona), performing songs related to each installation of the exhibition #VivirLaMuerte (#LivingDeath).

Conclusions

For some years, we are proposing projects based on themes such as "Fear", "Body", "Memory", "Diversity" or "Death". These actions are always linked to active women artists, reinforcing the look towards feminisms from the arts and education. Women artists are collaborating with us to carry forward these proposals that incorporate contemporary art to the practices of educating educators. The methodology used is part of the action research in education, incorporating elements that come from the Artography and also from the Arts Based Educational Research. The spirit of cooperation has been present throughout the evolution of the project, since ideas have been contributed, opinions have been contrasted, and joint decisions have finally been taken.

After the workshop we verified the good level of the artistic work carried out by students. The first barrier to overcome is the initial lack of confidence of the students in their creative abilities. Now they are aware of their possibilities. In this way, we can overcome the initial fears, since the students face the prejudices that they had about the educational potential of the poetics of art. Ideas are elaborated and artistic installations are realized, incorporating the exhibition in the museum as an enhancing element of interest.

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Design-based Research and Development on the Module of Competence-Oriented Materials and Pedagogy for the Arts Learning Domain of Grade 1-12

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Abstract

The new curriculum reform in Taiwan of elementary and secondary schools, emphasizes cross-disciplinary integrative learning and the importance of cultivating in students' core competencies or common skills and abilities. It aims not only to help prepare them to adapt to modern life, but also to meet future challenges. This trend has led to innovative changes in the teaching methods of arts education in elementary and secondary schools. By taking the implementation of the New Arts curriculum guidelines for Taiwan in 2019, for example, this research illustrates the design-based research and development process and the results of the competency-driven materials and pedagogy in the domain of arts in elementary and secondary schools. The research team, including elementary and secondary school teachers, adopted "Design-based research (DBR)" as a primary research method in the process, which includes four steps: preparation, implementation, evaluation, and promotion. The results include the development of the procedure and principles of "competency-driven learning" for the New Arts curriculum and three instructional modules. The three modules are: Module A is titled as "Me? Me! We ..." with digital technology applied in elementary music learning; module B is named as "Discover the Beauty of Taiwan" which focused on "aesthetic education" for learners of junior high school; module C is "The Design Thinking of Lamp" which integrated arts with math, physics and health and nursing subject for learners of senior high school.

Design-based Research and Development on the Module of Competence-Oriented Materials and Pedagogy for the Arts Learning Domain of Grade 1-12

Introduction

In Taiwan, the new Arts curriculum guideline of Grade 3-12 will be implemented in Taiwan in 2019. The competency-driven Arts curriculum and instruction is the significant feature which arouse the new paradigm of Arts learning. This research employs the design-based research and to develop the competency-driven Arts materials and pedagogy in elementary and secondary schools. Moreover, the research also aims to explore the procedure and principles of competency-driven Arts instruction and learning for textbooks publishers and arts educators for reference.

The Implications of Competency

1. Competency as the Coherent and Integrated the Arts Curriculum and Instruction

The Arts education in 2019 Arts curriculum guidelines in Taiwan are meant to help cultivate lifelong learners and to integrate the knowing and abilities in the context of the everyday world to create works and to solve problems. There are nine core competencies that are used as the basis of curriculum development to ensure continuity between educational stages, bridging between domains, and integration between subjects.

2. Three Dimensions and the Nine Items of Core Competencies

The concept of core competencies in 12-Year Basic Education emphasize lifelong learning. These competencies are divided into three broad dimensions, namely, spontaneity, communication and interaction, and social participation. Each dimension involves three items. Specifically, spontaneity entails physical and mental wellness and self-advancement; logical thinking and problem solving; and planning, execution, innovation and adaptation. Communication and interaction entails semiotics and expression; information and technology literacy and media literacy; and artistic appreciation and aesthetic literacy. Finally, social participation entails moral praxis and citizenship; interpersonal relationships and teamwork; and cultural and global understanding. (MOE, 2014)

3. Echo the Trends of Contemporary Arts and Culture

Arts learning echoes the trends of contemporary arts and culture. The fine arts domain has a Ministry-mandated curriculum to cultivate the core competencies. New technology and multimedia, trans-disciplinary learning, culture learning, community/problem/project/issue-based learning, design thinking etc. are stressed in the new arts curriculum. The new arts curriculum framework is composed of three learning dimensions which are: Expression, Appreciation, and Practice meant to develop key connotations for the learning performances and contents of different subjects, Music, Visual Arts and Performing Arts in Grade 3-9, and Music, Fine Arts and Arts and life in junior high school in Ministry-mandated curriculum. Take the framework of Junior high school for example as in table3.

Table 1. | The framework of the arts domain in junior high school

Learning Dimension	Music Key Connotation	Fine Arts Key Connotation	Arts and Life Key Connotation
Expression	Singing and Performing	Visual Exploration	Basic Application
		Medium Technique	
	Creation and Communication	Creation and Communication	
Appreciation	Aesthetic Perception	Aesthetic Perception	Aesthetic Perception
	Aesthetic Comprehension	Aesthetic Comprehension	Aesthetic Comprehension
Practice	Art Participation	Art Participation	Art Participation
	Life Application	Life Application	Life Application

Research Methods and Process

1. Design-based Research

The research employs the design-based research, abbreviation as DBR, to connect theory and practice. The DBR approach is designed to improve the practice and construct and ground theory in real life-based contexts (Brown, 2012).

Literature was reviewed and we considered the reasons why we should employ DBR as follows (Brown, 1992; Edelson, 2002; Seeto & Herrington, 2006):

1) Research Aims: Construct Theory, Design and Improve the Practice

As to the theory constructing, the belief of DBR is that the theory is the core of progression. The purpose of DBR is to construct and apply theory to design the process and technique that can improve educational practice. The research is to explore and design the principles and processes of competency-driven Arts learning within the New Arts curriculum context.

2) Research Field: Practical Educational Context

In order to promote ecological validity, the problem of DBR comes from the real world and its processes stress the cooperation of researchers and teachers.

3) Research Focus: Process

DBR focus on the process which is formative research. It designs and tests the prototype.

Reeves (2000) defined DBR as the developing research and the procedure includes: (1) Define questions and make sure they contain significant educational issues; (2) Cooperate with practical educators; (3) Review and Integrate relative theories; (4) Review literature and confirm research questions; (5) Design the intervention; (6) Implement and make adjustments to the project; (7) Evaluate the influences of the project; (8) Collect feedback and repeat the procedure. In the process of DBR, we keep in mind that the DBR is not only do research but most importantly to explore significant educational issues. DBR is also to build a capacity for researchers and teachers who are within a learning community. The results are not only the papers or works but most importantly are the design principles for references and empowerment of all of the participants. (Reeve, Herrington, & Oliver, 2005) The procedure of DBR is illustrated in fig. 1.

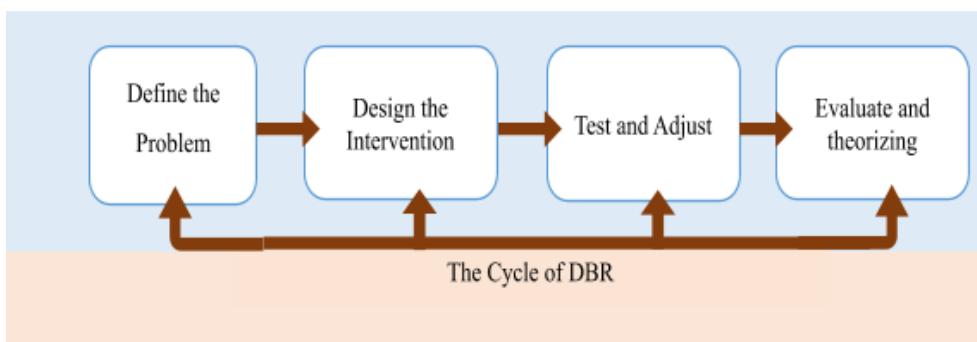


Figure 1 | Design-based Research Procedure (Resources from Reeves, 2000)

The research employs DBR to construct modules of competency-driven Arts materials and instruction. We analyze the new Arts Curriculum Guidelines and relative literature, design competency-driven arts-based materials and instruction principles and procedures, and do expert validation. Teaching modules are the prototype which also as a package composed of core elements, for example design principles and procedures, theme/project/issue teaching, learning, and assessment activities for reference. Textbook editors and teachers may transform and re-organize for definite purposes. (Goldschmid & Goldschmid, 1973)

2. Research Participants and Process

The research participants are three teachers of elementary schools, eight teachers of secondary schools, and one professor of Arts. We adopted "Design-based research (DBR)" as the only research method in the process, which includes preparation, implementation, evaluation, and promotion steps as seen in fig. 2.

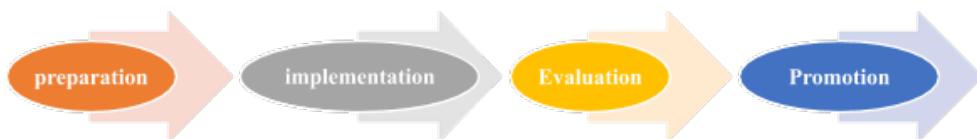


Figure 2 | The Design-based research framework

Results

The results include the development of principles of “competency-driven learning” for New Arts curriculum and three instructional modules.

1. Three Arts Competency-driven Materials and Instruction Modules

(1) The Module for Elementary School

The module for elementary school is titled as “Me? Me! We ...”with digital technology applied in elementary music learning. The module includes four courses: (1) I am different (與眾不同的我), (2) The imprint of my voice (我的聲音印記), (3) The imprint of my seeing (我的視覺印記), (4) Our story (我們的故事). With “self-inquiry and expression” as the core, this module provides students with initiative learning and diverse tool choices. Students can use visual arts, music digital tools and a variety of artistic symbols to create personal name cards. Finally, students create links with others through the performing arts.



Material for elementary school students Handbook for elementary school teachers

Figure 3 | The Arts Module for Elementary School

(2) The Module for Junior High School

Module B is named as “Discover the Beauty of Taiwan” which focused on “aesthetic education” for learners of junior high school. This module named as “Discover the Beauty of Taiwan” which focused on “aesthetic education” takes the cultivation of aesthetic literacy as the main axis, and is designed by using visual form elements. The module includes four courses: (1) Exploring the beauty of Taiwan (探究臺灣之美), (2) Analyzing the aesthetic of creation (分析創作美感), (3) The creation of Taiwanese image (臺灣意象創作), (4) Cool card exhibition (酷卡聯展傳情). The principle of curriculum design uses the four steps of “starting, supporting, transferring and blending” to guide students to explore the beauty of the humanities and ecology in Taiwan, to create Taiwanese image postcards by using mixed media materials, and will be exhibited on the Internet and shared with friends.



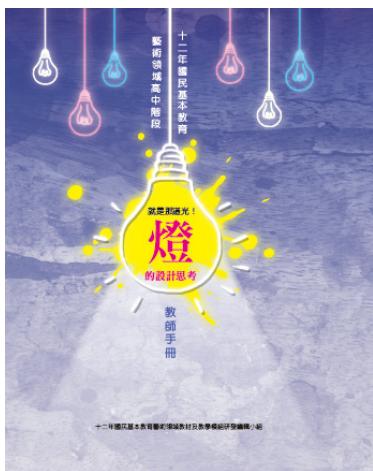
Material for Junior High School Students

Handbook for Junior High School Teachers

Figure 4 | The Arts Module for Junior High School

(3) The Module for Senior High School

The module for Senior High School is "The Design Thinking of Lamp", which integrated arts with math, physics and health and nursing subject for learners of senior high school. The experiment raises some issues and inspirations for Arts education, teachers' professional development, and Arts textbooks research and development. This module is named as "The Design Thinking of Lamp" which focused on "design thinking". The module includes six courses: (1) Mysterious journey of light and electricity (光與電的神秘之旅), (2) Life with light (光亮人生), (3) Creative lamp (靈光乍現・創意燈具), (4) Creative geometric form (幾何形態創意無窮), (5) Materials garden (材料大觀園), (6) Shining lamps (閃亮「燈」場). It's a thematic course that combines the steps of design thinking with the interdisciplinary integrated curriculum model of art. It's a thematic learning integrating science, technology, engineering, art/design and mathematics (STEAM). From the perspective of observation and experience, students integrate the knowledge of different fields to solve problems. Through exploring and creating, students propose creative, aesthetic and problem-solving design prototypes.



Material for Senior High School Students



Handbook for Senior High Teachers

Figure 5 | The Arts Module for Senior High school

2. The Principles of Arts Competency-driven Materials and Instruction Development

The features of art curriculum guidelines, the art curriculum, instructional design and the practical application of competency-driven instruction all have to consider the following rules:

1) Integrated curriculum of art theme/project/problem/phenomenon learning unit

The spontaneous dimension of core competencies, the learning of art emphasis on the learners involved with art activities and learning how to solve problems by design and think to plan and execute art activities based on the authentic needs. So, designing the competency instruction material has to focus on the art projects or problem-based learning to provide the space for learner showing their design thinking, planning and innovation. For example, the art projects and practical as the topic unit, the material goals need to guide the learner how to design the main ideas, develop the awareness of problems, inquiry and practice the methods and progress, plan the presentation the projects and evaluation. In addition, the art sessions are few in the formal curriculum, the autonomous learning is more important. And also, the art materials have to stimulate the learners' learning motivation by autonomous learning methods and tools, such as the applications, multiple learning resources and so on.

2) Integrates the main concepts of all subjects within an arts domain

The expression, appreciation and practice are three learning dimensions for all subjects. The teachers need to focus on how to guide the learners apply the acquisition when they design the material. For example, the learner expresses concepts or perceptions by using professional or suitable vocabulary when they are discussing arts appreciation. The important learning concepts should follow the learning stage. Learning and real-life applications must be arranged in different learning stages such as elements of music, chromatics of visual art, the elements of performing arts, etc.

3) Based on learners' life experience and artistic context

Arts are inspired and applied through everyday life. Therefore, designing the material need to match the learners' life experience and modern artistic context. Social participation dimension of core competencies, art learning including the social issues, interpersonal relationships and teamwork and cultural and global understanding. The art material should match the topics such as the learner's community, society and world to design the projects. For example, the problem about development of fashionable and traditional, the case study of designing community and the trade development of digital arts. The most important is guiding the learners to apply their acquisition of understanding in daily life, for instance, how to improve the quality of a community by using artistic means.

4) Not only knowledge-based content but also the learning methods and processes

The competency-driven materials and instruction are created to stress the integration of knowledge, skills and attitude in Arts learning. Therefore, they instruct on not only the knowledge-based learning but other alternative learning methods.

For example, art appreciation can alter the type of dialogue that students understand in relation to art products and the personal meaning of artworks. The curriculum designer should combine their assessment and teaching to reflect the learning process and methods when designing learning assessment. The learning assessment is not only to evaluate products but also to guiding the learners' creative process and their meta-cognition to explore the thinking and expression of aesthetics.

Conclusion

The new Arts Curriculum Guidelines for the basic 12-year education levels will be implemented in 2019 with the aim of developing lifelong learners who can take the initiative, engage the public and seek the common good. The purpose of this research is to develop the modules of arts competency-driven material and instruction through the BBR research method. The research puts forward the principle of modules design and introduces three sets of modules focusing on the Arts Curriculum Guidelines through the stages of preparation, execution, evaluation and popularization. The three modules include the elementary school module of trans-disciplinary integration to provide students with initiative learning and diverse tool choices, as well as the junior high school module for aesthetic education, and the senior high school module for STEAM. Module development is a dynamic development process with elasticity and can be remodeled in an ongoing way. The module is not a fixed package of teaching materials, but a prototype of materials with design principles and important elements. The module development process is also the process of teachers' capacity building, in the process of DBR, teachers explore the art teaching materials deeply. From the perspective of curriculum development at the national level, the new Curriculum Guidelines need to be translated and put into practice. However, how the modules will impact the editing of textbooks by editors and the practices of school teachers are things that will need to be explored in an ongoing way.

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Making Meaning through Interaction between Visual and Verbal Metaphors

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Abstract

While many more people visit art museums, view artworks over the Internet and enjoy art festivals, a focus of attention becomes what and how deeper personal meanings could be made likely and developed without a wide knowledge of given artworks and general appreciative skills. We are particularly interested in how interaction between individuals and artworks could be conducted by using a metaphoric concept to facilitate understanding oneself and the art world. In the process of meaning making through metaphors, that an individual reflects oneself often links with one's identity, and is culturally dependent. In addition to rich and extensive accounts of literature on metaphors (Lakoff & Johnson, 1980), the cognitive perspective attracts scholars to rethink about visual metaphors (Efland, 2002, Serig, 2006). Comparing with pictorial metaphors in advertising, which contain clearly communicative messages (Forceville, 1996, 2008), visual metaphors that often co-exist in different levels in terms of purely visual elements, styles and the pictorial level, are supposed to be suggestive and ambiguous (Parsons, 2010). Based on this view, one of the purposes of this study is to investigate how the richness and variety of visual metaphors could contribute to interpreting art creatively. To take an example, the shape of a dented ball (a wooden sculpture by Ushikubo) was mapped onto "a place all my own", and was also personified to talk with in a therapeutic concept, and at the same time recognized as a metaphor that the very "existence" of an individual is worthwhile, not because of one's "ability" or "qualification." In light of image metaphors' (Lakoff, 1993) and visual metaphors' (Dent & Rosenberg, 1990) functions, we reconsider the potential power of metaphoric description and expression on visual images, and examine how interaction between visual and verbal metaphors can be created and incorporated into meaning making by students.

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Un/making the Classroom: Creating Space for the Studio to Emerge

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Unmaking the Classroom: Creating Space for the Studio to Emerge

The round window located in the ECCE studio (Figure 1) is the only one of its kind on the Capilano University (CapU) campus. At the time of the building's construction, the program coordinator fought to convince administration for the inclusion of the window in order to create a unique space for the early childhood education program. Since then over this past decade during the summer months, the classroom furniture is moved out and the space becomes a studio space for the children at the CapU Children's Centre and for the early childhood education students registered for summer courses.



Figure 1 | Working with Year 1 curriculum students.

About two years ago, in the Spring as one of the curriculum courses wound down, some of the students questioned why the classroom could not remain a studio space. There is understanding at the university that if a person has a petition with more than 200 signatures, they can have a meeting with the university president to plead their case. One of our students circulated a petition advocating for the classroom to be transformed into a permanent studio space to be used as a place of research for the children, educators and students. She obtained her 200 signatures and gained a meeting with the president, but she did not receive a firm commitment.

Last year at the end of August as we, the instructors, stood in that empty classroom, we made a bold decision not to move the furniture back in. We made a decision that we would change the classroom into a studio space to be used by students, children, educators and faculty. At the beginning of September, we introduced the space to both new and returning students, explaining our plan and that the course would unfold as we interacted with each other, the space and with materials.

The change meant making a shift in our practice and how we approached curriculum-making. The studio was to be an intersecting space between the multiple classes. So what does it mean to have an intersecting space? In mathematical terms, an intersection is created when two lines cross and creates a point to which we can reference. As the numbers of lines increases and the number of points is created, there comes a time when the points are no longer distinguishable. Where is the beginning and where is the end? We chose to start with clay as the focal point for the students so that we could begin connections through the constant collective of ideas and materials that would live day to day in that space.

As we discovered, creating a studio space is not as simple as removing furniture and bringing in materials and supplies. As the semester unfolded and we experimented with the studio space my colleague and I who were teaching the 1st year curriculum students encountered challenges. In creating space for the studio to emerge, we found that we had to unmake the classroom.

Being in the studio space forced us as instructors to re-think the image we hold of ourselves- as the one who knows how to proceed, make decisions, and guide processes for the becoming-educators. Palmer (2007) writes about paradox and pedagogical design:

"Teaching and learning require a higher degree of awareness than we ordinarily possess - an awareness is always heightened when we are caught in a creative tension. Paradox is another name for that tension, a way of holding opposites together that creates an electric charge that keeps us awake." (pp. 73-74)

In order to teach emergent processes, we had to be emergent. At the beginning, as much as **we** wanted to wander and explore this space of being, we also had to be mindful that in the process of being emergent, that for others it could be uncomfortable because of the fear of the unknown.

The creation of this studio created new possibilities and held tracings to how ideas and theories are shaped in a classroom with children and educators. At times the studio echoed the complex process of co-creating curriculum with children. And it put into practice the ethical responsibility we have as educators and becoming-educators to listen, respond and notice the trajectories, intensities and puzzlements that pull us into the messiness of curriculum-making with children. It was a messiness that speaks to the generative process of collaborating, documenting traces, examining notations left behind by others and remaining always in-progress or in the midst of ideas and problems. In essence, working in the studio space was to capture the process of co-creating curriculum in a vibrant, dynamic way. We were encouraged to pay attention to how this collective studio space changed the way we think *with*, and not just about materials, space and each other.

We had to nurture the process and attend to the events of collective experimentation. We encountered many tensions throughout the process. It was difficult work. Time and time again, the traditional images of teaching and learning invaded the questions that we were left with after each session. It was such an in-between space for us - how not to direct yet give guidance. We noticed that when we gave prompts, it was immediately followed by the student questions of whether the work was being done correctly. There was this constant push and pull - the students' desire to know what was to follow meant to them that an end point had to exist. At the end of one of the classes, after a

few weeks of working with clay, a student came up to me and said, "I know that it's important that we get to know a material to appreciate the processes but *when are we going to actually learn how to teach children how to do clay?*"

My initial reaction was surprise and when I shared the student's question with my colleagues, we thought about that question more. It lingered in our minds and in our dialogues with each other. The image of teacher as a facilitator of knowledge and child as the passive receiver was still very much present despite our efforts to create a space for collaborating nurturing dispositions of always being in relation to children and materials.

We thought about the conditions that were needed to uphold a pedagogical value such as collaboration. We also knew we had a responsibility to disrupt the idea that materials are passive - waiting for human hands to do something to them, to give meaning, form and value. We can think about materials as having a life- a lively presence that pushes back with questions, problems, stories - that questions, problems and stories do not always reside and come from the human.

What Does it Mean to Undo a Classroom?

We began to critically reflect upon the meanings and assumptions that are embedded within a classroom. What would it mean to 'un-make' a classroom, to disrupt the notion that knowledge is simply passed along and that the classroom is a container for learning? How dependent had we become on the structure of the classroom space? How do the boundaries of tables and chairs inform our ability to co-create with others or contaminate the ideas of others? How do they limit our movements? Materials have particular movements and we wondered how might we create a condition that allowed for our bodies to respond to the lively invitations of materials? The Studio began to take on the presence of a question. What does this space mean? (Figure 2)



Figure 2 | Students clustered on the edge of the canvas cloth meant as a workspace.

Even after removing most of the tables and chairs and white boards from the wall students tended to, create boundaries with bodies that didn't allow for others to enter, didn't allow for ideas to enter or to move. They might begin to work in a small group but often retreated back into more individualized processes. Working in this way was difficult to sustain. There was difficulty, a hesitancy in working collaboratively; it simply was not intuitive to let go of ownership of an idea, and to invite others into our processes and always be in-process. The collective studio experience drew attention to how important it was to create opportunities for collective experimentation. A path to cultivate a willingness to move away from individualized thinking and creating, to move away from the solitary slab of clay, to think beyond the four corners of a single piece of paper and to resist the single vision for a block structure.

We began to notice that there were moments of coming together and interesting intersections and their bodies, ideas and materials. We had to attend to these moments carefully, pose questions, stay with questions and critically reflect with the students on how these points of intersecting were doing something to us by changing our relationship with the space.

Introducing wire to clay as way to invite linkages, attachments and interconnections between our bodies

One of the students, Caitlin, started to think about twisting and attachments and connections and took up this question through pressing clay into wire. Her clay and wire formations began to extend outwards and drew the attention of those around her. (Figure 3) Others became curious. Students began to cluster and join. One of the students asked her, "What do you have in mind?" and to which she replied, "I'm just playing around with some questions. I'm curious. How does clay respond to wire? And how does wire change the way clay moves?" Her curiosity, openness and the way she was bringing her questions to life through the twisting of her hands, the adhering of clay meeting wire became an invitation for others to join in another's creative process and a way to visit each other's thinking and to co-compose something new.



Figure 3 | working with clay and wire.

We could not allow these moments to slip by us. We had to pause and notice what these events were doing. How were they changing our relationship to materials and to this particular space? Ingold (2015) writes,

"To describe any material is to pose a riddle, whose answer can be discovered only through observations and engagement with what is there. The riddle gives the material a voice and allows it to tell its own stories; it is, up to us, then to listen and from the clues it offers, to discover what is speaking." (p. 31)

Caitlin's exploration with the wire and clay revealed to us a way of envisioning the making of something as a form of correspondence, a joining with others.

The impermanence of co-creating

We often invited children to join us in our collective experimentation. The presence and the movements of children brought even more complexity to the studio especially when the studio was filled with wooden blocks of all shapes and sizes. This unpredictability forced all of us to face the impermanence of curriculum-making, the placing and the un-placing, and the doing and undoing.t

What happened when the children entered the space? Our structures became undone and the space drastically altered. Our colleague Adrienne Argent, pedagogist at the CapU Children's Centre shares this story. She begins by asking, "How do we confront the unpredictability of curriculum or even chaos of curriculum and recognizing that children change everything. The process of inviting others into collective experimentation is not straight-forward, orderly or a knowable process."

Adrienne continues, "What happened when the children were invited into the studio space, into the block studio? The structures became undone and the room was drastically altered. The room filled suddenly with the sounds of collapse of spills and explosions. Graham from the Oak room in the Children's Centre, carefully studies a note left behind by one of the students. And he asks our educator, Johanna, "What does this say?" She reads it aloud, "Blocks bring a sense of unity". And she asks him, "What do you think unity means?" and as Graham gazes out over the collapsing room and the chaos, he confidently replies, "It means to rebuild the city." (Figure 4)

Adrienne adds, "These little moments reveal to us that children will always re-propose their own meanings back to us. Ideas do not always remain pure. We are always faced with the challenge of how we listen, how do we listen and respond and also notice the complexity." To "contaminate" plays on the notion that ideas can spread, and given the right conditions infect everyone. Doing and undoing of curriculum becomes an invitation to begin again and to re-imagine something differently.

This experimental space was not without its challenges, but we did learn that a space that becomes more generative with ideas, the more ready we are to meet these problems. (Figure 5). Or as one student wrote in their visual journal, "When we think about a question and we don't know the answer, we change our way of thinking."



Figure 4 | “Blocks bring a sense of unity”. Photo credit: Adrienne Argent



Figure 5 | Studio space as an intersecting space.

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DepARTures – Making Meaning Through Observation, Discussion, and Reflection

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Abstract

Each work of art is a product of its time and place. Living in the present, we impose our time and place on works of art, interpreting them from our own frame of reference. That viewpoint might be broad or narrow. Providing background information about circumstances, in which works of art have been made adds another layer for interpretation. How might art educators deliver this background information to keep viewers on their toes – discussing, thinking, analyzing, and reformulating their original hypotheses? This paper introduces DepARTures, a series of activities for looking at, exploring, and talking about works of art on display in a gallery or museum. DepARTures was originally designed for students learning English as a second language. As a consequence, the activities scaffold the exploration and discussion process as participants need to negotiate meaning, clarify ideas, and actively listen to each other. Their activities resemble frameworks; therefore, the content of any task, game, or puzzle can be changed to suit the art educator's needs and the works of art in question. As a result, they may be widely adapted for art and language education in general, be it a native or foreign language.

DepARTures – Making Meaning Through Observation, Discussion, and Reflection

This making workshop began with introductions. I wanted to clarify that I had grown up in the United States and have lived and worked in Budapest, Hungary since 1994. After acknowledging that the land on which we had gathered was the traditional, ancestral, and unceded territory of the xwməθkwəy̓ə m (Musqueam) People, participants were introduced to DepARTures, a series of activities for foreign language learners that are based on looking at, exploring, and talking about works of art on display in a gallery or museum while developing their knowledge, understanding, and skills in the target language.

Participants were asked to stand up, listen to statements and walk to one side of the room if it was true for them and the other side if it was false. I read the following statements one by one and walked to either side of the room with the participants.

- I have studied a foreign language
- I work in a museum
- I work with teenagers
- I have learned a foreign language
- I have lived in a foreign country for a significant amount of time
- I use a foreign language for communication on a daily basis

This type of silent task is known as total physical response (TPR) in language learning, has also been used as a drama activity, and also works well as an ice breaker (British Council, n.d.). Language learners use the passive skill of listening and then respond physically. As a drama activity, it can be used for group cohesion. As an ice breaker, it provides a non-threatening first step during an interactive tour. Since any statements may be used, the museum educator may employ it to find out background information about the people on the tour.

After the participants took their seats again, I summarized DepARTures, explaining that in 2013, I had originally developed the activities for Hungarian teenagers attending a summer day camp at the Museum of Fine Arts, Budapest. Seeing how much the teenagers enjoyed the gallery tasks, I approached teachers of English as a foreign language in Hungary to see if they felt it was worth turning the summer camp content into a scheme of learning to be used at schools by teachers. With their encouragement, I adapted it into fifteen 45-minute lessons and it was successfully piloted by Nóra Szerepi who was then teaching eighth grade at a local elementary school. Further testing in ten Hungarian high schools showed that few teachers will be able to allocate fifteen lessons for one unit. Therefore, further modifications need to be made for each activity to be used on its own or combined with others for a short unit depending on the needs of any individual class. Testing collected feedback and evaluation have shaped the project from the onset.

I explained to the participants that the rest of the workshop would be a simulation and that the activities that followed had been cut and pasted together for the purpose of that workshop, just as the teachers piloting the materials had requested. In order to begin we needed to agree on the meaning of the word sorcerer. While native speakers would be familiar with the term, at the InSea world congress, *Making*, I hypothesized that non-native English

speakers might attend the workshop. Before any activity in a foreign language classroom, teachers assess which words to pre-teach. Museum educators also need to build this task into their practice. When we had come to a collective understanding, I explained that some of the conference delegates who had been planning on attending the workshop had been trapped in The Sorcerer's Garden. To free them we needed to provide the sorcerer with the answer to a question: Who was the letter for? At that time no other information about this mysterious "letter" was provided.

The participants were asked to approach one of four characters who were already in the garden as they might have information that would answer the sorcerer's question. Four reproductions of sculptures held at the Hungarian National Gallery had been put up in the room and each participant was asked to choose one.



Figure 1 | (left) Imre Varga (Siófok, 1923 –) Grandma, 1967 © Szépművészeti Múzeum - Museum of Fine Arts Budapest

Figure 2 | (right) Rihárd Török (Budapest, 1954 – 1993 Budapest) Tennis Player, 1984 ©Szépművészeti Múzeum - Museum of Fine Arts Budapest



Figure 3 | Miklós Ligeti (Buda, 1871 – 1944 Budapest) Seated man, "Lost Paradise" © Szépművészeti Múzeum - Museum of Fine Arts Budapest

Figure 4 | Gyula Bezerédy (Mogyoros, 1858 – 1925 Budapest) Unpleasant Guests, 1886 © Szépművészeti Múzeum - Museum of Fine Arts Budapest

In pairs and small groups delegates then assessed what mood the characters were in by using adjectives listed on a worksheet or supplying their own. This was followed by discussing their opinions about why that person might be in the sorcerer's garden and what had happened to make them feel the way they did.

As a museum educator, the tasks I develop create a reason to look at and think about the works of art on display. A list of vocabulary provides language learners with assistance. When working in pairs or small groups, visitors negotiate with each other, practicing the active skill of speaking to come to a consensus or if they do not agree, to formulate and share their individual opinions.

When the groups finished, the next task was to find out more about the sorcerer. Was it a man or a woman? What kind of powers did the sorcerer have and had they been given at birth or had the sorcerer developed and perfected them over the years? Workshop participants were asked to suggest a question that they wanted to ask the sorcerer and to say it out loud. As questions were generated, all of the delegates wrote them down until we had ten.

Often in foreign language classes teachers ask questions and students answer them. Therefore, teachers and museum educators need to create situations where students have the opportunity to ask authentic questions, ones that they do not yet know the answer to. In real life, outside the classroom, most of the time we ask authentic questions to get or confirm the missing information we need. This task engages participants in a similar activity. In addition, as the members of the group generate the questions, this task employs a learner-based teaching approach (Campbell and Kryszewska, 1992). Therefore, each time the activity is done, a new set of questions are generated, allowing participants to shape the content of the what they learn.

The next task was to create two types of task cards for the board game the delegates would play with against the sorcerer. Participants were divided into two groups based on who they had worked with before, when assessing the mood of the people in the sorcerer's garden. Those groups needed to be split in half so at least one person from each original group ended up in one of the two new groups. Both of the new groups were asked to make one set of task cards. One wrote true-false statements about the four characters. The statements had to be about what could be

seen in the reproduction. For example: "The woman is holding something in her left hand." The other answered the ten questions about the sorcerer by using their imagination and coming to a collective decision.

Both of these tasks use a learner-based approach, turning over control of the content to the participants allowing the person leading the workshop (or in a museum setting the museum educator) to take on the role as a facilitator. Half of the group uses the works of art to complete the task. They revisit a work they looked at in depth earlier and then take a closer look at three more sculptures. This helps learners consolidate their understanding of the work they had seen previously. The other half of the group uses their imagination and negotiating skills to create a profile of the sorcerer. Both groups use the target language to complete the task.

When the task cards were ready, each participant then quickly made one space on the board. Using a collage technique, participants decorated a green square of paper with pre-cut shapes.

They placed their spaces down on a table to configure the board and then collectively they decided where the beginning and ending was.



Figure 5 | © Litza Juhasz

Before beginning the game, they decided how many colleagues had been trapped in the garden, and which task card to assign to an even or odd roll of the dice. While the facilitator can easily make the decisions listed above, it is just as easy for the participants to make them. When facilitators relinquish their traditional role as decision makers, they create a more equal balance of power between the participants and the facilitator.

Playing the board game consisted of a delegate rolling the dice and then, based on whether the number was even or odd, one group posing a true-false statement or a question about the sorcerer to the other group. When the answer was correct, the “trapped colleagues” advanced the number of spaces equal to the number on the dice. The true-false statements acted as a memory activity, as the members of the other group had to remember what they had seen earlier. By reading out the statement or question, all of the participants engaged in an authentic listening activity, wanting to know what was being said in order to participate in the game. Furthermore, they used the target language to solve a problem and communicate with each other, two real life tasks language learners need to be competent in.

At the end of the board game, participants were asked to solve a word search. The words they needed to find was vocabulary connected to the works of art and the theme. In a language learning context, this task allows students to review vocabulary. When they crossed off all of the words, they were left with letters that, when read in order, gave them the answer to the question, “Who is the letter for?”

Over the course of an hour, participants looked at, analyzed, and talked about four works of art from the Hungarian National Gallery’s permanent collection. They used the sculptures as the foundation for the board game, for which they generated the task cards and the board itself. These learner-based activities allow foreign language learners with opportunities to practice speaking, listening, reading, and writing as well as use grammar in context and expand the vocabulary they know. These tasks can be adapted for any collection and for any foreign language. DepARTures empowers museum visitors and students to navigate their way forward in having a better understanding of the art they see, in being able to communicate their ideas more fluently with others, and in steering the tasks and activities in the direction they see as most appealing, inspiring and beneficial.

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Art Education for Fostering Global Citizenship

-Artists' education based on global citizenship education-

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Abstract

The purpose of this study is to apply global citizenship, which is currently a critical issue in the field of sociology, politics, economics, and education, to arts education, and to develop three indices (fusion, art, and society) on its educational effect. In this world when countries, groups, and individuals are interconnected, the importance of global citizenship could be easily found in the national curriculum of 2015 in South Korea. In such a context, this study aims to develop an art curriculum for developing global citizenship at the college level in order to present future directions for the education of global talents. The index is developed centered around three aspects—knowledge integration, art, and social—and recognizes the commonalities and differences between the OXFAM curriculum from the UK, the global citizenship education guideline published by UNESCO Asia Pacific Centre of Education for International Understanding, and the global citizenship competency developed by the OECD.

The sub-indices of art competencies for global citizenship are identity and self-esteem, the pursuit of social justice and equality, empathy, artistic communication, creative ability and thinking, problem-solving ability to make changes, interest in the environment and sustainable development and community competence.

Art Education for Fostering Global Citizenship - Artists' education based on global citizenship education-

Introduction

In Korea, there are efforts to embrace global citizenship education (GCE) as a concrete education policy and to include it in primary and secondary curriculums. Since 2015, the Korean Ministry of Education has set a policy goal of incorporating GCE into educational programs, and placed emphasis on selecting, educating, and training teachers to practice such programs in schools. Additionally, municipal-level Offices of Education are replacing democratic citizenship education with GCE, furthering their efforts in establishing the notion of global citizenship in individual schools. In schools, the aspect of practice, an element of GCE, is being expanded with on-going conceptual debates (Yoo, 2016). The ability to live as a global citizen will become increasingly important as it has been incorporated as an evaluation component in the 2018's Program for International Student Assessment (PISA).

This article aims to discuss global citizenship with respect to art education. Furthermore, the article examines university-level art education based on GCE and develops a curriculum that fosters global citizenship competence, and finally proposes a global citizenship index based on such an educational program. The index is developed centered around three aspects – knowledge integration, art, and social – and recognizes the commonalities and differences between the OXFAM curriculum from the UK, the global citizenship education guideline published by UNESCO Asia Pacific Centre of Education for International Understanding, and the global citizenship competency developed by the OECD (Organization for Economic Cooperation and Development).

The need for global citizenship education

1. Issues of global citizenship education

Global citizenship is a necessary citizenship consciousness, especially in facing the 4th industrial revolution, which could be efficiently cultivated through art education. This is because the world today is interconnected, with economic structures and political issues among nations being interdependent. Today, the global society is exposed to wars and terrorism that threaten our safety, climate change which proliferates environmental problems, and various human rights issues which rest on the basis of diversity and equality. Such issues should be understood and solved from a global perspective rather than tackled as problems arising from an individual country. Global citizenship recognizes these issues as something necessary to be solved at a global level, going beyond the understanding an individual may have as a member of an individual state.

Global citizenship is expressed in various terms such as global citizenship consciousness or Planetary Citizenship among others, with equally varying definitions. Global citizenship enables an individual to understand his/her situation in relation to the local and global perspective, judge effectively within these terms, and understand his/her responsibility within the interconnectedness of societies and nations (Hanvey, 1982). This means that one is aware of diverse perspectives because an individual's worldview is more likely not to be universally shared and could actually be completely different from people who belong to different parts of the world. Furthermore, it acknowledges the notion of the global village in problems such as population growth, migration, economic conditions, resources and environment, science and technology, international and domestic conflicts. The understanding of diversity among world cultures and the recognition of a global culture based on the commonalities and differences among cultures is based on comparative cultural awareness. Also, as one becomes more knowledgeable of the global dynamics of states

and organizations, world systems and the regional, national, and international conditions, they are faced with the notion that an individual choice is connected to the choice of mankind, relating back to global citizenship (Hanvey, 1982).

The UN announced the Global Education First Initiative (GEFI) in 2012 and emphasized GCE as the highest priority to promote human prosperity and coexistence. UNESCO also called for the continued interest and cooperation of the international community by hosting the World Education Forum in 2015. UNESCO defined global citizenship as a sense of belonging to a larger community, sustaining an open view to the world, and respecting diversity and pluralism, by which one understands the self, others, and the environment, and act accordingly (UNESCO, 2014). Under such definition, cognitive, social, emotional, and behavioral are understood as components of global citizenship. Oxfam defined GCE as helping learners to critically understand the challenges and opportunities in their lives and enable active participation on their part in a rapidly changing interconnected world.

The aim of GCE is to cultivate global citizenship and enhance the knowledge, function, value, and attitudes which enable learners to contribute to a more inclusive, just, and peaceful world (UNESCO 2014). In this context, GCE is understood as means of educating responsible citizens who understand the universal values of humanity. GCE, today, is drawing attention as an educational alternative to the complex problems of extreme violence, racial discrimination, and refugee issues among others.

2. Global citizenship education through art

GCE should provide opportunities to explore global issues and place emphasis on emotional aspects. However, global citizenship would only be enhanced through a learning system which organically links cognitive, socio-emotional, and behavioral aspects. This is because learners are required to take interest in global issues and have the will to resolve such issues, and for behavior to take place, the process of acquiring knowledge, understanding, and internalizing need to be premised. Hence, GCE should provide diverse opportunities for learners to make connections between knowledge, emotions, and actions.

Art is a product of human life in society, and art education can cultivate global citizenship in that art produces meanings in society and the will to resolve social issues. Evans & Reid (2005) argued that GCE should not only offer ways of exploring global issues but emphasize the experiential aspect. Art education fundamentally provides learners with a complete experience of empathy and sympathy based on the inherent qualities of art (Dewey, 1934), which is not easily emulated by other subjects and hence can effectively accomplish the educational goals of GCE.

Art may enable the understanding of a global issue to become internalized on an individual basis based on the empathic nature of art and result in actual behavior. Art is a representative subject in which people can express their thoughts and feelings visually, and understand the emotions of themselves and others. Also, unlike other subjects, art defines emotional areas such as sentiments, emotions, and imaginations as its main realms of activity. Art stimulates emotion through aesthetics and has the power to persuade through visual means, which draws on empathy and sympathy. Hence, the emotional basis of art education may be instrumentalized in instilling and maximizing the values and attitudes of global citizenship.

In addition, art is fundamentally visually communicative and, in this sense, can communicate social phenomenon through visual means. Art education doesn't stop at grappling global issues on an abstract level, but allows an active interpretation of the problems and to express it in visual terms. The expression of concepts, thoughts, or solutions through artworks in art education is closely related to the participatory and action consciousness of GCE. In order to enhance global citizenship competence, art education needs to comprehensively and rationally understand global issues, and critically assess it to foster participation and action.

In today's society where art is integrated with various fields across academia, GCE can effectively be implemented through art education. For this reason, global issues should be more actively encompassed in art education, and global citizenship should be further cultivated through understanding identity and phenomenon from a social perspective, and recognizing the individual's role as a global citizen.

Therefore, GCE can be defined as an overarching educational program. The theoretical understanding of GCE is important but equally important are actions and ways of implementing actions. There are recommendations for participatory programs in which learners can extend their capabilities as a global citizen. GCE that understands world issues and cultures through art education is based on an interdisciplinary approach. If GCE is to be implemented on a national level, an interdisciplinary approach based on art which allows students to take interest in global issues and act upon it is required. Art can be incorporated with other subjects to allow students to understand poverty and inequality, terrorism and wars, human rights issues, and environmental issues as an aspect of their lives.

It is important to cultivate global citizenship capabilities through integrated subjects based on social issues in regular curriculum and not as a stand-alone effort. In particular, art education is effective in internalizing attitudes based on empathy and sympathy, which would be useful in tackling global issues in the classrooms as a theme-oriented integrative pedagogy. The usefulness of art education is as follows.

First, a thematic integrative curriculum not only integrates diverse cognitive experiences but also various knowledge to help learners understand the multifaceted nature of human life. In other words, a theme-oriented art education allows the highest form of synthesizing various knowledge, perception, and emotions. Such a complex dimension aligns with the very purpose of art education (Kim, 2012b).

Second, through art education, learners are exposed to diverse forms and symbolic systems, which expands the breadth and depth of such experiences. Nelson Goodman (1968) stated that the importance of art was to move the learner beyond the language- and number-oriented symbolic system, and allow thinking composed of symbolic expressions of various areas. Art education offers an invaluable learning experience because it allows an expression of human experience in a unique manner based on visuals, as music does through hearing. An individual's ideas and experience become public through representations (Eisner, 1994). The non-verbal artistic representations used in art and music allows the qualitative expression of experiences, which differs from the linguistic and inferential representations used in other subjects.

Third, a theme-oriented integrative education enables a high sensitivity on the learner's part to his/her own world, and critical thinking in the various issues surrounding the world and things, and human beings. Art education can stimulate the emotions of a learner to help them articulate their emotions more carefully and precisely, and this experience may be projected onto their lives again to understand it better (Kim, 2012a). In other words, art education

allows the learner to discover new meanings of their immediate environment, and help them view it creatively so that a high sensitivity to the world allows for a cognitive process (Greene, 2011). Also, art-related activities allow the deconstruction and reconstruction of thoughts, emotions, and experiences, which enable learners to reconstruct the global and social issues around them to illuminate to themselves the values they hold and the opportunity to reflect. An art-related experience also allows students to respect others, deeply sympathize, become open to opinions, and develop their own ideas so that they could view the world independently and seek ways to move forward.

Fourth, a theme-oriented integrative education allows the learner to come close with the issues that are inherent in their lives and environments, giving motivation and interest so that educational benefits are maximized. Dewey (1934) viewed the process of artistic creativity to be a process where the self meets the environment. He argued that the capacity of an artist was to transport a value induced from an experience from one realm to another, and to make it an object of our everyday life, and refine that object through imaginative insights. The beginning of all learning starts with an interest. Art is inevitably accompanied by interest and immersion, which could enliven heavy issues and topics that may feel dull when only perceived through texts and concepts, and eventually become an important motivation to learn. Difficult and complex ethical and social issues can be dealt in an intriguing manner, bringing out the immersive power and intrinsic motivation in learning.

Fifth, a theme-oriented integrative education is based on cooperative communication, and hence cultivates important qualities of global citizenship such as cooperation and problem-solving abilities. Successful communication is based on consideration, cooperation, respect, and responsibility. Therefore, the ability to present ideas and persuade and solve problems in the process of making and sharing an artwork can also positively influence the learner's growth in social conduct and community consciousness.

Art education based on global citizenship

1. Curriculum

In order to nurture students who can lead the way in creating core values and have the creative capabilities as global citizens, it is necessary to establish an integrative curriculum which involve the arts, humanities, and science and technology. In order to face the paradigm shift of the 21st century and the current problems, art should not remain in its own field but actively branch out to other subjects to allow students to initiate programs that are customized to their learning needs.

2. Competency

It is necessary to discuss artistic competency, knowledge fusion competency, and social competency in applying GCE in higher education. Artistic competency can be regarded as basic competence for artistic originality. In the field of arts, rather than solving given problems, the self-directed ability to discover problems through observing oneself and the world is crucial, as well as identifying issues within it and finding appropriate means of expressions.

Knowledge fusion competency is the ability to discover new expressions through communicating with diverse academic fields. The originality of an artist neither stems from nothing nor is it obtained through sudden insights. The fusion of heterogeneous elements is one way of manifesting creativity, and knowledge acquired from diverse fields may contribute to creativity. The fusion of the traditional and the modern, across different fields, senses and function can create a synergistic condition for creativity to take place.

Social competency is the capacity of social contribution and its realization through art. There is not only an individual or the realm of art itself but the aspect of social contribution which exists in the field of art.

Curriculum and its application for global citizenship

In order to nurture future generations of artists with global competitiveness, it is important to develop communication skills and empathic capacity as global leaders. In order to cultivate global citizenship, the developing of a customized teaching methods and appropriate evaluation methods are required.

First, the education program centering around ‘tradition and modern’ aims to promote self-directed learning which asks students to discover problems and resolve them in unique ways. The program on tradition and modern may enhance a sense of identity and self-esteem of learners. This program may be evaluated by measuring the satisfaction level of students on how they feel their self-initiated learning capacity has improved.

Also, students may choose their own tasks according to the educational programs, and set academic goals themselves. Students’ research will be continuously developed and modified based on mid-term and final reports.

Second, the education program exploring ‘art and IT’ aims to foster experts who can support communication between interdisciplinary fields. New research methods based on artistic practices which aspire to integrate art and technology or artistic experiments based on science-based approaches may be conducted. This could be supported through a graduate-level mentoring system associated with team projects. Evaluating interdisciplinary communication competency which connects different research approaches needs to focus on the process not on the results, hence, a portfolio assessment may be introduced to measure improvements.

Third, the ‘academy and field’ program offers opportunities for social contribution through art and enhance the social practice capabilities of artists. International exchange, local art vitalization projects, and industry-academy cooperation may be supported to help students experience diverse social roles. The effectiveness of field programs can be assessed through student and stakeholder satisfaction surveys, from which improvement measures could be drawn and implemented.

The social responsibility of art and multicultural understanding can be enhanced through utilizing the international exchange programs of art schools and galleries, as well as actively making use of domestic and international artist residency programs or overseas exchange programs of foreign art schools. Also, opportunities to explore the social role of art and broaden the scope of thinking can be achieved by experiencing locally-based artist programs. This may be done by connecting with programs such as Mullae creative village, Anyang Foundation for Culture and Arts, and local children music education (including voluntary works).

The previous section explained programs related to artistic, knowledge fusion and social competencies. The higher core competency of these programs is the global citizenship competency which is defined as the capacity to foster innovative interdisciplinary artists who contribute to the human world. It is composed of artistic communicative abilities, open attitude, the mind for creative thinking, an understanding of the role of the artist, and professionalism. An index which could assess the artistic competency of global citizenship is as follows.

The global citizenship capacity index may encompass (1) identity and self-esteem, (2) social justice and equality, (3) empathy, (4) artistic communication, (5) creative thinking, (6) problem-solving skills which could lead to change, (7) interest in the environment and sustainable development. Oxfam (2015) viewed GCE as a framework where learners could think critically about the challenges and opportunities in their lives and actively participate in it with the understanding of the rapidly changing society and interdependency between states and individuals. In other words, GCE encapsulates the knowledge, technology, values, and attitudes that are needed to participate in the international community, and fundamentally aims to promote a safer, more just and sustainable world.

Conclusion

Recently, visual arts have been converging with fields such as new media engineering, media art, and media visual industries. We have reached a point in time where artists, designers, and visual artists who have inherited the art traditions and values now need to acquire the capacities of global citizenship. In this respect, educational programs and higher education which responds to the 4th industrial revolution specializing in new media art, cutting-edge visual art and new media design are needed.

The development of an educational curriculum for the cultivation of global citizenship requires the learner's self-initiated learning design, and also the pioneering of new arts beyond what we understand today. Research and educational activities to promote global citizenship are still at an explorative stage in various countries, which could influence not only on a regional scale but also on a planetary level of social, political, economic, and cultural aspects.

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Composing a Studio: Experimentation, Contamination, and the Ecologies of Practice

Sylvia Kind | Alexandra Berry | Violet Jessen | Capilano University

Abstract

This collection of papers considers the role of an experimental and collaborative studio and how the studio takes shape with young children, educators, faculty, and adult students in early childhood education at Capilano University in North Vancouver, Canada. We explore the commitments and perspectives that shape the children's studio and how, out of this 12-year initiative, we are experimenting with studio processes with adult students in early childhood teacher education. The children's studio has been a catalyst for transforming our teacher education curriculum and studio research courses and has initiated a collaborative artistic space of thinking together that intersects multiple classes and groups of students and brings children, educators, and students together in collective inquiries. We consider pedagogies of contamination, permeabilities, what it means to dwell in the middle, and how composing a studio leads to unmaking a classroom. Through the studio initiatives we aim to create a collective life: thinking, constructing, making, and composing together. We are interested in what the studio does, what it enables, how it creates a particular culture and way of thinking and being together, and how it can help us reimagine what is possible in early childhood education.



The Children's Studio: A Catalyst for Change

Sylvia Kind | Capilano University

The Children's Studio: A Catalyst for Change

The children's studio at Capilano University has evolved over the past 12 years in resonance with the reconceptualist movement in early childhood education and in particular, Reggio Emilia pedagogies and practices and how they have envisioned the centrality of the arts and atelier, or studio, in education (Vecchi, 2010). In response to this we have imagined the children's studio as a space of collective inquiry and experimental interplay that affords both children and educators time to dwell with materials, linger in artistic processes, and work together on particular ideas and propositions, creating a relational space of investigating and creating together. The studio is not conceptualized as a container for creative acts and materials, rather an emergent space, inherently creative and creating and constantly becoming; a vibrant space in continuous formation. We have been looking for ways to enable emergence, provoke sustained engagement with *particular* lines of thought, and to engage collaboratively in prolonged investigations with materials and ideas. We are interested in what might be produced and how we could envision artistic processes, children, materials, ourselves as educators, and art in early childhood, differently.

The studio is shaped by a desire to imagine, as Moss (2019) describes, alternative narratives in early childhood education and to engage in and invent new, or other, ways of thinking and moving together *with* children, *with* materials, and *with* each other. This "with" is important and frames our work together as co-compositional processes: educators, children, materials in a choreography or "dance of attention" (Manning & Massumi, 2014, p. 5) as we aim to create a collective life: thinking, constructing, making, and composing together.

Collective Experimentation

In creating a collective life, we think of the studio as being at once an idea, an event, and a place. As Manning and Massumi (2014) write, an event is always a collective. "For an "event" to be an event, it is necessary that a collective thinking process be enacted that can give rise to new thoughts" (p. 90). Connected to this is a move away from perceiving creativity as primarily an individual and inner quality. In early childhood the arts tend to be engaged in from the perspective of self, as if it is a personal endeavour, with an emphasis on *self*-discovery and *self*-expression so that artistic production is framed as a personal and internally motivated process. Instead, borrowing from Ingold & Hallam (2007), we consider creativity as a process of social and collective improvisation – of human and more than human intersections and collaborations. To give insight into this Ingold & Hallam use the metaphor of how someone might make their way down a busy street, always improvising in response to others, to the ground, to the obstacles one encounters, a constant responsive movement and process of finding one's way in the company of not just human others. Making then, includes much more than human intentionality, expressivism, personal creativity, and individual voice. In our recent studio inquiries into fabric, hatchings and becomings, for instance, this means engaging in other questions than what children are representing and thinking about. Rather we consider: What do the materials do? What does fabric activate? What kinds of sympoietic becomings and mutualities are made possible in this space and with these materials?

And so, we consider acts of dwelling, intersecting, adapting, improvising, responding, moving *with* materials, children, and others so that making becomes a symbiotic process of learning to move with each other and with the propositions that are around us. Similar to Kontturi (2018), we think of collaboration as an "ecology of participation" (p. 21) that is embodied, relational, enactive, performative, and material, resulting in co-constituted and mutual becomings.

Relational Materialities

Rather than thinking about materials as static bits of matter waiting for children to do something with them, we are interested in the liveliness of materials and how materials are active in shaping our engagements with them (Pacini-Ketchabaw, Kind, & Kocher, 2017). This means getting to know materials by what they can do, and to that which is activated through the encounters and exchanges. We are interested in how things move together, what is produced or set in motion, and how materials are active and agentic in shaping thought.

This is intimately related to Manning and Massumi's (2014) conceptualization of thinking-doing, in which thought is activated in and through creative practice. Rather than merely holding representations of ideas and theories as if these are articulated and then applied to a material, materials provoke different ways of thinking as the child, artist, or maker engages and works with them (Eisner, 2002; Sullivan, 2005; Kind, 2010). The material acts on the child as the child acts with the material, proposing a "motional-relational" (Manning & Massumi, 2014, p. 42) responding where, with fabric, fiber, yarn, and other materials, children find a movement and proposition and follow its line of becoming. This resonates with Ingold's (2013) description of making as "a process of correspondence: not the imposition of preconceived form on raw material substance, but the drawing out or bringing forth of potentials immanent in a world of becoming" (p. 31). Thought is formed in movement, in bodied enactments, in the flows, rhythms, and tempos of the engagements, through touch, gesture, in stillness, pauses, and incubations.

To attend to this, we embrace listening to the materials themselves, to diverse approaches and ways of knowing and being, to the form-taking and making of things, and to "how things dance together with one another" (Vecchi, 2010, p. 15). Together with children in the early childhood studio, we think *with* fiber and fabric as we engage with fabric's fluid, textural, translucent, enfolding, transformational, and improvisational qualities and consider together ideas of hatchings and becomings. As we attend to what fabric does and what is produced, we become attuned to a dynamic choreography among educator, material, and child; a dance of attentiveness made evident with the fabric. As O'Sullivan (2006) proposes, these material experimentations are not so much vehicles for transporting meaning or constructing understandings as they are events of increasing relationality and connectivity. The focus is not on *what* is made, rather what is put into play, the ways we can move in correspondence with the emerging fabrications, and how we are co-constituted together with the fabric.

In this way making is understood as process of engaging in potentialities and becomings. In the touch of skin on fabric, or the sensation of body in knit pod, something is proposed. Manning (2007) describes touch as a gesture of turning toward or reaching toward, a movement, a tenuous, ephemeral exposure of oneself to the other, to the other that might emerge in the exchange. Potentiality, that is, who one might be or what things might become, is at the heart of this gesture. Touch invents, Manning (2007) writes, "by drawing the other into relation" (p. xiv). To touch fabric, fiber, and knit pod is to be touched, to be affected, to be moved.

Fabric in particular draws us all together in tangles of connections. Its nonconforming and slippery nature activates a particular quality of moving and being together. Soft, trailing, translucent, and enveloping, it is sympathetic to the interactions of bodies and the gentle fluctuations of the moving air. Fabric's instability lends itself to temporary compositions and re-compositions, doings and undoings, and initiates loose, flowing, and fluid-like gatherings. Fabric activates propositional becomings (Kind, Vintimilla & Pacini-Ketchabaw, 2018).

Responding in the Making

To attune to these fluidities is to pay close attention, orient towards it, and find a rhythm and synchronicity. This is a process of not seeking to describe, represent, or to gather more information about the world, or in this case, about children, fabric, fiber, and their investigations into hatchings, transformations and becomings but to be receptive and respond to what is going on. This opens us to way of being and knowing that "feels the world" (Manning, 2012, p. 215), that senses, moves with, and is immersed in its textures and tonalities, and attends to children's approaches, pathways, unfoldings, and felt meanings, and to the rhythms, textures, qualities, and potentialities of the materials. This provokes a search for an alignment with children's ways and improvisations and with the material's ways.

Thus, the work in the studio is a constant search for joining in the co-motion and co-compositions. As Stengers (as cited in Saravansky & Stengers, 2018) discusses, it is an event of being activated into intervening. In this way, the studio takes shape as instances of proposing and activating possibilities, offering new shapes and configurations, a back and forth responsiveness, a production of difference, and a symbiotic search for ways of entering into and enhancing children's experimentations and processes. It is an ongoing exchange, always in movement, giving form and shape to things while at the same time engaging in a process that is "forever deferring its own completion in the dynamic form of more becoming" (Massumi in Manning, 2013, p. xii).

The Studio as a Work of Art

In these ways the studio takes shape as a work of art might (Springgay & Rotas, 2014). It is thinking in action and a space continuously in making and in movement. We see this as a choreography together of child-adult-material-ideas and a search for ways of being, making, and moving together, of noticing and mutuality while trying to activate a collective and reciprocal rhythm. We are provoked by Manning (2013) who writes,

"Choreography is a verb – the activity of arranging relations "between bodies". Pushed to its limit, this statement suggests that what is crafted choreographically are not bodies as such but relations. Choreography less as that which is generated by the human for the human than a practice that foregrounds how the event itself attunes to a relational milieu that exceeds the human or wherein the human is more ecological than individual." (p. 76)

These are ideas that have become foundational in creating studio spaces for adults in early childhood teacher education and in initiating a collaborative artistic space of thinking together that intersects multiple classes and groups of students. In this way the children's studio has become the catalyst for transforming our approaches to early childhood education.

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Who is an art educator? Game of Cards explaining concepts in the field of hybrid art educator identities

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Abstract

We are exploring the thin line between the concept of Art Education and collaborative art practices (for example Participatory Art, Multidisciplinary Art, Socially Engaged Art, Community Art). Moreover, we study which kind of skills and educational training diverse methods of participatory art practices need. Although the classical question 'What is Art' is nowadays replaced with a question 'When Something is Art', new collaborative practices like Applied Visual Art, Socially Engaged Art etc., are creating concepts and new work profiles, that need to be defined. Thus, new art educational identities are finding their form and old definitions are challenged. We invite the participants to define regularly used concepts that overlaps with art education. The process is run through a playful card game that hopefully results in a new understanding of the words that we are using. The facilitators work in the University of Lapland and they both have done their doctoral thesis on art education.



Arts-Based Research through the Making of an Image Atlas:Circulation of Appreciation and Creation

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Abstract

This paper describes the process and outcome of a practical research project done in collaboration with the Museum of Contemporary Art Tokyo and a primary school. Primary school pupils made their own artworks inspired by some contemporary art works. I asked ten postgraduate students of an art university to make their own art works of paper related to the pupils' works. After that, the ten students made their own image atlas using the photos of works made by artists, pupils, and students as well as some other images they had gathered. The significance of this practical research rests on the circulation of appreciation and creation, which brings together two different activities that are typically separated. In addition, this research tries to connect artists, art university students, and primary school pupils, whose artistic works are usually evaluated differently. This was an experiment in bridging the gap between the contemporary arts and arts in education. Making an atlas represents the analogical and imaginative thinking peculiar to artistic activity. In this sense, this practical approach could contribute to a new type of arts-based research.

Arts-Based Research through the Making of an Image Atlas: Circulation of Appreciation and Creation

The process of the practice

This paper describes the process and outcome of a practical research project done in collaboration with the Museum of Contemporary Art Tokyo and a primary school. Our project team consisted of researchers whose specialties were not art education but the philosophy of education. Let me begin by explaining the process of this research practice. At First step, sixth grade primary school students observed the exhibition 'The Works of Paper' (the 1st phase of appreciation) The curator of Contemporary Art Tokyo explained some art works made of paper to the students. We took the video and analyzed them as usual way of research. In addition to it, we tried to connect our philosophical research to something imaginative. One way of it was the visualization of our research process. Therefore, we asked an illustrator Ms. Haruka Shinji to provide the works used for visualization in our research practice. We researchers observed the phenomenon objectively, analyzed the students' works, and wrote some research paper based on the analysis. After that we explained the outcome of our analysis to the illustrator in order to make her to visualize our thought. We use words both for input and for output of information, that is usual research process. The process can be called as input-output model. (See Chart 1) Until this phase we had followed the usual way of research. But we did not stop at that point. We proceeded to another visualization. I am going to explain it afterwards.

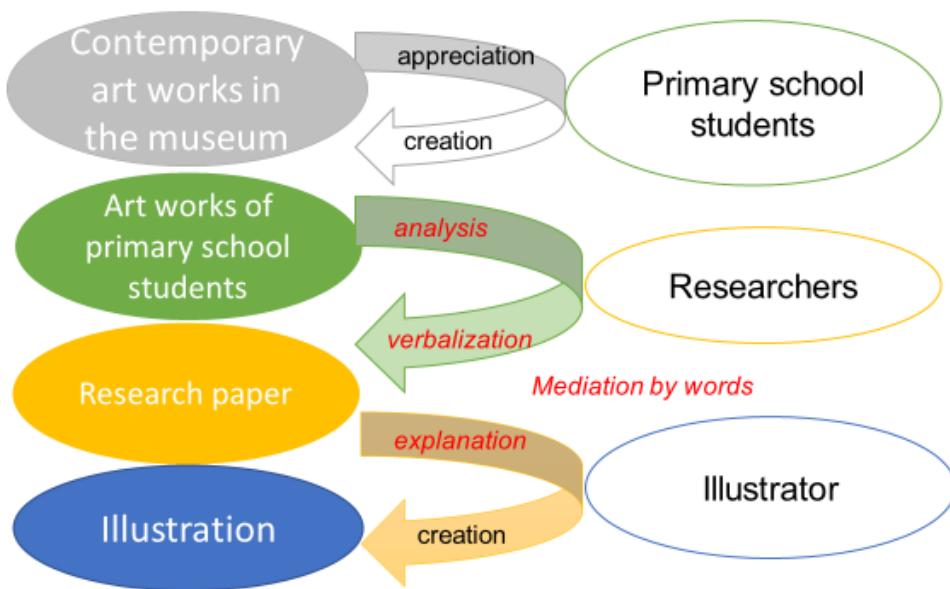


Chart 1 | Input-output model

After coming back to their school, the primary school students made their own art works using paper in their classrooms within 4 hours. (The 1st phase of creation) We also observed the art class, imagined the inner activity of students, and explained it to the illustrator for visualization of our inquiry. The art teacher took the photos of each work made by the students. I displayed all the photos of the students' works on the wall of the studio of an art university and asked ten postgraduate students to make their own art works using the same materials as those prepared in the art class of the primary school. (the 2nd phase of appreciation) The art university students made their own paper art works related to the works of primary school students within 3 hours. (the 2nd phase of creation) We displayed and took photos of the created works. (the 3rd phase of appreciation) The ten students made their own image atlas using the photos of works made by artists, the primary school students, and university students, as well as some other images they had gathered. (the 4th phase of creation) One of the image atlases is shown as the below photograph. During making image atlases, the researchers who are also artists think and inquiry by image rather than words. They are involved in the creating process rather than observed the phenomena objectively. That is as it were the inspiration model. (See Chart 2)



Photograph 1 | Image atlas by Asumi Sakurai

The significance of this practical research

Firstly, the activities of appreciation and creation which are typically separated, were brought together in each phase of the practice. It is important to note that the cycle of appreciation and creation was led not by words but by images. The research process was almost nonverbal, something different from usual way of research.

Secondly, the contemporary art works, the works of primary school students, and the works of art university students, which are usually evaluated differently, were placed side by side on the same surface. Although they have different depth, placing them on the same surface makes us regard them as equivalent. This arrangement makes up as it were a constellation which was formulated by Walter Benjamin. The constellation enables us to grasp the phenomenon by 'coup d'oeil' (or 'discerning at one glance') if we borrow the term of Gottfried Leibniz, referred to by Horst Bredekamp. Here the knowledge is generated by images without words. That is employed in the research area of *Bildwissenschaft*, that is, the research conducted through image. The making of an image atlas then would represent the analogical and imaginative thinking peculiar to artistic activity.

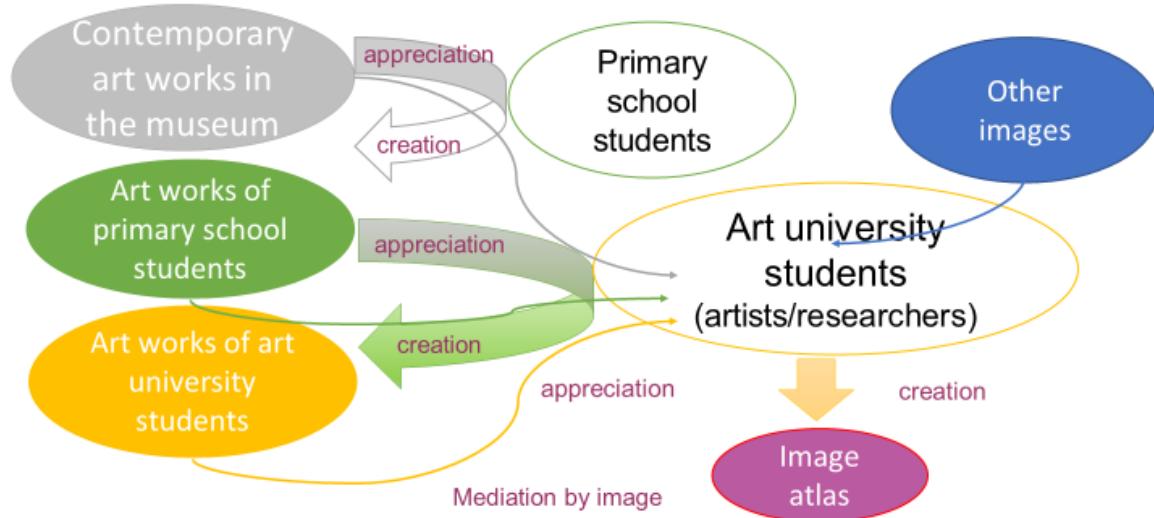


Chart 2 | Inspiration model

As it could be easily understood, the making of our atlas was inspired by the 'Mnemosyne atlas' of German art historian Aby Moritz Warburg who worked in the early twentieth century. The French art historian, Didi-Huberman, referring to Warburg's Mnemosyne atlas, regards the table of the atlas as the 'surface of meetings and of passing arrangements.' Different from the tableau which 'seeks to be definitive', the table has 'constantly renewed opening of possibilities, new meanings, new multiplicities, and new configurations.' (Didi-Huberman, 2018, p. 9). This viewpoint relates to the third significance of this practical research. The image atlas generates a new meaning out of the arrangement of different images. The making of an atlas does not aim at a definitive result, but toward a constant reconsideration. The configuration of atlas is temporary so that it can be always re-configured. During the composition of various images, we reflected on ourselves. The disposition of images forms our inner dispositions every time we added or removed some pictures and changed their arrangement. In this sense, making an atlas enables us to do 'ongoing living inquiry.' (Irwin and Springgay, 2008, p. xxv).

Lastly, the image atlas enfolds within it layers of works that have been observed in the research process. When we create our image atlas, we reflect again and again on previous images made by other persons. So, while working on the present issue, we were forced to go back and forth through time. The process develops into the activity of unfolding each image and folding it again as a part of our own image atlas. The process does not go step by step. Nevertheless, we can deepen our inquiry. In this process we follow up other's creation with our own creation, which causes the layers to be multiple. In such a way the image atlas provides us with not only the 'coup d'oeil' (or 'the discerning at a glance) in space but also the folds of time. This more complicated way of generating knowledge can be called as 'artistic intelligence'. Arts-based research is performed under the operation of such an artistic intelligence.

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Self, Shifting in Relation to Others and Social Contexts

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Abstract

This presentation aims to expand understanding of the cultural identity of diverse ethnic minority groups whose identities are varied and hybridized based on their relationships to others, and social contexts within their populations. Community-based participatory action research (CBPAR) was conducted for two years with a Korean-American Community School's students, teachers, and administrators in the United States and its data was analyzed based on Ernest Stringer's emerging themes (1996; 2008; 2014). The themes were further compared with contemporary artists' artmaking practices including the works of Nikki Lee and Do-ho Suh, which focus on multiple and hybrid identities in global settings. Audiences will gain understandings of: 1. How an Asian-American community views their cultural identities in relation to others and/or social contexts. 2. How contemporary artistic practices resonate within these hybrid identities through multiple forms of artmaking. 3. What the meaningful implications of this study are for other minority groups, schools, community organizations and within educational and cultural policy research. This study emphasizes the intersections of critical multiculturalism (Gay, 2000; May & Sleeter, 2010), Asian-American cultural identity inquiry (Ancheta, 1998; Kibria, 2002), racial identity theory (Ladson-Billings, 2000), visual narrative (Clandinin, 2007; Emmison & Smith, 2000; Grushka, 2009) and arts-based research (Eisner, 2008; Leavy, 2015; McNiff, 1998). The author reveals the dynamic changes of recent Asian-American immigrants' perspectives of their identities while investigating multiple contexts of hybridity. Audiences will be invited to interpret visual outcomes of the participants and the artists, and rethink the rigid notion of difference, isolation, confusion, negotiation and otherness as minorities. Since the presentation will highlight the significant aspects of our multicultural society, this study will open conversations and bring a cultural aspect of not only Asians and Asian Americans but also other diverse communities in the 21st century.

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Sense of Belonging: Insider vs. Outsider

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Abstract

The city of Fresno, in California, in the United States has complex cultural inputs from both the US and Mexico. Due to the regional location and agricultural industry, more than half of the population in Fresno is Hispanic or Latino/a. A high number of students and faculty members at the university where the presenter is affiliated, embraces multiple cultural backgrounds, which results in multifaceted senses of belonging among all campus communities. This presentation will highlight multiple examples of students' artwork which focus on their sense of belonging based on the two places, US and Mexico, where they live and where they are emotionally rooted in, respectively. As a DACA student, student A often revealed her feelings of insecurity through her artmaking. Student B also presented her immigration status along with a sense of being an outsider and being different from others through visual language. Multicultural approaches in art education allow these migrant/immigrant students to share their sensitive stories with others, and broaden our understanding of the culture and place where we belong. Furthermore, the presenter will highlight the white American students' stories who feel another sense of being outsiders due to the heavy Latino/a influences on campus where often times, Spanish becomes a main conversation method among students and faculty members. Through these examples, audiences will be invited to reconsider the concepts of nationalism, nationality, origin, foreigner, and multiple aspects of a sense of belonging in our 21st century, and gain an understanding of: 1. How visual language can be used as a communicative tool to deepen understanding of concepts of place. 2. How multiple ways of art-based approaches allow for college students to engage with one another, themselves, and their culture; 3. What the meaningful implications of this study are for various art educators' own teaching and learning experiences. This presentation emphasizes the intersections of racial identity theory (Ladson-Billings, 2000), critical multiculturalism (Ancheta, 1998; Gay, 2000), and contemporary visual narrative (Emmison & Smith, 2000; Grushka, 2009; Lazo & Smith, 2014; Rose, 2001).

Place, Sense of Belonging: Insider vs. Outsider

Place, Sense of Belonging

The City of Fresno in California in the United States has complex cultural inputs from both US and Mexico. As the fifth largest city in California by population, Fresno is often ranked as one of the main agricultural areas in the United States. Many residents in Fresno area are Hispanic or Latino/a who came from Mexico, and a large part of the population work in a farming industry. This paper focuses on these complexities of *place*, sense of belonging for the residents, both Hispanic or Latino/a and non-Hispanic or non-Latino/a people living in the area.

Insider vs. Outsider

In my undergraduate and graduate level courses, students and I often talk about identity and cultural aspects of living in the United States as people of color. Race, ethnicity, nationality, and border issues came up recurrently in addition to the multiple responses to illegal immigrants, undocumented status, and having multiple cultural backgrounds. I also have several Deferred Actions for Childhood Arrivals (DACA) students who revealed their sense of insecurity due to political fluctuations frequently happening in the United States.

Many Hispanic or Latino/a students repeatedly talk about their parents' sacrifice for their education. While making artworks focusing on their identity and/or community, students reveal their gratitude for their parents who migrated to United States from South America, most from Mexico. Many immigrant parents working in farms start to work from early dawn to the middle of afternoon before the sunlight gets too hot. My students often help their parents when they have no class or during vacation.

One student who has been categorized as a DACA student, shared her struggle and appreciation for her parents who work day and night for their children's better education. The student showed me her painting, telling me the story of waking up around 4 am to go to a farm to help her parents (see Figure 1). She said that it is very tiring, but she forced to do it since she is well aware of the sacrifice of her parents and how hard it could be for them as well. This is a way of working for her and her parents' dreams.

Another student shared her story with me while talking about her painting (see Figure 2). At first, I wasn't sure whether the artwork is based on her own story/experience, and where to start having a conversation about the artwork. She shared her own stories that she wanted to have a lighter skin color when she was young, which became the inspiration of the painting.

Many Hispanic or Latino/a students shared their unique stories of their everyday lives which result from the contexts of multiple cultural boundaries of both Mexico and US. The transitions or being different led them to explore their sense of belongings in various contexts, and represented in their artworks.



Figure 1 | (above) *Working for our Dreams*, 2017, Oil on canvas

Figure 2 | (below) *The color I wanted to be*, 2016, Conte crayon and ink wash on paper

Outsider vs. Insider

California State University, Fresno where the author is affiliated with is a Hispanic-Serving Institution (HIS), and the Hispanic population on campus has been rapidly growing in recent decades. Based on the data provided by the Office of Institutional Effectiveness at California State University, Fresno, about 51.2% of students (12,796) in Fall 2018 is categorized as Hispanic (see Figure 3, <http://www.fresnostate.edu/academics/oie/quickfacts/index.html>). In 2004, the percentage of "White" students were 37.7% whereas "Hispanic" students were "27.7%"; however in Fall 2018, the "Hispanic" students surpass the number of "White" students which is "19.1%" (see Figure 4, <http://www.fresnostate.edu/academics/oie/data/>). A high number of students and faculty members at the university embraces multiple cultural backgrounds, which results in multifaceted senses of belonging among all campus communities.

Ethnicity

African American	688	2.8%
American Indian	105	0.4%
Asian	3,232	12.9%
Hispanic	12,796	51.2%
Pacific Islander	44	0.2%
White	4,776	19.1%
Other/ Unknown	1,866	7.5%
Non-Resident Alien	1,488	6.0%
International Student	772	3.1%

Figure 3 | Quick Facts Fall 2018, Ethnicity

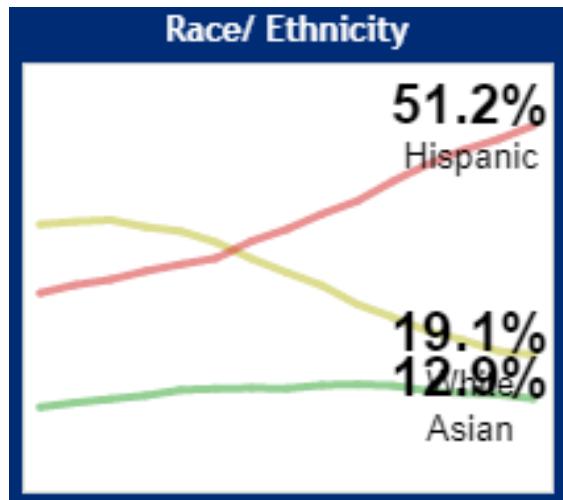


Figure 4 | Trends at a Glance: Fall 2018, Race/Ethnicity

Reflectively, most of the students in my classes are Hispanic whose parents or grandparents are originally from Mexico. In one of my classes, there were only few White students who couldn't speak Spanish. Sometime, students chatted in Spanish, and the White students and I were the only individuals who couldn't understand what they were talking about. The White students revealed that they felt another sense of being outsiders due to the heavy Latino/a influences on campus where often times, Spanish becomes a main conversation method among students and faculties.

The concepts of nationalism, nationality, origin, foreigner, outsider, and multiple aspects of sense of belonging in this space/place shift from insiders to outsiders vice versa. Multicultural approaches and perspectives in art education can allow these inquiries of sense of belonging in different points of view. Migrant/immigrant students can share their sensitive stories with others, and broaden our understandings of culture and place where we belong to. Also, we can appreciate the other side of the sense of belonging in the space between.

* Special thanks to my students/colleagues who generously granted me to share their stories and images for this publication.

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Pique Assiette: Piecing Together Place, Memories and Dreams

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Abstract

Pique assiette (Fr.) literally means stolen plate. It is a mosaic inspired practice that the author argues is postmodern in its approach to art making. Based on broken plates and other ceramic objects, the fragments are embedded in a matrix. This open-ended approach to art-making results in new connections being made within the whole, which in appearance is never quite complete. Additionally, the artist's choices of imagery on souvenir plates or patterns on dinnerware, or pottery forms and figurines can inform a narrative or create social critique within the work. The juxtaposition or patterning of different fragments and forms defines each unique artwork. Historically pique assiette artists are considered outsider artists, and often their work is seen as therapeutic, and coupled with vernacular architecture, it often inspires community involvement. The author sites success in presenting this workshop as therapy for persons experiencing stress and shares narratives from art educator participants learning the process, which is modified from the traditional method to facilitate this abbreviated workshop.

Pique Assiette: Piecing Together Place, Memories and Dreams

Pique assiette (Fr.) literally means stolen plates. Participants in a hands-on workshop selected ceramic fragments for color, texture, pattern or motif to symbolically create their own truth, using readily accessible tools and materials that transform the quotidian into personal expressions of experience of place, memory and dreams. Using found ceramic objects and mirror, participants created a finished mosaic in the style of pique assiette using an all-in-one adhesive grout mixture that simplifies the traditional two-day process. The imagery on transfer ware ceramics may carry memories of family meals or places traveled to and signify the exotic or the mundane. By selecting plates and other ceramic objects to break and reconfigure, participants may challenge what is socially constructed as beautiful by combining broken fragments into a whole. In this way, by selecting imagery and embracing or challenging its meaning by juxtapositions with other fragments, pique assiette is effectively a postmodern artform.

Robertson and Hetherington (2017) suggest that the beauty of French visionary, Raymond Isidore's pique assiette work is due to "the effects of joining and aggregating what would otherwise have remained dispersed, fragmented and relatively formless" (p.36). They suggest this artform exemplifies the postmodern, where ideas of achieving completeness and "overarching unities ... have long since been problematized", pointing out that "for many postmodern artists, the 'whole' is always a provisional construction that is, after all, only a fragment of something larger" (p.36). Additionally, many practitioners of pique assiette, like Isidore, combined the artform with vernacular architecture, and are considered outside the norm of fine artist.

Participants in this workshop experienced how the open-ended-puzzle aspect of pique assiette makes this process accessible to many non-artists. I have facilitated this process in many workshops with people experiencing homelessness, grief and abuse, as part of a healing process to refocus a participant's pain or activate pride in self. This reconfiguration of the broken into the beautiful serves as a metaphor and offers a visible example of how life's complexity of failures, breakages, and disjunctions might be re-assembled to make sense.

Another possibility in this medium is cultural critique. Ceramic forms like teacups, or pitchers may signify plenty, formality, sociality or desire and often hold personal significance for individuals. The act of breaking objects is socially unacceptable yet becomes a gratifying act when part of a process of challenging cultural norms. Doing so with porcelain figurines, china teacups or heirloom dishes calls into question the preciousness of beautiful objects and the quality of cuteness inherent in ceramic kitsch, both which are challenged in breaking and recombining objects that represent these qualities. Challenging the taboo of breaking is liberating and this workshop encourages rethinking the values placed on material objects and instead considers how breaking and the creative reuse of the shards is generative.



Figure 1 | InSEA workshop participant's pique assiette.

Participants' Stories

Participants in this workshop shared how the carefully placed broken shards had significance that is both personal and socially constructed, because objects carry their own story (Figure 1). In this workshop one participant shared how her finished piece could convey to her children and grandchildren the significant parts of her life journey. Another participant reclaimed shards of vibrantly colored and richly patterned objects she had brought, which expressed places she had traveled and longed to return to. A third participant created an abstract design reminiscent in its use of color and shape of larger paintings she produces.

Presenting this mosaic technique workshop based on breaking things brought forth questions from a Chinese educator who was challenged by the act of intentionally breaking objects. Through a volunteer translator, a Mandarin speaking UBC student, she questioned what a student could learn from this technique. It challenged me to explain how this open form of art-making is both sustainable, because it places value on often discarded objects, and liberating in the freedom to choose, as one creates personal meaning through the process.

Pique Assiette in Communities

My earliest encounter with pique assiette was the Serpentine bench of visionary artist Antonio Gaudi, at Park Guel in Barcelona, Spain. My interest in the unique healing aspect of the technique came from meeting and learning about the life work of outsider artist, Isaiah Zagar, who combines commercial, handmade tiles, mirror and ceramic objects in wall murals along Philadelphia's South Street's side alleys and store fronts and more recently his Magic Garden (Agatekin, 2019). Zagar's unique brand of urban renewal has been inspirational to other communities of artists (Zemel, 1999). In Houston, TX community artists create mosaic art including pique assiette at Smither Park (Figure 3), unique as a community park that invites and supports community members to creatively add to structures built specifically to hold their large ceramic installations (Orange Show, 2018). The park honors folk, outsider, and community artists and is adjacent to The Orange Show, an example of vernacular architecture built by a visionary artist, Jefferson Davis McKissack from the mid 1950s through the 1970s, now preserved as the Orange Show Center for Visionary Art (Gannon, 2003).

Local expressions of vernacular architecture have beckoned community participation in extended creative projects in my home state of Kansas as well. S. P. Dinsmore's Garden of Eden built in 1920 in Lucas, KS is an example of vernacular architecture motivated by Dinsmore's populist politics (Lucas Kansas, 2018). Like much outsider art that seemed to spring up around the world in the early 20th century, Dinsmore took advantage of modern, local availability of good concrete in creating his sculpture, and other artists like him used found ceramic and glass as embellishment (Rajer, 2006). Garden of Eden was recently refurbished through a grant from the Koehler Foundation and as a result, a culture of creativity has blossomed in this Kansas community. The enduring nature of ceramic, and its ready availability make pique assiette and other ceramic mosaic techniques a preferred medium used by the community to create a spectacular public restroom facility. The exterior mosaic humorously depicts the toilet bowl itself (Figure 2).

For the community art practitioner, art educator or art therapist, the simplification of pique assiette into one-step process, which brings together ceramic materials in a free form puzzle with an adhesive/grout matrix is immediate and liberating process. The broken plates and tiles represent the possibility of redesigning and rethinking what cultures give us. Postmodern pique assiette may be thought of as an appropriation of the plates' imagery, rather than the stealing of plates, and by combining or recombining fragments the artist creates postmodern mosaic. Along with other ceramic or glass material, the artist as bricoleur can piece together interpretation of the materials' content in their own way. Following are the simple materials and directions for making your own.

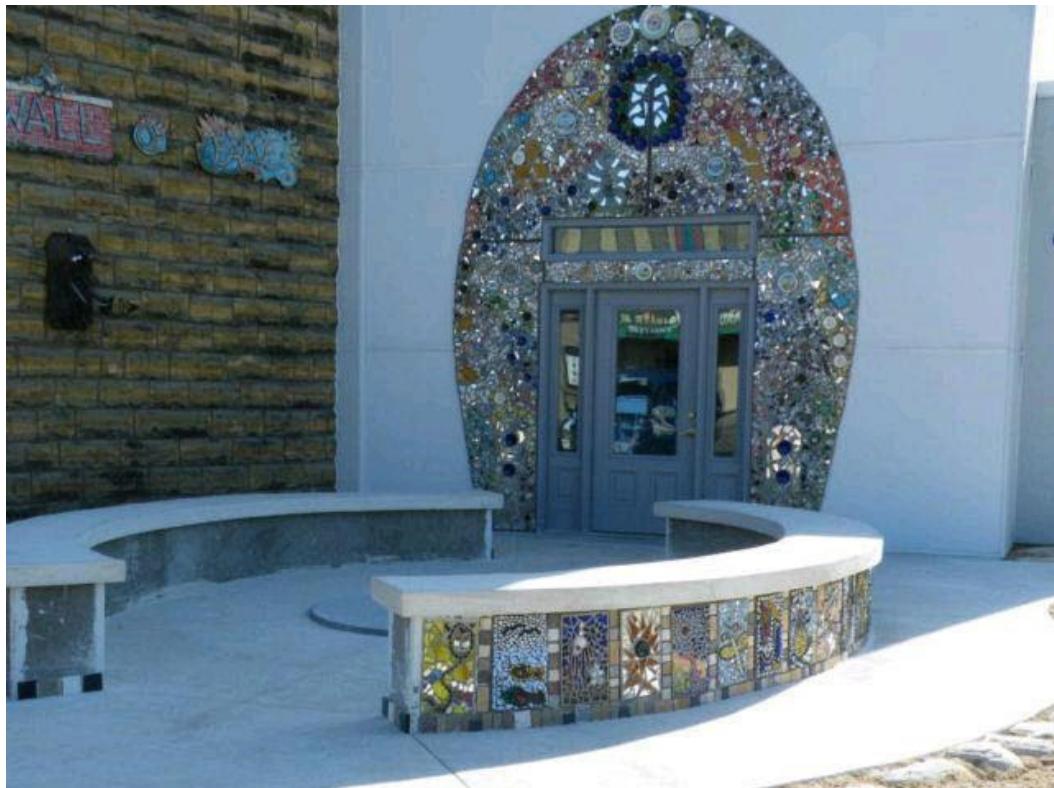


Figure 2 | Toilet-shaped public restroom, Community Artists, Lucas, KS

Making Pique Assiette

Materials list: recycled wood scrap; thrift shop quality ceramic objects and small mirror, old t-shirts, tile nippers and an adhesive/grout mixture.

Traditional basic materials

Ceramic and glass tile -Recycle tile, china, dishes. Glass tile is safe, broken glass is extremely sharp. Backer board- I have successfully used all kind of board, but it is best if it is at least $\frac{1}{2}$ inch thick. Mortar/ThinSet -Adhesive materials used to glue tile to different surfaces.

Grout- A concrete mixture with sand and color added to fill in the space between tiles.

Nippers- A range of tools used for cutting ceramic tile. Safety- Wear safety goggles or an old T-shirt. When breaking plates or nipping tile, bury your tool and tile in your T-shirt.

5 Simple Steps

1. Design on paper. Trace the shape of the backer board onto paper and arrange mosaic pieces on the paper. Mark pieces that need nipping
2. Refine the Design -Use nippers to refine final shapes. Bury it in your t-shirt. It can be dangerous for those around! Add in accent tiles, or small pieces to fill in big gaps.
3. Traditional Method-Transfer pieces to board. Apply adhesive thinly to thick pieces and mortar to thin pieces for even height. *Dry for 24 hours.* Grout.
4. Quick One-Step Method -Apply premixed grout/adhesive product with small trowel on backer board. Transfer pieces onto matric, starting with larger pieces. Work quickly embedding edges. 5. Allow time for *skin* to develop. Push away adhesive from surfaces. Later use alcohol or fingernail polish remover (tolulene) if a film remains.
5. Allow 24 hours to dry completely. Paint or tape raw edges of backing.



Figure 3 | Smither Park pique assiette

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Inverse Inclusion: Transforming Preservice Teacher Dispositions

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Abstract

Inverse inclusion, a novel pedagogical approach for preservice art teacher training, offers implications for transforming teacher dispositions of disability and inclusion. This practice rotates university students through roles as student, teacher, teacher's assistant, and observer within a university service-learning course structured as a community-based inclusion art class involving adults with disabilities. Qualitative data collected from 17 students during two separate courses included reflections on their experiences in each role, particularly as a student alongside adults with mental, physical, and/or developmental disabilities, and how each role expanded upon the preservice teachers' learning. This approach situated all participants in a more equitable art education environment. The content and comparative analysis of qualitative data in the form of pre- and post-course questionnaires, weekly reflections, and a focus group interview with preservice teacher participants collected throughout both art education courses revealed some changes in preservice teacher dispositions. Many students revealed a more open-minded attitude towards learners with disabilities, increased their own confidence about teaching in an inclusion setting, and were most influenced during their role as student.

Inverse Inclusion: Transforming Preservice Teacher Dispositions

Introduction

This research is a response to an ongoing inadequacy in preservice teacher education to prepare teachers for inclusive art education (Dorff, 2010; Kraft & Keifer-Boyd, 2013; Cramer, Coleman, Park, Bell, & Coles, 2015) and the distortion of inclusion that exists as what Keifer-Boyd, Bastos, Richardson, and Wexler (2018) refer to as inclusionism or imposing institutional structures onto students with disabilities. As Derby (2016) addressed ableism through the action research of his own Disability Studies Pedagogy in two of his art education courses, I have also been analyzing my own pedagogical practice of inverse inclusion (La Porte, 2015) to better prepare preservice art teachers. Inverse inclusion involved the rotation of roles as student, teacher, teacher's assistant, and observer during a service learning course collaboration with a community-based program for adults with disabilities.

Approach to Qualitative Inquiry

This study's goal was to better understand the efficacy of inverse inclusion for preservice teachers through action research through two service learning courses. Based on Stringer's (2013) action research model, data collection and analysis during the two courses using Strauss and Corbin's (1990) method of data coding of preservice teachers' pre/post-questionnaires, end-of-the-week and daily reflections, and a focus group interview. Themes emerged using Miles and Huberman's (1994) methods for charting categories within the data and axial coding. Conclusions focus on the possible transformative implications of inverse inclusion on preservice teacher dispositions.

A Description of the Program and Participants

A total of seventeen university students participated in two community-based art class with up to fifteen adults with mental, physical, and/or developmental disabilities referred to as clients by the community program. The class taught in 2016 met in the community visual art building while the 2018 class met on the university campus and a nearby museum. Each class met up to three hours daily over the course of two weeks, one additional hour of reflection time on readings and teaching.

Description of the Inverse Inclusion Practice

Inverse inclusion allowed preservice teachers to serve multiple participatory roles fostering varied interactions with clients. Both classes began with an inclusion experience for all participants as an art unit co-taught by me and other collaborators. Smaller mixed groups of students and clients learned together during the first three-day class introductions.

The unit taught in 2016 included the reinterpretation of imaginary stories (La Porte & Whiteland, 2017), defining what a story could be and how artists have created them. Small mixed-ability groups created storyboards of reinterpreted or original stories to be later transformed into a Claymation production. In 2018, the introduction was about gardens and artists inspired by them. On the first day, a group of mixed ability students and six junior high students from a nearby school traveled together by bus to a local museum to view a related exhibition, discuss artworks, and sketch some elements of a garden in the gallery or museum's outdoor landscape. The second day, I introduced a brief history of gardens and other contemporary artists inspired by gardens. Finally, each group planned and designed their own mixed media garden. Every person contributed something to their group's garden art, which included at least one prominent object such as a fountain, a pathway through the garden, and a repeated element.

The third day, I shared a local botanical garden video while the groups finished their own gardens and shared ideas and inspirations. Following the course introductions, students rotated through roles as teacher, teacher's assistant, observer, and student working alongside clients. The following concepts emerged.

Findings

Transforming Dispositions

The majority of students from both classes provided some evidence of disposition transformations in written and verbal reflections. The axial coding and triangulation of data from pre/post-questionnaires, a focus interview, and daily reflections over a two-week period revealed three categories of university students' transformation in perceptions about disability: (a) social justice and equity viewpoints; (b) clients' creative potential; and (c) clients' ability to focus. Change also developed among students in: (a) advocacy for inclusion, and (b) confidence teaching an inclusion art class. Self-reported transformation in attitudes was highly influenced by interactions while in the student role.

Social Justice and Equity

A more nuanced understanding of social justice and equity emerged. Students began deconstruct the "we" and "they" that often categorize by ability (Rusch, 2003). Andréa, a Latinx student, achieved this consciousness stating,

For me, it opened my eyes to another community that gets sometimes tossed to the side; thinking about equality and inclusion, I felt it was a societal issue, but I had never given it as much attention as I had to, during this course. I am building a relationship . . . and now I can have more empathy towards clients . . . to understand that they might also have societal issues that I might have for being Hispanic. (Andréa, personal communication, May 25, 2018) Another student, Kelly, jokingly admitted to depending on a client sitting next to her, "What does Jorgé want us to do next? I don't know. I wasn't listening" (Kelly, personal communication, May 25, 2018). These relationships also led Carla to admit, "It puts you in your place and kind of levels the playing field...side-by-side time just shows you that quickly, that we have a lot more in common than what we may think" (Carla, personal communication, May 25, 2018). Students formed reciprocal relationships as McLean (2011) believes can transform stereotypical dispositions about disability.

Renegotiating Ability and Focus

As relationships developed, the university students began to question initial beliefs about disability and creativity. Cathryn mentioned, "It's easy to assume things about other people and groups before you spend time with them or create art with them. So, it was cool to have those preconceived ideas torn down, and I was amazed to see the artwork that was created" (Cathryn, personal communication, May 20, 2016). Sammie had similar remarks: "For a long time, I didn't really think about how the clients could excel at art, but once I got into this course, I realized how great the clients can be" (Sammie, personal communication, May 27, 2016). Students' experiences related to McLean's (2011) "conflict experienced between the realities of experience and existing preconceptions" (p. 14). Students described their renegotiated beliefs.

My students expected a restricted ability to focus among clients as a characteristic of disability, but soon realized their preconceived stereotype. Jorgé commented, "I was surprised that the clients were so focused when they worked on the projects" (Jorgé, personal communication, May 25, 2018). Carla also admitted that "I now view students with disabilities with a new lens: picturing their determined and excited faces. If they struggled with

something, they wanted to figure out a solution in another way" (Carla, personal communication, May 25, 2018). These ability reflections seemed to be reconsidered.

Developing Transformations of Inclusion and Teaching

Some students began to understand the benefits of inclusion. "I'm much more open and excited at the idea of having an inclusion classroom. I think I am very likely to advocate for that once I become a teacher...There are social skills, empathy, understanding, and so many other things that we can learn as students to become better humans" (Carla, personal communication, May 25, 2018). Andréa agreed, "I was able to see how beneficial this type of classroom environment can be to both students and teachers because I was able to experience both perspectives [as a student and teacher]" (Andréa, personal communication, May 22, 2018). By the end of the class, she stated, "It benefits not only students with disabilities, but all students in general . . . all students can learn from each other" (Andréa, personal communication, May 25, 2018). As beliefs about inclusion changed, students gained confidence about teaching art in an inclusion class and advocated for it. One preservice teacher, Kelly, who had more extensive teaching experience, stated during a focus interview, "I was nervous about teaching, but then, as soon as you taught, and we got to be alongside . . . that really helped me not to be nervous about teaching" (Kelly, personal communication, May 25, 2018). She went on to explain how important the relationships supported that transition, "Those gals [clients], I like them so much. They are so nice and made you feel super comfortable. I thought it would be awkward, I would mess up or not know what to say or . . . treating them like children and be too easy" (Kelly, personal communication, May 25, 2018). Most students felt more comfortable with inclusion after the side-by-side collaboration during the first three days of class. Being thrown into the student role [side-by-side] on the first day of class, Jenny claimed, "it made me a lot more comfortable" (Jenny, personal communication, May 25, 2018). Reciprocal relationships seemed to promote teacher confidence in this study as suggested by the literature (McLean, 2011; Santos, Ruppar, & Jeans, 2012), which is often lacking in inclusive education (Cramer, Coleman, Park, Bell, & Coles, 2015).

Conclusion and Implications for Inverse Inclusion

This study supports some efficacy and transformative aspects of inverse inclusion on preservice teachers' beliefs about diversity and inclusion. Ableist notions seemed to transition to another view as equal human beings, friends, disrupting the hierarchy often found in service learning (Bowen, 2014). Many realized clients' ability to focus intensively on art and creativity. Reducing preconceived stereotypes, as McLean (2011) suggested, can occur through reciprocal relationships. Students also changed their attitudes about inclusion regarding advocacy and inclusive teaching confidence. Similar to Alexander's (2015) study, preservice teachers experienced collaborative art making and decreased anxiety about teaching. Excerpts from the qualitative data offer some evidence for how inverse inclusion can begin to dismantle social constructs of ableism. The key element of inverse inclusion is the flipping of hierarchical roles as teacher and assistant to more equitable relationships. These egalitarian interactions through art education offer transformative possibilities and have possible implications for dismantling other social constructs such as racism and ageism.

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Soundwords: Graphic Storytelling through Franz Čížek's Method

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Abstract

The technique of graphic storytelling has proved itself to be a particularly suitable form of cultural expression, which is equally appealing for children, adolescents and young adults. The European project "Soundwords: Graphic Storytelling" tests a pluralistic linguistic concept as an approach of cultural education, which is a key competence for cultural awareness and social inclusion. Methodological approach is learning through art along the technique of graphic storytelling. There are two outputs a theoretical paper on the subject of reading comprehension and graphic storytelling. The "Europe Graphic Novel" as second output is the practical part, a collection of examples that includes the work of the students and demonstrates the possibilities of technology around the topic of social inclusion and vulnerability. As a further trans-european trans-cultural step, Franz Čížek and his Viennese Juvenile Art Class will be presented as a role model for empowering the younger generation towards unskilled / unschooled Visual Expression. Čížek's artistic, pedagogical lifework and legacy will lead us to new research fields in a paradigmatic and trend-setting way.

Soundwords: Graphic Storytelling through Franz Čížek's Method

The project "Soundwords: Graphic Storytelling" concentrates on the promotion of social inclusion in the educational environment, via an innovative artistic-aesthetic approach. It is an Erasmus+ Key Action 2 Strategic Partnership lasting 30 months, between September 2017 and February 2020. Erasmus + is the European Union's program for education, youth and sport and aims to provide opportunities for mobility and European cooperation. The aim of the "Soundwords" is to create a theoretical foundation as transfer material and preparation for teaching sequences from school and further education. On the one hand, the project includes various institutions and types of schools and, on the other, a special mix of participating countries. The project consists of nine institutions from six different countries. The Board of Education for Vienna (Austria) takes on the role of the Lead Partner, furthermore two universities, five schools and one educational institution are participating in the project. The two universities provide the Intellectual Output and acting in the work panels. Two high schools with an artistic focus, two schools for SEN, one education foundation and one vocational college acting as implementing project partners. The participating institutions extending from Malta to Great Britain, Italy, Germany to Spain. There will be two outputs at the end of the project. The "Compendium" will include a scientific part with a glossary, a manual and a link collection. The EGN ("Europe Graphic Novel") will feature 10 works by students from each region on the subject. The figure of Mica is a kind of meta-level and accompanies the reader through the EGN. Mica is intended to be the common narrative for a Europe full of diversity and flexibility.



Figure 1 | Mica leads as a meta-level through the "Europe Graphic Novel". Creator: Francois; 15 years; student at MCAST school, Malta

The collaboration comprises artists, educators, teachers, university lecturers and therapists, as well as people with experience of working with refugees. In the area of social inclusion of people from diverse backgrounds, educational work with the focus on cultural education, achieves extraordinary successes. The objective *Learning Plurality* is the sensitisation of the majority and minority groups, based on the fact of social heterogeneity. It concerns the promotion of an aesthetic cultural dialogue as a cultural competence, via the art form of the graphic novel, which contributes to the sense of European citizenship and social solidarity, taking into account the multiplicity and diversity of the European identity.

Storytelling is deeply rooted in the social behavior of human groups - ancient and modern. Stories are used to teach community behavior, to discuss morality and values, or to satisfy curiosity. They dramatize social relationships and life problems, convey ideas or play out fantasies. Storytelling has always preserved human knowledge by passing it from generation to generation. This mission has continued into modern times. The storyteller must first have something to tell and then be able to master the tools to pass it on. The earliest storytellers probably used rough images, underpinned with gestures and vocal sounds that later evolved into language.

Will Eisner (2008) is the most important graphic narrator, he distinguishes between important aspects:

- Graphic Narrative: A generic description of any story that employs image to transmit an idea. Film and comics both engage in graphic narrative.
- Comics: A form of sequential art, often in the form of a strip or a book, in which images and text are arranged to tell a story.
- Storyteller: The writer or person in control of the narration.
- Sequential Art: Images deployed in a specific order.

Over the centuries, the technology provided paper, printing presses and electronic storage and transmission equipment. As these developments evolved, they impacted narrative arts. The structure of a story can be presented in many variations, since it is subject to different patterns between beginning and end. A structure is useful for keeping control over the story. Before a story is composed, it exists abstractly. At this point, many thoughts, memories, fantasies and ideas are still floating around waiting for a structure. It becomes a story when told in an arranged and targeted order. All stories have a structure. A story has a beginning, an end and a thread of events lying on a frame that holds the two together. Whether the medium is text, film or comics, the framework is the same. The style and style of storytelling can be influenced by the medium, but the story itself persists. Since comics are easy to read, their reputation has been associated with being useful to people with little reading skills and limited intellectual ability, the content of comics has been tailored to this audience for decades. Many writers still content themselves with providing something more than tingle and senseless violence. The promotion and acceptance of this medium by the educational institutions was for a long time not very enthusiastic. The traditional comic format initially drew more attention to its form than to its literary content. It is therefore not surprising that comics as a form of reading have always been seen as a threat to literacy, as literacy in the pre-film, television and Internet era has always been traditionally defined. The printed work as a source for in-depth communication remains a necessary medium and responds to the challenge of electronic media through their fusion. The resulting configuration is called comics and fills a gap between print and film. The basic principles of the narrative are always the same, whether told orally or visually. Comic art is

about recognizable reproductions of human behavior; drawings are a mirror reflection and depend on the reader's stored memory to visualize an idea or process. This requires the simplification of images into repeatable symbols, in graphical storytelling there is little time or room for character development. The use of stereotypes speeds the reader into action and helps the storyteller gain acceptance of the reader for the plot of his characters. A movie does not care about the literary skills or the reading ability of the audience, while the comic has to deal with both. The reader is expected to understand things like implicit time, space, movement, sound, and emotions. Reader control is achieved in two stages - attention and retention. Attention is achieved through provocative and attractive images. The retention is achieved by the logical and intelligible arrangement of the images. If comic readers can not recognize the images or provide the necessary events that implies the arrangement of the images, the desired communication is not achieved.

A very convenient format in graphic storytelling is a perpetual character with well-introduced traits is thrown into a challenging adventure. In such a story, the reader does not expect complex action or a dense network of circumstances. The simpler the problem, the better, action is the plot, such a story situation is common in superhero stories.

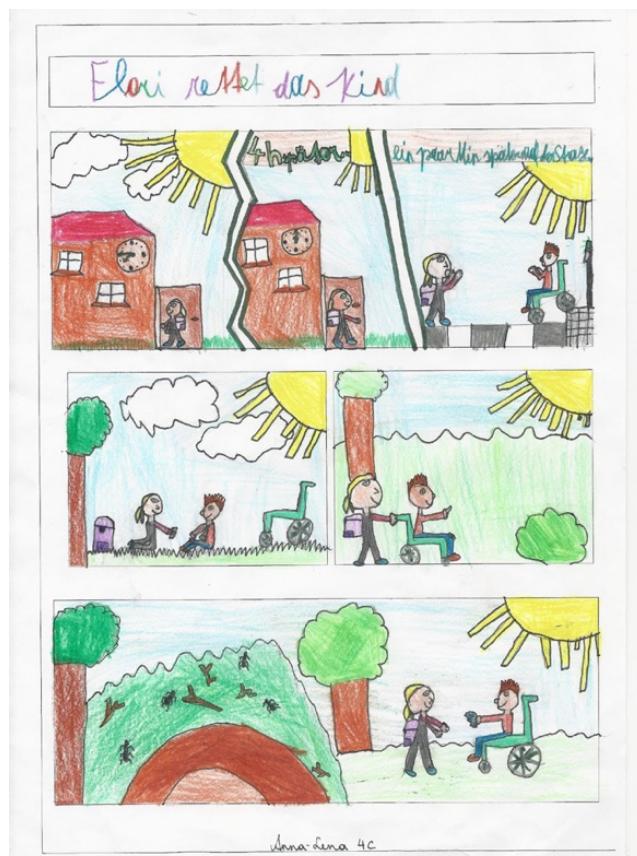


Figure 2 | Example for a superhero story (Soundwords Project Consortium, 2019) Creator: Anna-Lena; 10 years; student at VS-Karl-Löwe-Gasse, Vienna, Austria

For a more detailed explanation of the example, the description of the teacher:

In the beginning the kids had to think about their own costume and a superpower for their invented superhero. They had to ask themselves: How can my superhero use his powers? Are they positive or negative? Do they help and save others, or do they destroy and scare someone? How can I make these skills visible for others? Do I want to use some symbols? Afterwards they had to find an individual story about their invented superheroes. They got to know how a logo works, different letterings and graphics were already introduced. They had to draw three panels with the story of their individual character! In these three panels had to be at least one speech bubble, one onomatopoeic element and of course the superpower of their character must be represented! In the end each child presented his/her work! The following school year (2018/19) we made a huge project (all subjects included) about presenting each Comic! It was called "the superheroes of the 4C"! After we designed our Comics each child chose a way to present his comic – either in the form of a roleplay (theatre) or a shadow-theatre, a song, a rap, a dance, improvisational theatre, etc. The children chose by themselves how they wanted to present their work, helped each other, prepared stage props together, and wrote the lyrics and their own text to their stories! It was so much fun and each one of us learned so many things about ourselves and our abilities and the way to work beyond the borders! A project no one will forget so soon! We became superheroes! (Soundwords Project Consortium, 2019)

An audience is always interested in the experiences of a person with whom it can relate. There is something very private in the reader as he "shares" the actor's experience. The operational word is "sharing," because the inner feelings of the protagonist are understandable to the reader, who would have similar feelings in the same circumstances. To tell such a story in a graphic medium, credibility must be established.



Figure 3 | Example for a sharing story (Soundwords Project Consortium, 2019)

Creators: 21 students between 12 and 16 years; Schulzentrum Holzhausergasse, Vienna, Austria Mixed media; 6 installations in 6 showcases

Description of the teacher:

The pupils are dealing with the topics vulnerability and European values, which are particularly important for their current life. Her artistic realization - a Graphic Novel 3D - turns into six showcases presented in public space. Three or four create a story together and work with screen prints in an artist's workshop. They deal with images, texts and elements of graphic novel. They arrange their ideas in drawings and collages with textiles, wood, wire and found objects. The showcases become panels of their stories. The students present their work at a vernissage. (Soundwords Project Consortium, 2019)

Franz Čížek and the unskilled/unschooled Visual Expression

A future transcultural research projects will examine (based on and in connection with *Soundwords*) the pedagogical heritage and legacy of Franz Čížek (1865–1946), a Viennese artist and inspiring art teacher of the interwar period. In his youth art class at Vienna's Arts and Crafts School (Kunstgewerbeschule) a large number of committed children were given the opportunity over decades to design in a well thought-out environment.

Worldwide, experts rank this reformer and his Juvenile Art Classes to be one of the pedagogical pioneer steps. Čížek's teaching method combined encouraged practising art with reform pedagogy. As a major inspiration and mentor, he influenced the development of contemporary art education, he was a catalyst of reform education and artistic innovations (inventor of linocut, collage technique and graphic storytelling for schooling purposes).

Proposing his young students, a perfect outlet for wishes and dreams by means of creativity and self expression. He became a perfect role model of what would today be described as a catalyst and patronal benevolent mentor. Especially in the English-speaking world, he was able to promote his ideas, dedicated to 'research on psychogenic creation', which attracted many followers and emulators.

In summary, the following factors of improved learning can be underlined by graphic storytelling (Soundwords Project Consortium, 2018):

- It aids reading development, especially for reluctant readers.
- It supports the development of self-expression and the creative extension of linguistic development.
- It is an ideal vehicle for the development of universal human values.
- Young people find the combination of pictures and words easier to understand, develop and utilize their visual literacy.
- Evidence shows that complex and difficult issues can be successfully transmitted via narrative and graphics.
- It has the potential to combine digital and analogue techniques.
- It utilises young people's love of films, comics, artecraft forms and supports the development of their creativity.

Graphic storytelling in all its creative forms (children's books, comics, graphic novels, multimedia approaches, illustrations, cartoons) has the potential to be a key learning tool for students of all ages and abilities throughout the European Union. (*ibid.*)



Figure 3 | Franz Čížek "The Father of Art Education" First pages of Graphic Novel „The Čížek Story“ (unpublished) © Rolf Laven

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School as Material - Teacher as Conceptual Artist

Jorge Lucero | Melissa Bremmer | Emiel Heijnen | Sanne Kersten

Abstract

An empirical research study presenting how educational interventions based on the concept of 'Teacher as conceptual artist' impact on the perceptions of Dutch arts education students concerning their professional identities.

Theoretical framework (Jorge Lucero)

Teachers in arts education frequently struggle with their professional identity (Hatfield, Montana & Deffenbaugh, 2006; Welch, Purves, Hargreaves & Marshall, 2011). Am I an artist? A performer? A teacher? When asked, arts teachers often answer that they believe that their main responsibility is education at the expense of understanding themselves as artists (Hall, 2010). Thinking it through a *hybrid practice*, author 1 (2011) questions whether an occupation as teacher impedes a creative practice. The finding that both progressive pedagogy and conceptual art share certain traits, forms the basis for his concept 'Teacher as conceptual artist'. In short, author 1 proposes that a teacher's practice, in and beyond the classroom, can be his/her creative practice at the same time.

Intervention study (Melissa Bremmer, Emiel Heijnen & Sanne Kersten)

Lucero's ideas and artistic/pedagogic strategies have not been empirically studied in other contexts than in his own art classroom practice. Therefore, this study asked the question: *How do educational interventions based on 'teacher as conceptual artist' impact on the perceptions of Dutch arts education students concerning their professional identities?* It was designed as an intervention study with a pre- and post test. In the pre-test students were asked how they perceived their arts teachers' identity. The intervention started with lessons by Jorge Lucero in Amsterdam in which the students were familiarized with the artistic/pedagogic strategies connecting to the concept of 'Teacher as conceptual artist'. In the three following months, students developed lessons ideas based on 'Teacher as conceptual artist', which they implemented in primary and secondary education. During the post-test, these students were asked again how they perceive their arts teachers' identities. In this presentation the results of this study will be presented and discussed.

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Rhetorical Aesthetics as *ART-ument*

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Abstract

This is a recent, historical review of the changing paradigm for graphic art education employed by Higher Education in the United States. If graphic art education requires the student producer to be driven to condition audiences then it would seem necessary to have some knowledge in the practice of ethical, persuasive discourse. If graphic art is a kind of discourse and discourse is a kind of rhetoric, then graphic art is a kind of rhetoric. Therefore, a pedagogy that integrates graphic art education with rhetorical argument in the practice of *ART-ument* would accommodate the knowledge building necessary for the postmodern student-citizen.

Rhetorical Aesthetics as ART-ument

Students are charged to create artifacts for a public most often without a thorough understanding of the ramifications of their work, thereby acting as automatons in a larger hegemonic machine. In this essay, I intend to narrow the topic of arts education to simply a part of the whole—namely graphic art education. Inherent in this part is the concept of persuasion. By definition, graphic art education is the pedagogy of aesthetic discourse differing from fine arts education in its basic intent, which is to persuade an audience—similar tools are used but the purpose is typically to motivate an audience to attend an event, buy a product or use a service (Berryman, 1990; Layng & Layng Rosner, 2004). On the other hand, when *Googling* the word *art*, the normative definition would be “the quality, production, expression or realm, according to aesthetic principles, of what is beautiful, appealing, or of more than ordinary significance...the class of objects subject to aesthetic criteria; works of art collectively, as paintings, sculptures, or drawings; a museum of art; and art collection” (Dictionary.com).

If graphic art education requires the student producer to be driven to audience conditioning, then it would seem necessary to have some knowledge in the practice of ethical, persuasive discourse. Graphic art necessitates using a deductive argument to be successful. A simple syllogism can be provided to frame my concern about this issue. If art is kind of discourse and discourse is a kind of rhetoric, then art is a kind of rhetoric. Therefore, a pedagogy that integrates art education with rhetorical argument in the practice of *ART-ument* would accommodate the knowledge building necessary for the postmodern student citizen of “artistic education” (Siegesmund, 2013, p. 301).

Background

Accepting the exponential advances of technological tools for design production, beginning with desktop publishing in the late 1980’s, allowing laypersons typically trained in neither art nor communication to produce artifacts that ultimately influence visual culture, should be considered. Thereby artifacts are often produced and distributed, particularly in the case of graphic art, without appropriate training and education in artistic or communicative practices. Echoing this dilemma, Neperud (1995) reacts to the apparent weaknesses in graphic art education as practiced in formalism, “Individual actions, language, and art were seen as ineffective in altering society; modernism failed to create significant meaning, isolated as it was from society” (p. 5). Essentially, Neperud calls for the viewers of art to become engaged in the “discursive process of discerning meaning,” (p. 5). Layperson production notwithstanding, we can assume that if teachers have the opportunity to impart education and training in *ART-ument* that students, in turn, would ultimately create a more responsible, ethical and intentional impact on our visual culture.

Studio art education has officially been a part of Higher Education curriculum in the United States, since the first Masters of Fine Arts (M.F.A.) degree was matriculated at the University of Iowa in the mid-1930s (Efland, 1990). Meanwhile, art education programs in Higher Education have been embedded equally in Art schools and Education schools since WWII, such as at New York University, Teachers College at Columbia University, the University of Chicago and Stanford University awarding both Ed.D.s and Ph.D.s. Concomitantly, communication studies encompassing rhetoric have been a discipline in Higher Education since the first journalism program was established in 1908 by Walter Williams at the University of Missouri (Lester, 2006) and the first Communication Studies Department was established at Emerson College in Boston, Massachusetts in 1884 (see Emerson College

website). Both disciplines have endeavored to educate and train creative professionals to work in practical rhetorical aesthetics, however once again, technological advances in the tools used to produce designed artifacts and mediated messages have dramatically changed the learning outcomes needed in the creative industries (Metropolis Editors, 2014; Schwalbe 2010). Gallagher, Norris, Martin and Ma (2011) confronted this phenomenon as they analyze the shifting landscape of graphic arts education:

We suggest that an even stronger argument can be made for the interrelatedness of rhetoric and the visual arts, particularly in the field of design...two intellectual traditions—rhetoric and visual design—that have developed separately. Despite this separation, we argue that what emerged as two distinct fields of study are intricately related, as reflected in their assumptions, goals and functions. For instance, scholars in design and rhetoric define their practices and object of study similarly. In addition, they have similar values and goals particularly related to the possibility of changing and imperfect situation and instigating a level of social consciousness. Furthermore, both fields work toward human advancement in both functional and moral senses. (p. 27)

Rhetoric is an art and all arts are acts of production. Gallagher et al. propose that because communication and image-making share the ideas of vivid representation, then the theories of rhetoric become one with the theories of design. Further, they recognize a need for supplementing design education with a thorough grounding in the “basic rhetorical concepts of cooperation/influence/persuasion (the general purpose of rhetoric) and exigence (a problem or gap, marked by some urgency that calls for the rhetoric)” (2011, p. 32).

Discussion

In general, there is a distinction in most Higher Education communication programs between the discipline of rhetoric and that of mass communication. One may find rhetorical studies housed in Communication, Literature and/or English programs. Similarly, graphic art as a discipline has been located in several areas of Higher Education structures (sometimes as separate programs addressing strikingly similar curricula) such as Mass Communication, Fine & Visual Arts, Architecture or even Computer Sciences.

In a series of dialogues among leading educators in the arts, Christopher Scoates, director of Cranbrook Academy of Art, attempts to explain how this discipline should be situated and adapted by future creative students:

This convergence of content and media is challenging the traditional relationships among all those in the larger cultural sphere including designers as well as artists, curators, museum directors, filmmakers, producers, and musicians. I strongly believe in the commitment to new art and new ideas and I will encourage debate, exchange, and collaboration within and beyond... [advice for incoming students] explore the margins where disparate disciplines come together. (Metropolis Editors, 2014, p. 98)

The notion of disparate disciplines coming together shapes an enthymeme for rhetorical aesthetics. Our postmodern exercises to transform and depart from formalism in graphic art education disguise the epistemic source of the problem students face when creating an *ART-ument*.

Implications

What artifacts will survive as a testimony to the kind of culture we have created? As educators by definition, we have some responsibility in teaching our students the repercussions of what they leave behind. When the artifacts created by our students exist merely to promote the economic cycle of consumerism born through planned obsolescence—what is left behind for future generations?

Potentially a model can be identified to depict the creative flow of constructing an *ART-ument* (see Figure 1). In the pie chart, there are three main areas of concern that determine the cycle using rhetorical aesthetics as a basis for *art-l-fact* creation and distribution: Ethical, Rhetorical and Reflexive. Surrounding these wedges are the active considerations rooted in the development of a mediated, graphic message. *Define, research, assumptions* and *cooperation* are ethical concerns in pre-production warranting that the graphic artist delve deeply into the needs of the client with respect to the results of the intended message. If the student artist can recognize the denotation of the message and weigh that assumption with the impact of audience connotation, then the ramifications of the message can be appropriately defined and judged. Cooperation acted upon, as a relationship between the graphic artist, client and audience, will ensure some modicum of responsibility conferred to all parties in the process. Rhetorical concerns, the second wedge, is the crux of the *ART-ment*, in the sense that *persuasion, exigence*, and *art-l-fact construction* frame the core discourse for all graphic art production. If we accept that building an argument is a process of reasoning fashioned to convince through discourse/composition, then it is imperative that a rhetorical situation be established by addressing its exigence.

Graphic artists must embrace not only how messages created affect and influence our audiences, but equally as important, the need to evaluate how that message can change the artist, the viewer and the *art-l-fact* itself. The third piece of the pie is reflexive concerns, which include *influence, evaluation* and *revision* considerations. When student graphic artists consider postmodern issues in challenging the assumptions and judgments of political and economic structures, including their own work and how it alters or affects visual culture, then they can begin to rethink their *art-l-facts* in post production. Ideally this can lead to the *ART-ument* process cycle beginning again with an updated definition.

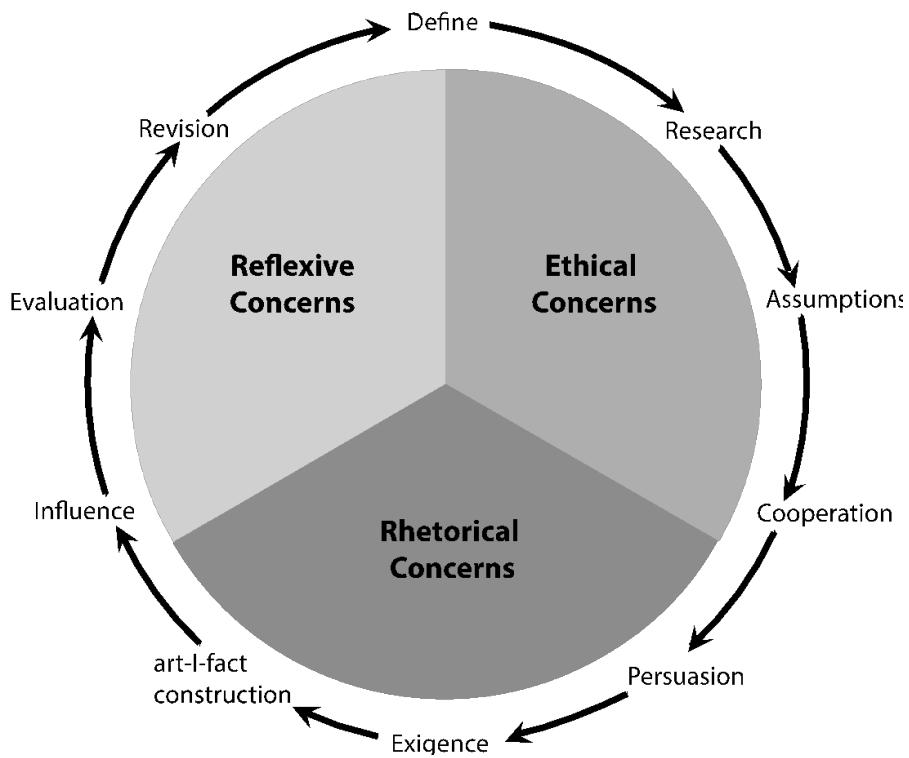


Figure 1 | The cycle of ART-ument depicting three main concerns—ethical, rhetorical and reflexive with 10 aligned considerations employed during the process

Conclusion

We can extrapolate that our societal context is primarily built on what we see in media construction ingrained in our visual culture. Should we not expect to revise our own assumptions about the value of what constitutes a set of governmentally-mandated learning outcomes, which is pressured economically, politically and socially? Our meaning making is constructed and lives in our visual culture. Surely, this is an obligation for educators to teach our future generations the critical concepts of reflexive responsibility regarding their *art-l-fact* creations.

I suggest a kind of Neo-Postmodern Enlightenment nestled in crossing discipline silos to engage a relationship that allows for artists, particularly graphic artists, to practice ethical, persuasive syllogisms--art is discourse and discourse is rhetoric and rhetoric is argument therefore, art is argument. Most important, is to mentor nascent graphic artists in the practice of *art-l-fact* production rather than merely training gratuitous artisans. Finally, to ignore that all art is discursive dismisses the fact that mindful artists are eternally making intentional arguments.

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The Creative Game: Can Computers Be Creative?

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Abstract

The Creative Game was developed as a posthuman social psychology-based exploration of creative algorithms. This is accomplished by remixing Turing's (2009) Imitation Game with Csikszentmihalyi's (1997) social psychology understanding of creativity, along with a posthuman twist by recognizing machines' entanglement among humans (Barad, 2007). In 1950, Turing (2009) addressed the question "Can machines think?" by addressing the problem of other minds, in which we cannot truly know what another person is thinking and must instead rely on the characteristics others display to infer intelligence. To demonstrate this point, Turing created *The Imitation Game* to test whether a computer could fool other humans into believing it is human. In 1997, Csikszentmihaly developed a social psychology understanding of creativity that places creative agency in the environment, creating a social product. If a computer algorithm is programmed to the symbolic rules of a domain and introduces variations to the symbolic rules, then the final gatekeeper to the creativity accolade comes down to expert judgment of the final generated product. The Creative Game is introduced as a method for critically discussing humanity's relation with computers and understanding of creativity.

The Creative Game: Can Computers Be Creative?

Introduction

Generative algorithms are now using deep learning and neural networks to create new ideas and products in society, making algorithms as producers no longer a hypothetical situation. As computers interact with humans, people become part of the machine learning process and influence the computers' potential for creative development. Discussion regarding the entanglement of humans and algorithms is especially complicated due to conflicting perceptions of how nonhumans and creativity are understood. In this paper, The Creative Game is introduced to simulate an approachable creative posthuman perspective in which computers are placed among humans in a social psychological understanding of creativity.

The purpose of the Creative Game is not to settle the debate on if computers can be creative. Instead the Creative Game is an approachable platform for students to critically explore their relationships with digital technologies and creativity. By placing computers among humans in The Creative Game, discussions can critically address the dominant anthropocentric, computer-as-tool, perspective. Furthermore, by investigating computational creativity, players can explore their own understanding and concepts of creativity (Buchanan, 2001; McCormack & d'Inverno, 2012). If students and educators are to develop perspectives and pedagogies sensitive to the influences of current and emerging technologies, then the ability to apply posthuman perspectives should be supported through tools such as The Creative Game.

Instrumental and Posthuman Perspectives

To properly address the concept of computers and creativity, outlining how humans and machines have been understood and utilized for creative pursuits is required. Through the lens of instrumental theory (Heidegger, 1954), computers have long been viewed as tools, similar to a paintbrush or hammer. The influence and description of the instrumental theory is summarized by Feenberg (1991): "Instrument Theory offers the most widely accepted view of technology. It is based on the commonsense idea that technologies are "tools" standing ready to serve the purposes of the users" (p. 5). Here the computer is an idle tool with no influence until the user brings about a purpose.

While art educator claims against computers being on the level of a peer in the creative process have appeared (e.g., Squires, 1983) and others (e.g., Lubart, 2005) have proposed ways computers can be situated in the creative process, a majority of these perspectives perpetuate the application of the instrumental theory onto computers. A common denominator in these instrumental theory views is that creativity is inherent in the individual and the computer is just a tool for the users' expression. This perspective is in direct contrast to Karan Barad's (2007) theory of agential realism.

Barad's (2007) posthuman theory of agential realism positions that all matter is entangled, constantly influencing and being influenced by other matter and is constantly in a state of becoming. In this understanding, no matter is separated from other matter. As a result, the intra-action among matter creates a divide, thus allowing in that moment separate identification to occur. Here, the important focus is on what is being observed and the apparatus used to make the observation. Thus, a posthuman theory needs to recognize that all matter, including humans and computers, are equally entangled in a state of becoming. To engage in such posthuman concepts, an individual must break away from an apocentric computer-as-tool perspective. Should this change in perspective occur, a critical review and reconceptualization of creativity are also needed.

Defining Creativity

Creativity research trends show that creativity is a socially influenced and culturally sensitive phenomenon (Craft, 2005). Creativity, as understood by Csikszentmihalyi (1997), is the process by which a symbolic domain in the culture has changed. For this process to occur, there are three requirements: 1) symbolic rules, 2) a person who brings novelty, and 3) experts in the field who recognize and validate the novel idea. By addressing the symbolic domain through experts in the field of interest (e.g., medicine, sports, physics, art), the creative process becomes sociocultural since it requires more than an individual with a novel idea to receive creative recognition.

If one was to accept the social psychology perspective of creativity, then creativity is an agreed upon communicative process. Since communication is foundational for creativity, philosophical issues of solipsism can occur. The solipsism issue of other minds presents itself in that no matter how clever or sophisticated somebody presents themselves, you cannot guarantee the presence of their mentality. For example, how can you identify when a person intentionally conveys a creative idea or simply happens to be conveying a creative idea? A similar philosophical question has been asked, not regarding creative thought, but about thinking and computers.

The Imitation Game

Turing (2009) addressed the question, "Can machines think?" (p. 23), by first stating that the question itself was meaningless. To adequately address this problem, he noted that it would have to be restated in a way that was philosophically provable. Turing created "The Imitation Game" to test if a computer can be supercritical to the point that it can fool a human into believing it is another human.

To play the Imitation Game, you need three players (A, B, and C), a way to send typed messages, and at least two rooms. The roles for the game are simple. Players A and B are in separate rooms, one player being a human, while the other is a computer. It is then the goal of a human player C to correctly guess which player, A or B, is the human. To accurately make this guess, player C sends questions via text about players A and B that could provide insight as to which player is the human and which is a computer.

In this situation, the computer must communicate at a high enough level to deceive player C into thinking the computer is actually a human. Here, the argument is not that the computer is thinking like a human, but instead that the computer can portray itself through communication to the point that it is acknowledged by an expert as another human being. Using this argument, the issue of whether machines can be supercritical was no longer a question for the field of computer science but instead of communication. In an identical manner, the same concept of the Imitation Game can be applied to the debate of "Can a computer be creative?" to test for computer creativity.

The Creative Game

The proposed Creative Game functions as a remix of Turing's Imitation Game to address the debate of "Can an algorithm be creative?" Since a social psychology understanding of creativity, as presented by Amabile (1983) and Csikszentmihalyi (1997), requires the accolade of "creative" to be applied to a novel idea by experts in the domain, the original question of "Can an algorithm be creative?" becomes an issue of communication. Since the Imitation Game is also reliant on the communication between a human and a computer to display intelligence, the Creative Game relies on a similar communication process to display creativity.

In the Creative Game, there will be one computer as player A and two humans as players B (a professional in the form of artwork being produced) and C (a recognized expert in the form of artwork being produced). Player C will be in a room separate from A and B. It is C's job to guess which player, A or B, is a computer through the production of artwork. Here, unlike the Imitation Game, communication can be through digital media artworks such as digital images, 3D printed objects, etc. In a similar exchange with an online freelance artist, C will provide the same initial request to both A and B, such as "a logo design for an ice cream shop with an organic theme" or "an abstract 3D printed paperweight." A and B would then remotely submit their final work to C. Once the final artworks are completed, C will then make a choice as to which player is believed to be the human. Should the computer player be selected as the human, then there is a strong argument for the creativity of that algorithm.

The Creative Game applies the principles of social psychology creativity (Amabile, 1983; Csikszentmihalyi, 1997) within the Imitation Game framework developed by Turing (2009). Creativity is only judged by C, the expert in the field, through their experience with the expressive object. A and B make their cases for creative production through the authentic assessment practice of submitting a finished artwork. Through this interaction, the aspects of a creative discovery (i.e., symbolic rules, a person that brings novelty, expert who recognizes and validates the idea as creative) and a creative individual (i.e., know the rules of the content domain, understand criteria selection, and know the preferences of the field) are all addressed (Csikszentmihalyi, 1997).

Player C is the expert who recognizes and validates the artworks as creative to identify the computer from A or B. Just as Amabile's (1983) consensual assessment technique (CAT) values expert opinion to assign the title of creative to an idea, so too does the Creative Game. There is no guarantee that either A or B will produce an artwork that C will deem creative, but it does guarantee that artworks will be provided to an expert for review. Since an expert is a connoisseur of the domain, they have the ability to identify subtle nuances in a work and make it noticeable for others who are not as refined in the domain. This means that regardless whether C wins or loses in the selection, the computer is still assessed on the communicable characteristics of a creative individual.

Conclusion

Since generative algorithms are now using deep learning and neural networks to create new ideas and products in society, the discussion of machines and algorithms as producers is no longer hypothetical. Furthermore, as computers interact with humans, people become entangled in the machine's learning process and influence the computer's creative development and possible becomings. If art educators are interested in supporting creative behaviors in the 21st century, then exercises such as The Creative Game should be explored to address emerging creativity questions presented by posthumanist theories and developing algorithms.

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Glitchathon: Glitch as a Happening

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Abstract

A glitch is a malfunction by a digital device. However, this short statement is loaded with assumptions about how a digital device, such as a computer, should function. The lay user of a computer often has a preconceived understanding that computers function flawlessly, above human standards, which skews the power dynamics between user and machine, placing the user at the whim of the computer. When a computer malfunctions through a glitch, the belief in the all-superior computer is compromised and the user becomes frustrated based on the premise that the computer should remain flawless. In this presentation, I intend to reposition a glitch as a happening, altering the unforeseen events a user stumbles into as growing experiences to become more critical users of digital tools. A happening is an event that breaks from the normal routine, as outlined by the dominant system of understanding, in which the person having the experience opens themselves up to a new variable, or possibility of understanding, allowing themselves to change. This form of experience has been constructed on Dewey's understanding of experimentation, consummation, and experience (1934) as further progressed by Kaprow (1966). In this understanding, consummation involves "undergoing and absorbing experiences beyond what was understood or conceptualized up to this point" (Garoian, 2017, p.154). This painful reconstruction of prior systems of knowing can begin to open new power dynamics between users and computers when using digital tools.

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Studio Learning and Everyday Objects

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Abstract

How do visual artists and learners cope with objects? What potential do objects have to provide the means of narrating, concealing, and creating situations worth considering for artistic practice and learning? I examine how objects are interpreted in art education and in artistic practice. From the still lifes of the Middle Ages to Gabriel Orozco's installations made with found objects, objects and their denotations and connotations have sketched a wide variety of creative possibilities. Stories with personal, historical, and cultural implications are simultaneously attached to everyday objects. According to the theoretical framework of the new materialism, art research is a co-creative practice to which both animate and inanimate things contribute. In order to investigate the potential of studio learning with everyday objects, I am teaching a unit for 11th-grade students in an art highschool in Thessaloniki, Greece. I examine the process of learning art and the students' artworks as spaces that allow them to challenge the hierarchy of beings created by the humanist tradition (Figure 1).



Figure 1 | Student Artwork



The Presence of the “Other” in the Music Classroom

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Abstract

During the years of 2009 and 2012, I developed doctoral research in a public school in the city of Sao Paulo, in the state of Sao Paulo in Brazil. The subjects of this research were the children of the school, undergraduate students from the University of Sao Paulo, and the teachers of that public school, that together, were involved in music classes. Among several outcomes of this work, I intend to present in this paper, the verification of the presence of the “other” to ensure the success of the teacher’s work in the classroom. The figure of “other” is described by references in the field of education, such as Lev Vygotsky and Paulo Freire. Here, the “other” is studied according to the role developed in the classroom, during the phenomena of teaching and learning.

The Presence of the “Other” in the Music Classroom

This paper describes part of the results of research supported by CAPES – Coordenação de Aperfeiçoamento de Pessoal de Nível Superior (Governmental Foundation for the Improvement of higher-level personnel), during the years of 2009-2012, in the City of São Paulo, Brazil. In that time, about 440 children aged 7 to 11 years old from a public school studied music with 15 undergraduate music students in regular weekly meetings. The planning, realization and evaluation of the music classes were oriented by this researcher, one experienced public-school Art's teacher and another experienced university teacher during weekly meetings. The research also involved 20 educators who were working as class teachers.

During the process, the undergraduate students and this researcher met once a week to share the experiences lived in the classroom. We also prepared the music classes and study papers about teaching methodologies. As a form of evaluation, we examined the video recorded during the music classes taught by the undergraduate students that I observed.

For this study, there were different determined roles for each individual. These roles were read from the point of view of the “other”. In this project, the “other” can be examined from the relationship between the agents of the study. I call them agents because all the time the individuals were acting by teaching, learning, evaluating, talking about the classroom activities, sharing the projects and the planning. The presence of “other” in the music classroom, is taking on the role of the interlocutor all along the undergraduate's teaching and learning process. For the undergraduate students, the “other” was the partner who was teaching with him or her, the supervisor, the teacher more experienced, the children. For each “other” they achieved different kinds of learning.

Literature Review

In the field of education, the researchers usually study works from different areas in order to compose their own educational references of investigation. In the case of this paper, I will refer to the works from the field of psychology (Vygotsky) and education (Freire).

The studies of the Russian psychologist Lev Vygotsky (1978) proposes a theory in which the “other” is essential for the development of the human being. The relationship between the individual and the other members of the society insures their cognitive and biological development. This concept is the basis for Vygotsky's social interactionist theory, which says that all the superior psychological function was developed in social and cultural interaction, then, the individual himself might not evolve this mental characteristic without the presence of an interlocutor, the “other”. This is explained using the acquisition of the language as an example. The ability of human beings to talk about a place that does not exist, to predict the future or to imagine the past is a capacity of relating to the self with one thing that is not concrete. For all these imagined activities we use the language which was acquired from the need of our interaction with another individual (La Taille, Oliveira, & Dantas, 1992).

For the purposes of this research, in addition to the previous example, the interaction that can explain the presence of “other” is shown in the idea that the potential for cognitive evolution depends on the “zone of proximal development”. This is a concept that asserts that in the middle of a consolidated piece of knowledge and another that still under construction there is one space, one zone where the knowledge is possible with the mediation of an “other” person.

For example, for babies, walking is a conquest. It can be achieved sooner if an adult helps them through the mediation between the baby and the walking ability. At that time, children can only achieve this skill through social interaction. That means that for some tasks they will need the help of a more experienced individual to achieve their goals for the time they cannot do it for themselves (Vygotsky, 1978).

In the concept of the Brazilian educator Paulo Freire, the other is the "not I", who says who I am and he or she is in opposition to myself, delimiting my identity. The other is the one who helps me to develop my autonomy mediated by the world. In *Pedagogy of freedom*, dialogicity is the way to connect one individual to the "other", it is also, the tool to see the world and the existence in Society as a process, in an unfinished reality (Freire, 1996).

Through the Paulo Freire methodology we also learn that the "other" is like me, unfinished, in a constant learning process. In this way, no matter if the "other" is the student or the teacher, even the colleague, in his/her unfinished state of learning we are all equal by reason of our several kinds of knowledge. About this affirmation, Kohan explains:

The issue of knowledge is crucial for Freire, and the equality of knowledge can easily but mistakenly be equated with the emptiness of the pedagogical role. Political equality means that although teachers and students occupy different relative positions of power, hierarchy need not follow. Their knowledge can have distinct epistemological or aesthetic value and meaning, but this has no relation with the people who possess that knowledge.(Kohan, 2019, pp. 14-15)

Discussion

Throughout the research development we could say the weekly meetings empowered the act of teaching and being taught. As teachers, we often forget that we are still learning. We will always be students. Paulo Freire (1996) says that unfinishedness is essential to our *human* condition, it means that as teachers we could never stop studying and as students, we will always have teachers. For Freire, the figure of the teacher can be the classmate who is a little bit older or more experienced than another student, or a colleague who has different fields of studies. In the case of this research, the individual who was performing the role of teacher was also the children, the other undergraduate students, this researcher, and so on. Through Vygotsky's social interactionist perspective, we could affirm that these several "teachers" were the interlocutor, the "other" who helps the one to acquire his/her knowledge.

In the spirit of Freire's and Vygotsky's thoughts the presence of the "other" ensured the success of the undergraduate's work in the classroom. The presence that I have found to be important is not the one who supervises the work, but the one who supports, gently criticizes the teaching strategies and helps to find solutions to the issues of music teaching. Considering the music class as a spectacle, the teacher would be one of the actors on the scene and the "other", the assistant director. It's not the director, but the assistant, the one who watches the dynamics of the rehearsals and is usually apart, analyzing with exemption the work process of the teacher, the teaching strategies and his/her relationship with the students. In this sense, the experience of the magisterium is shared and softened.

We tried to work in a non-hierarchical classroom model in which we had adults and children in the same condition, in political equality. Each class subject was developed from an issue brought by a student. It might be a

musical form as the singer duets or children music for play – the teacher should be opened to detect and recognize the issue as a generator theme (Freire, 2013). In this way, the subjects offered by the children during the music classes were bodily potential to generate new music classes.

Conclusions and Future Study

At the end of the research we had individuals who could listen better than in the beginning of the process. Murray Schafer (1993) shows that the ability to hear the other is the most important role of the music teacher. This conscious kind of “hearing” is the way to avoid war and misunderstand at least, and it is one manner to bring political equality in the classroom.

The creative way of playing and hearing music empowered teachers and students. They recognized a different kind of music-making, that means that while they were performing their own compositions, they were looking after the other, taking care of the other.

Nowadays, the inquiry developed during my doctor's degree will follow in the University of São Paulo as part of a new investigation. This time, the research will be developed with teachers who already work with children at school in the city of Ribeirão Preto, in São Paulo state.

The subjects of these new research will be about ten art education teachers and pedagogues who work within early childhood and the first years of elementary school. These teachers act in the city of Ribeirão Preto in the public school.

The experience will be conducted inside of a Mutual Support Group, where the educators can share classroom experiences, study new methodology approaches together, and cry about the pedagogic difficult issues together.

Different challenges are already detected: at school, there is a cultural belief that arts are not essential in the education curriculum. In second place, we are suffering a devaluation of the profession. In one of the Brazilian states (Mato Grosso do Sul), the incoming teachers reduced by thirty percent, and according to the Varkey Foundation's (2018) *Global Teacher Status Index*, Brazil is the country that values teachers the least.

In this new research I would like to examine how the experienced teachers can be each one's “other” and support their colleague's work, despite the challenges mentioned before. Who can be the “other” to further the children and the colleagues? Can the institution (the university, the school, the city education department) be the other? How can these teachers affirm their political positions in society reinforcing their value? These are some questions that will guide the inquiry.

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How to Motivate Elementary and Art Teachers Specialists That They Could Improve Their Drawing Skills in a Period of a 60 Minutes Workshop?

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Abstract

The "underlying" philosophy and content of this drawing workshop are based on the motivational concept of "Self-efficacy beliefs" by Albert Bandura. The chosen content – a drawing task, is one of the many strategies used in the in-service professional development of elementary teachers. It is still targeted at raising their motivation for art practising through their personal involvement in art activities in order to be more skilled, motivated and confident for their future art teaching. One of the purposes of the workshop is to see how the Self-efficacy beliefs theory can be applied in the context of professional training of elementary/classroom teachers of art. The workshop participants had an excellent opportunity to test themselves in a series of drawing exercises/tasks and then (voluntarily) evaluate their drawings with regard to the progress they made (if they did!). They have an opportunity too, to discuss the usefulness and applicability/adaptability of this task in the real school art drawing practices with students.

How to Motivate Elementary and Art Teachers Specialists That They Could Improve Their Drawing Skills in a Period of a 60 Minutes Workshop?

Introduction

Drawing is one of the basic human activities. Drawing has various functions and purposes that match the age, psycho-physical, professional of students and adults and artists. In this workshop drawing is used as a means of feeling a success that a class teacher experiences during the drawing process. Drawing thus functions as a motivation for teachers and as a content for their further learning and teaching.

The paper focuses on the possibilities of causal-consecutive connections of the motivation theory and pedagogical practice at the elementary teaching level. The main purpose of this motivational drawing workshop was to encourage elementary classroom teachers to think more about drawing problems. The paper is divided in two parts. After a brief presentation of the theory an example of its potential transfer to practice is illustrated.

Theoretical background of the motivational concept of «self-efficacy beliefs»

In pedagogical theory and in teaching practice it is known that teachers (in this paper we focus on elementary teachers of art) are more or less worried in thinking about their own (in)capacities to successfully tackle (drawing) and other teaching tasks. They are concerned about whether they have knowledge to be efficient (for example in drawing a human head); they wonder what will happen when they start teaching drawing, etc.

Explanations of different expectations of individuals and their beliefs in success/failure can be found in the theory of motivation. Some motivational concepts are saying that the majority of individuals, who expect failure in advance will not gladly cooperate or will even refuse to take part in a certain future (art drawing) task. Individuals might be interested in a (certain art) task and attribute it some value. However, if they try and fail (again), they will not get involved.

We kept asking ourselves about our own (in)capability and (in)efficiency, such as "*I really do not know whether I will ever be able to draw in such a way that the model and my drawing will be alike*". Such statements as well as this one "*I will manage since I have drawn from the model several times and have done well, therefore I will be successful*", regularly accompany us. We continuously assess our abilities and skills (not only in art), potential situations and experience. We are constantly deciding whether we will be able to carry out a certain task (art or pedagogical) successfully. These judgements and self-(in)-efficacy beliefs have influence on our decisions in various situational contexts.

For the purpose of this paper and to deepen understanding of problems encountered by elementary teachers we will focus on the social cognitive theoretician Albert Bandura who studied "self-efficacy beliefs" concepts and constructs. In the context of cognitive psychological theories, motivation depends on the way an individual accepts, decodes and digests information (Radovan, 2000, p. 115). Social cognition is a social process of reshaping the information that is characterised by intercultural and interpersonal differentiation. According to Bandura (Radovan, the same publication) "*an individual with the system of ego establishes the control over their own thinking, feelings and activities*."

Of all the beliefs with which an individual assesses the control over own deeds and environment where one lives, the most powerful are the images of one's own performance and self-efficacy beliefs respectively. This involves – as we have mentioned before – self-efficacy beliefs that imply the feeling of personal competence carrying out a certain activity. Bandura (Radovan, p. 119) says that an individual's self-efficacy is formed on the base of four basic sources of information: (1) direct experience, (2) substitutional experience, (3) belief and (4) physiological and affective reactions.

Applicability of the motivational construct 'self-efficacy beliefs' in a drawing workshop within the professional development activities of classroom teachers of art

One of such art workshops aims at achieving the above listed objectives (motivation, feeling of success, acquiring skills for pedagogical work...). It includes ten app. three-minute exercises which follows certain logic in planning. The participants are not informed about the purpose of the workshop in advance. They are offered drawing paper (10 sheets of A4 size) and soft pencils. The participants are told about the workshop purpose at the end of it, after last exercise number 10. Final evaluation is done at the end of workshop by teacher volunteers. The participants were never forced to offer their drawings for group evaluation. As a rule, more than 80 - 90% of participants are satisfied with the progress achieved in drawing. They have positive self-efficacy beliefs about their drawing skills and see that they can improve if decided to do so.

An example of ten workshop tasks as followed in a certain determined sequence:

1. Drawing from memory (first time);
2. Drawing from observing the model;
3. Experimental exploration of the technical and expressional characteristics of a pencil;
4. Drawing from imagination;
5. Observation drawing of a hand;
6. Drawing of a reproduction turned upside down;
7. Representing sounds with artistic signs, finding visual form for sounds;
8. Drawing, enlargement of the details (ear...);
9. Drawing of an innovative product (an invention);
10. Drawing from memory (second time).

The primary purpose of this set of short tasks is to demonstrate to participants that almost everybody can make progress in drawing. They simply need to be creatively active in proposed drawing activities. According to our assumptions, their last drawing from memory (No 10) should be, in comparison with the drawing N. 1, of better quality (more details covered, better placement of a motive into the format, more appropriate proportions, improved observation...). Below are examples of drawings number 1 and number 10 (see the list above) from one Slovenian elementary teacher of art (A) and from one Japanese teacher (B). It is suggested that the readers themselves establish how the two drawings of the same author differ and see whether we are right when claiming that the drawing N. 10 is of better quality than the drawing N. 1.

Teacher A | (Slovenian elementary teacher of art education, 2007)



Drawing No 1 (drawing from memory)



Drawing No 10 (drawing from memory)

Teacher B | (art teacher from Japan, 2008)



Drawing No 1 (drawing from memory)



Drawing No 10 (drawing from memory)

Discussion - Some of the Workshop Findings in Brief

Two above examples of drawings (N. 1 and N. 10) made by one Slovene and on Japanese art educators clearly indicate the progress Slovenian teacher made in drawing number 10. Our working hypothesis stated the expectation, that with the ten drawing tasks teachers will acquire more drawing competences and skills. This assumption has been confirmed in our work with more than 800 elementary teachers of art and other art educators from 11 countries in past 18 years (graduate students, art teacher specialists, retired persons...) in more than app. 85% success rate.

Additionally, comparing to the results (drawing n. 1 and n. 2) of above elementary Slovenian teacher of art, it becomes demanding to evaluate a pair of drawings of n. 1 and n. 2, made by Japanese art educator. It is possible to see a kind of progress on n. 10 drawing from Slovenian teacher A. But an intentionally chosen A drawing from the Japanese teacher is almost impossible to evaluate according to the workshop criteria. It seems the approach of the Japanese teacher was unique, perhaps the translation of instructions were not satisfied and understandable to him/her.

Conclusion

This contribution sheds light on and demonstrates useful (applicative) possibilities of the concept of »self-efficacy beliefs« from the social cognitive theory of motivation in art education pedagogical drawing context. We believe that the content presented will open new potential applicability in art education practices and in-service training of elementary teachers of art as well as it points out ways of potential research approaches.

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Classroom Installations for Thinking in Education (CITE): A/r/tography and Participatory Art for Schools and Communities in Contexts of Social Exclusion

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Abstract

How can we, coming from Artistic Education, contribute to the consideration of interdisciplinary educational problems? One possibility is to create specific spaces or objects that stimulate thinking about education. 'Classroom Installations for Thinking in Education (CITE)' is a modality of Visual A/r/tography that is produced specifically in the school space to create environments that stimulate reflection on educational problems. This artistic, educational and research action combines the artistic concepts of Participatory Art and Installation with the educational concept of Collaborative Learning and the A/r/tography research perspective. In addition, its initials allude to quotation or reference, because the installation directly cites a widely recognized work of contemporary art.

Classroom Installations for Thinking in Education (CITE): A/r/tography and Participatory Art for Schools and Communities in Contexts of Social Exclusion.

Foundations and Method

CITE is an A/r/tography project because it combines art making, research and teaching (Irwin & De Cosson, 2004). CITE is an installation because it is a ...*large-scale, mixed-media construction, often designed for a specific place or for a temporary period of time* (TATE, n. d.). According to artist Allan Kaprow (1966), one of the initiators of happenings and installations as art forms in the early 1960s, a defining feature of an installation is that it occupies the entire space of the room. Because an installation is not a set of separate pieces (as is the norm in an exhibition of sculptures) it is a complete unified experience (Dewey, 2005). Usually an installation gathers different materials to produce the great visual impact of an immersive environment (Kavokov, 2018).

CITE is a crossbreeding between two artistic concepts (Richard Serra's site-specific art and Clara Bishop's Participatory Art) and two educational concepts (Participatory Learning and Action and Participatory Action Research). The American sculptor Richard Serra (1994) proposed in the 1970's, the concept of 'art site-specific art' that has been decisive for sculpture and artistic interventions in public spaces. The artwork is not an object independent of the urban space in which it is situated but is integrated into that space in such a way that the context (building, street, etc.) is incorporated into the artistic intervention. Participatory Art artworks are not made by the artist because it is the public who builds the piece. There are many different modalities of Participatory Art, but in any case, the fundamental criterion is to overcome the dichotomy between artist and audience, so that the audience becomes a decisive part of the creative process (Bishop, 2011).

Participatory Learning and Action (PLA) comes from social work specifically in rural areas. According to Sarah Thomas (n.d.):

It is an approach for learning about and engaging with communities. It combines an ever-growing toolkit of participatory and visual methods with natural interviewing techniques and is intended to facilitate a process of collective analysis and learning ...it offers the opportunity to go beyond mere consultation and promote the active participation of communities in the issues and interventions that shape their lives. (p. 1)

The main idea of the Participatory Action Research, to understand the world by trying to change it, fits the idea of collaborative artistic actions. When we create visual images, a group of photographs or drawings, or when we make a participatory installation in a public space, we change the world, because artistic interventions are visual re-organizations of the world that can transform it. (Kemmis & McTaggart, 2005)

Visual Quotation

Besides, these frames of ideas coming from contemporary art and educational theory, the initials letters of 'Classroom Installation for Thinking in Education' CITE means quotation or reference, because the installation cites visually an 'important' contemporary artwork. (Marin-Viadel & Roldan, 2017).

Some contemporary artists use school materials in their art installations. For example, the Brazilian artist Cinthia Marcelle, in 2016, carried out the project 'Education by stone' for the PS1 space at MoMA, New York. The installation is made with chalk sticks, like those to write on the classroom blackboard. In 2009, she carried out the project *This Same*

World Over an installation in the Camberwell College of Arts, London made with a school blackboard and made from the dust of the chalk bars when written on a blackboard. Making art installations with school materials does not necessarily mean that the artist is thinking on education. But these images are enormously provocative and suggestive.

In the specific case I now present the visual reference are the Wall-Drawings of the American artist Sol Lewitt.

The Educational Context: 'BombeArte' Project.

Four years ago, 'BombeArte' Project arose in response to a demand of the Non-Governmental Organization ACOES (Association Collaboration and Effort) to develop Art Education in primary and secondary schools in Tegucigalpa, Honduras (<http://bombearte.blogspot.com.es>).

The denomination 'BombeArte' in Spanish is a combination of two words art + bomb, which wants to call an artistic intervention of great immediate impact. 'BombeArte' is an educational cooperation project in Art Education for the schools in the neighborhoods 'New Capital' and 'Ramon Amaya Amador' in the periphery of the city of Tegucigalpa, Honduras.

ACOES was founded in 1993. The main idea is that education is the most effective instrument to overcome marginalization, both personal and social. The four ACOES schools in Tegucigalpa are attended by some 5,000 children between the ages of 5 and 18. One of the main characteristics of the educational project of the ACOES schools is that the teachers look for the children excluded from the public education system, either due to lack of economic resources of the families or because of the unstructured family context.

The 'BombeArte' Project develops different activities in the classroom, in teacher training, and also the creation of a participative collaborative installation in which all the students and teachers of the school take part.

In 2018 the installation process began with a very simple challenge: we're going to build, together, the biggest drawing you've ever seen.

All students and teachers in the school must be involved. Each group of students, (30 to 35 people) intervenes several times in the installation. The process takes two weeks. Each group participates in the different parts of the installation.

Each course attends the school's art workshop to work on the collaborative installation for about 45 minutes weekly. The group is subdivided into six small groups five to seven students about. Some interventions are ephemeral and others are permanent actions. The CITE installation consisted of five main elements:

- A large cone of grey and red threads made with grey and red wire and a ball of wire (350 cm high and 80 cm in diameter at the base, approx.)
- A collaborative drawing creating a big blue and red pyramid (550 cm high and 600 cm long, approx.) made with blue, green and red pigment on a wall.
- A collaborative drawing creating a landscape of small pyramids made with pre-cut adhesive vinyl strips (50 cm long and 3 mm wide) on a wall.

- Twelve collaborative sculptures made with broken school chairs intervened with transparent plastic film and black vinyl strips.
- And the big blackboard of the class divided into 105 rectangles, each with a triangle drawn with freehand chalk.

Conclusion

The five main characteristics of this type of Visual A/r/rtography are:

1. CITE is a participatory artistic action made by students and teachers, designed for a specific space, over a short period of time, aimed at providing an intense viewer experience.
2. CITE uses the school space: a classroom, a corridor, the library, etc. Art installations are usually produced in a neutral and white space in either a museum or an art gallery. When we use a classroom, we respect the characteristics of the school classroom. We do not want to turn a school classroom into an exhibition hall.
3. CITE uses school materials, including school furniture as fundamental elements of the artistic intervention: books, blackboards, desks, paper and pencils. Therefore, unusual materials in school, although frequent in the art world, such as broken glass or sophisticated projections of images, are avoided.
4. CITE is an artistic, teaching and research action connected with tasks and subjects that are habitual in the school curriculum: language, geometry, mathematics, etc.
5. CITE focuses on educational problems: individualization vs. homogenization, learning vs. teaching.

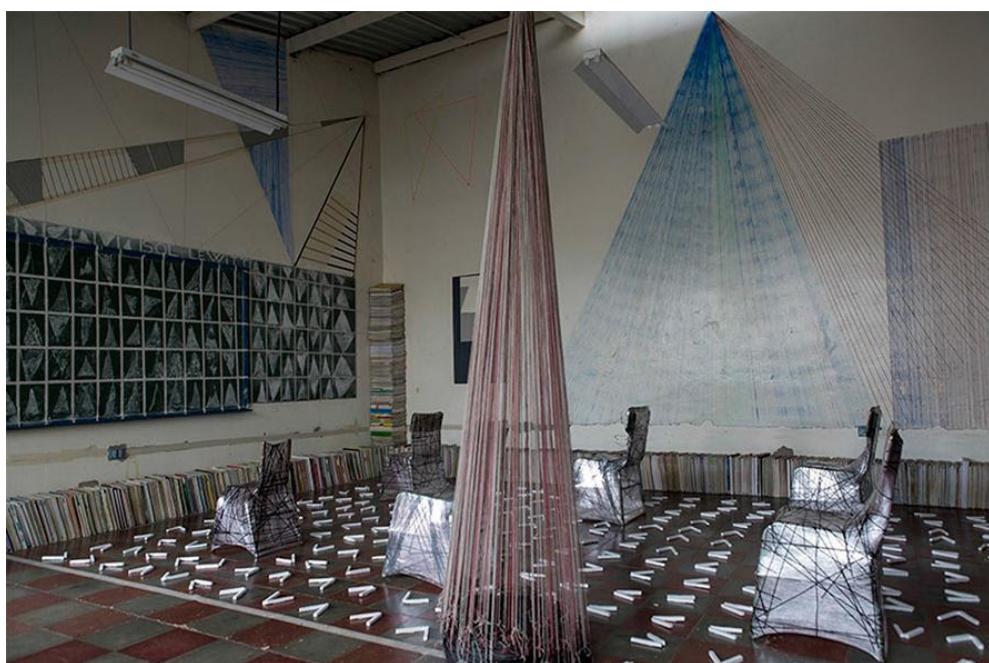


Figure 1 | Author (2018) Classroom Installation for Thinking in Education in Santa Clara ACOES school in Tegucigalpa, n#1.
Participatory a/r/tography, mixed media.



Figure 2 | (above) Author (2018) *Detail of the intervened chair*. Participatory a/r/tography, mixed media.

Figure 3 | (below) Author (2018) *Landscape of small pyramids*. Participatory a/r/tography, mixed media.

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Art, Gameplay, and Narrative: Links Between Video Games and Children's Literature

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Abstract

In the field of Humanities, there is a continuous review by researchers or experts in art and education who analyze from an academic and commercial perspective the video game industry, if these can be considered artistic pieces. The parameters in which videogames and art are developed are so close that the level of development in style and artistic aesthetics in a game can be excellent and not giving priority to the aspect of playability but the purely visual, in other cases videogames are intervened by developers to turn them into pieces of art. Currently there is a hybridization of analog and digital media that enriches different cultural areas in this case, the union of children's literature and video games, their interactivity and their scope to achieve challenges through playability and overcoming certain phases in the game. Analysis of the artistic nature of the genre of video games based on children's literature, highlighting those that are inspired by traditional stories and that form part of the popular culture of children, in order to encourage reading. A study is made of adventure video games that present dystopia or anti-utopia and that come from both audiovisual and literary media, including comics and graphic novels. In the video game industry, due to the creation of new complex narrative formats of the 21st century, there is a distinction between interactive, narrative and hypertextual formats, which fundamentally come from postmodernism. Video games based on literary works will be analyzed. It is necessary the cohesion between the way of telling stories and the activities designed for its implementation in the classroom through the creation of characters through the model sheet, as well as its three-dimensional construction through paper engineering. The generation of a video game based on conventional drawing and a digital basis for its creation. The natural format for telling and narrating history in education would be literary and books in their different narrative formats. From both links, an innovative cultural proposal is manifested that is the fruit of the union of literature with playability in didactic video games.

Art, Gameplay, and Narrative: Links Between Video Games and Children's Literature

Paradigm for Innovative Education: Horizon Report

The usual format for telling stories are books in their different narrative formats. Art and children's literature are linked because illustration has been essential in children's books.

This paper discusses an innovative cultural proposal resulting from the joint application of literature and gameplay in educational video games. It is necessary to note the cohesion between the way the stories are narrated and the activities created for their implementation in the classroom, also the design of characters and their three-dimensional construction through the use of paper engineering. An analysis is made into the nature of the genre of video games based on children's literature, highlighting those based on traditional stories that form part of the popular culture of children, in order to encourage reading. The complex narrative formats that have been developed in the 21st century, that may link to a scientific interest in Humanities with applications for educational use. The interactive medium of video games is considered both audiovisual and visual in nature and can be a proposal to tell and narrate history in education that would be another form of expression of literature complementary to books. From both nexuses, an innovative cultural proposal is manifested, fruit of the union of literature and playability in video games with didactic purpose.

In the field of Humanities, there is a continuous review by researchers or experts in art and education curators who analyze from an academic and commercial perspective the video game industry, if these can be considered artistic pieces. The parameters in which videogames and art are developed are so close that the level of aesthetic development in a game can be excellent and the aspect of playability does not prevail, but aesthetics in other cases videogames are intervened by programmers to turn them into pieces of art.

Currently there is a hybridization of analog and digital media that enriches different cultural areas in this case the union of children's literature and video games, their interactivity and reach to achieve challenges through gameplay and overcoming certain phases in the game.

One of the documents that is continuously updated is the Horizon Report, which contemplates all the educational stages, as well as the various technological developments that may have its application in Education.

Video Games Based on Children's Literature

A series of video games based on children's literature are displayed in order to merge the literary, educational and artistic spheres, thus dealing with hybrid and interdisciplinary contents.

American McGee's Alice

This action video game of 2000 takes place in the universe of Alice in Wonderland. Developed by Rogue Entertainment, designed by American McGee, and the music of Chris Vrenna. It is based on the 3D engine of Quake III Arena. Years after Alice in Wonderland's Adventures and Alice through the Mirror, the game features a more cynical Alice.

Sherlock Holmes and the Mystery of Osborne House

This adventure videogame is the first of the Sherlock Holmes series that is manufactured for the Nintendo DS. The player must solve the puzzle using a tactile stylus and the screen. These mini-games include puzzles, codes to decipher and paintings to examine. Each puzzle has its own difficulty and style. Hand-drawn environments represent Victorian-era London players explore and perform missions.

Return to Mysterious Island 2

This adventure video game of 2009 was made by Kheops Studio and Microïds. The theme is that of the video game Return to Mysterious Island, based on Julio Verne. Mina's character is back and her monkey, Jep, each one has his own abilities: Jep, can go to inaccessible places and communicate with other monkeys, while Mina reads documents and uses complex tools.

Charlie and the Chocolate Factory

This is a videogame from 2005 based on Tim Burton's film, released for consoles coinciding with the movie's cinema premiere. Most of the actors in the video game use the same voices with the exception of Johnny Depp. The music was created by Winifred Phillips.

The Lord of the Rings: War in the North

This is an action video game of 2011 developed by Snowblind Studios. Based on Tolkien's 1954 novel The Lord of the Rings and an adaptation of Peter Jackson's film trilogy. The game contains narrative elements of the novel and the film, the aesthetic design is based on the look of the film and the characters in the game are similar to the actors.

Odyssey: The Search for Ulysses

This game uses the Cryogen engine, with characters moving in 3D, in a pre-rendered environment. The video game universe is faithful to Homer's Odyssey, including its characters, Poseidon, Zeus, Cerberus and Cyclops. The player has to fight against monsters like the Gorgon and Cyclops and have to deal with the gods to escape Poseidon and resist the seductive wizard.

Children's Literature: New Formats of Narrative in Video Games

Study of adventure videogames presenting dystopia or anti-utopia that come from both audiovisual and literary media, including comics and graphic novels. In the video game industry, due to the creation of new narrative formats, there is a distinction between interactive formats, conventional narrative formats, hypertextual formats that come from postmodernism and their conceptions in art. In addition to the adaptations of video games in art that would be video games that are based on literary works.

As Masadi (2012) indicates in the book of Extra Life, the narration in a videogame is given due to the fusion of two components: the developers and the players, the interactivity means that the games are not narrated chronologically.

Ideal developers find a balance between the limits of the world, history, immersion, interactivity and the player's ability to act that guarantees the narration that will take place. The real player (real reader) takes the narration of the game as the developers created it for the ideal player and uses its interactivity and acting ability to recreate the sequence of the story and reconstruct the narration. (Masadi, 2012, p. 168.)

In the immersion narration, the player is not allowed to integrate into the developed story, so that the dialogue can take place through interactivity. Instead, the narrators expose an interactive cinematic sequence for the player to introduce himself gradually.

The cinematic sequence is a traditional form of narration and works as a transition between the real world and the world of play, as it generates the illusion of an alternative reality before giving way to interactivity, thus adding one more level of participatory immersion. (Masadi, 2012, p. 169.)

In the reconstructive narration of the Half-Life 2 game, the beginning is used as a cinematic, non-interactive format to expose ideas in a basic way. In a second non-interactive scene it occurs after the beginning of the game and as in the first, its role in the game is appropriately matched to the narrative content.

Although interactivity itself gives rise to a particular level of immersion in the narrative of the game, a specific event can generate an opposition between interactivity and immersion. (Masadi, 2012, p. 170.)

In the lexicon of digital media, there are other narrative formats such as hypermedia and transmedia. In hypermedia challenges are proposed to the participant, narratives and overcoming technological targets, which converge in the same scenario.

Hypermedia designates the interactive convergence of media and their expressive substances (still image, moving image, sounds, typographic images and even extraterritorial images) in digital media [...] in which the reader-receiver becomes a reading author, a co-author of the programme by selecting, transforming and even constructing. Hypermedia is synonymous with interactive multimedia, which in colloquial terms is reduced to multimedia. But it should not be forgotten that multimedia is a sum of media, not an interactive convergence of media. (Morales, 2012, p. 21)

Authors who create fictional or informational stories formulate and disseminate their ideas through multiple platforms, using different media and supports, this is called transmedia. Bernardo (2011) exposes the need to create with this idea in his book: *The Producer's Guide to Transmedia. How to develop, Fund, Produce and Distribute Compelling Stories Across multiple Platforms*.

Didactic Application to the Educational Field

It is worth mentioning the cohesion between the way of telling stories and the activities that will be created and implemented as an initial project for its implementation in the classroom through the creation of characters through the model sheet, as well as its construction in three dimensions through paper toys or Paper Toys and as we can also find this in other specific video games that will be exhibited.

The aim is to propose a new educational resource (see Table 1) to students to develop seminar sessions in which they are trained in the creation of video games for educational purposes.

Table 1 | Postgraduate didactic proposal

Session 1	<p><i>Theory:</i> Introduction and History of video games. The Horizon Report as a research document on the field of education in relation to technology.</p> <p><i>Practice:</i> Character design on a model sheet.</p>
Session 2	<p><i>Theory:</i> Display of educational video games or serious games.</p> <p><i>Practice:</i> Creation of graphics for making video games.</p>
Session 3	<p><i>Theory:</i> Presentation of narrative formats applied to video games and platforms on which it can be created.</p> <p><i>Practice:</i> Creation of the video game project with GameMaker, Kodu, Scratch, Adventure Time: Game Wizard and script design according to the selected narrative format.</p>

Proposals for improvement: Serious games as an alternative to learning

The video game is a field that has led to education from various approaches both learning theoretical content on a subject, and creating a typology of didactic video games called: Serious games.

Videogames present a connection with the educational field as they are a common platform of recent development and it is widely used, where new narrative formats are produced through emerging art or expanded art, mostly when it presents an aesthetic component as Journey an artistic videogame, the element of learning is less, what prevails is the aesthetics and exposure of contents in a visually attractive way.

[...] the emerging field of video game theory is also the point of reference for a wide variety of approaches, including film and television theory, semiotics, performance theory, game studies, literary theory, computer science, hypertext theories, cybertext, interactivity and identity, postmodernism, ludology, media theory, narratology, aesthetics and art theory [...]. The fact is that the study of video games has become a point of convergence of contemporary theoretical thought. (Wolf & Perron, 2005, p. 2)

Conclusions

The aim is to bring video games into the field of education through their study and analysis in an interdisciplinary way, applying them to areas such as literary, educational and artistic. With the aim of creating video games and a playful support to learn new ways of narration with a didactic component.

Serious videogames are a tool in education recently implemented in educational institutions, from the perspective of playing and including theoretical content of a subject. However, it would be enriching to merge the interactive ludic world with other areas of knowledge in an interdisciplinary way.

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The Era of Ecological Design in the 21st Century: Applied to the Educational Field

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Abstract

The 21st century has implied technological advances and improvements in the quality of life. It is useful that the ecological design is exposed from the educational institutions, so that a deterioration does not take place in the environment. The ecological footprint is a factor that analyzes the environmental impact generated by the demand and the use made of the resources available in the ecosystems. In recent decades, these indicators of pollution and excessive use of non-degradable raw materials have risen considerably, so it is necessary to think about ecological design to maintain the balance for future generations. In Arts Education, practices with an initial approach of analysis can be offered through cartographies, timelines, infographics or drawings that imply a study before the creation of the prototype and the product. After this study, it must be related to some of the fields of ecological design whether product design, packaging design, sustainable architecture, among others. It is also necessary to be aware of the natural materials to be used, as it is essential to maintain life cycles in harmony with nature. Finally, works will be exposed on packaging through ecological design with a vision for the educational field at the university stage.

The Era of Ecological Design in the 21st Century: Applied to the Educational Field

Introduction

The importance of including information on sustainability in design and architecture makes it useful to show projects that have included the concept of ecology in order to broaden the visual culture and the knowledge of environmentally conscious projects to primary school pupils who disseminate this awareness in schools, as well as in postgraduate training through the design of utilitarian or playful products.

Sustainable architecture in the educational field with school projects in which nature must be one of the inspiring motifs, living in harmony with available resources and with the environment.

Examples of educational practices of sustainable development in university education are presented, with a selection of contemporary artistic projects using wicker as construction and support material.

An introduction to sculpture using ecological or practical materials through playful packaging, an aspect of interest in our field where play is an essential part of learning.

The aim is to offer a wide range of possibilities to be applied in Arts Education or in design as sustainable practices, in which materials are designed valuing less harmful to the environment.

Theoretical Framework: Design for the Environment

Arts education plays an essential role in raising awareness of the ecological footprint, can contribute and interfere through art, promoting values of respect for the environment, produce more harmonic designs with nature, as well as with the surrounding environment. One of the notions to analyze is sustainable design, in its broadest aspect covers all areas: design, architecture and packaging design of products and packaging.

Notion of Sustainable Design

Nowadays there is a confrontation between a type of logical design that formed the basis of the enterprising and industrial spirit, as well as its relationship with Le Corbusier's aesthetics, but this production philosophy has altered the production system, generating economic, social, cultural and environmental conditions that are deteriorating; since the materials have been modified and the mechanisms of creation have been industrialised. The impact on the environment is not one of the premises that are visualized, but due to the fact that the materials used last in time, it has been necessary to propose new strategies and systems of production and packaging of products. As Viñolas (2005) exposes the creation of products, their design and production try to be in harmony with the natural environment, as defined in ecological design. A cultural and productive process, through which man solves in a predictable and planned way his needs, both biological and psychosocial, in a given context, interacting with nature and with himself through all kinds of material and immaterial realities, processes and systems, strategies and services, and establishing a human order in harmony with the order of nature. (Viñolas, 2005, p. 199)

Implementation of Sustainable Development in Primary Education

In Primary Education, eco-design needs to be introduced in schools, children should know the notions of sustainability, the impact of the ecological footprint, the 4Rs, reuse of renewable energies, bio-decomposition, the objectives of sustainable development, etc.



Figure 1 | Safe route to school, 2019. Pedestrian walkway. Roquetas de Mar, Almeria.



Figure 2 | (left) Carbon footprint, 2019.

Figure 3 | (right) Take care of animals; Crabs, 2019.

Sustainable Architecture in Education

As Holstein (2012) states, sustainable projects begin from the macro to the micro, are proposals that are being promoted by designers, rethinking the notions of sustainability. Nature has to be one of the inspiring motifs, trying to live in harmony with the available resources.

Green products can't exist in isolation from other elements and the same is true for buildings. Architecture should fit within a whole system of sustainability, and it should take into account its surroundings, its users, and ultimately, its purpose for being. (Holstein, 2012, p.12)

The iconic book Vitamin Green shows pieces of sustainable design and architecture for education, such as DESI School, 2008, by Anna Heringer in Radrapur, Bangladesh. Designed by the architect Anna Heringer, where traditional construction methods are integrated into the contemporary context. Energy from solar and photovoltaic panels is used.

In Bali, there is a tradition of bamboo constructions, John and Cynthia Hardy's Green School, a project built in harmony with nature, a fusion with innovative forms of holistic design creation and an architecture that visually impregnates an ecological footprint. According to Balinese ecological principles: cohabit with green environments, respect the work of craftsmen with materials that are integrated into the context.

In Bangladesh, solar boat systems have been built, Floating Community Lifeboats, a project by architect Swanirvar Sangstha, an innovative proposal from 1998. This system facilitates the expansion of the number of children who can complete their training by being included with nearby floating houses.

Architects Rudanko and Kankunne created the institution Sra Pou Vocational School, 2010 in Cambodia. Aalto University Students Research Project and an Ong. It visualizes ideas of innovation, conceptual design and urban design, with self-sustainable resources and handcrafted. The land and natural resources have been used to give value to the locale.

Contemporary Architectural Project in Wicker

The innovative use of wicker in contemporary art and architecture is reflected as an element of visible construction of a millenary artisan culture. The contemporary architectural project in selected wicker is relevant for its use as a raw material for ephemeral constructions.

The work *Wicker flakes* (2010) covered the skeleton in the form of a dragon, housed inside the Spanish pavilion of the universal exhibition in Shanghai designed by Benedetta Tagliabue, architect of Miralles and Tagliabue Studio. The outer pieces are curved in wicker fabric, combining white and brown colours, which symbolised the year of the tiger. The panels form a skin on the outside, allowing intense light to be filtered and its lighting on the inside at night to spread to the outside.

The theme of the exhibition was habitability, sustainability of cities, exposing notions of modernity and development to the international community. The Spanish pavilion was valued positively, for the innovative materials used, as well as for the cultural programme, the *Quijote* was represented theatrically in Chinese.

Sustainable Development Practices in University Higher Education.

Contemporary artistic projects are presented using wicker as a construction and support material, such as the ephemeral piece Deseda and an installation by Soledad Sevilla: *With a wicker rod*.

Sustainable Sculpture

OF silk. *OF silk* is a piece presented at the II International Biennial of Ephemeral Art in Granada for Spora 09, which merged modernity and heritage, with artistic proposals that united concepts of art, craftsmanship, new technologies and nature.

OF silk is an ephemeral installation, conceptual and didactic, that shows the millenary culture of silk. The work was an expression of an important Nasrid tradition: sericulture.



Figure 4 & 5 | OFsilk: Installation, 2009. Jorge Asencio Juncal, Fidel Garrido Carretero, Ana Marqués Ibáñez, Mercedes Cuenca González and Ana Ester Cervilla Maldonado.

It was built as a metaphor with a contemporary visual language that dialogues with sculpture and video-projection, the installation was integrated with a video of silk fabrics like flying to express its lightness.

With a wicker rod. The installation employs wicker as a support for the methacrylate prisms that make up the work. Its poetic theme is based on a text from Lorca, generating a dialogue between different elements: poetry, the light generated and the architecture in which it is situated. It was designed for the MACBA tower on the anniversary of Lorca's death, entitled "With a Wicker Rod" belonging to the "Gypsy Romancer".

"Antonio Torres Heredia,

son and grandson of Camborios,

with a wicker rod

goes to Seville to see the bulls."

Federico García Lorca. Romance 11.



Figure 6 & 7 | *With a wicker rod*, 2001. Soledad Sevilla

Composed of four thousand pieces of triangular methacrylate prisms on a wall, the light striking them generated the rainbow. The work was in harmony with the space, respecting its cultural identity and revaluing its poetic value, the environment dialogues with the piece and is one of its most paradigmatic installations.

Ecological Packaging

Currently, the packaging industry is committed to ecological materials defined with icons as biodegradable, reusable, recyclable, organic, and ecological. These notions are exposed before the creation of a product design with ecological aims, from the field of fine arts, making it possible to create products from their packaging, for educational purposes of a recreational type, since play is one of the fundamental basis for learning from another holistic approach that encompasses a whole range of fields from experimentation, as well as hybridization with other areas of knowledge.

The US Environmental Protection Agency vetoes the creation of sustainable production systems for the planet. The US Environmental Protection Agency suggests honouring the following principles in order to create more sustainable packaging systems. Graphic designers have the potential to influence client decisions in each area:

- Eliminating toxic constituents.
- Using less material.
- Making packaging more resusable.
- Using more recycled content.
- Making packaging more readily recyclable.

(Boylston, 2009, p. 38)

Abellán (2016) exposes the actual premises for the design and creation of packaging, for this purpose respectful solutions are made with sustainable materials. The aim is to ensure that each package put on the market contains the minimum elements damaging to the health of the consumer and to the health of the planet, that all the components that make up the package are, after use, fully recyclable, either being biodegradable, recyclable for new packaging, or simply giving them a second use at home (Abellán, 2016).

The products designed for recreational purposes can be found in the book *Green Packaging Solutions*. These are designed to create product designs, expose notions of sustainability and generate innovative products with useful or playful purposes to be applied to the artistic and educational field.

Playful Packaging

Designers Albert Grèbol and Núria Vilal from *Studio Can Cun* created the game *Actiwatt*, a redesign of *Euronet 50/50*, a program for energy saving in schools and public institutions.

Gigi Blocks design by Janis Andersons creates scenarios with lasting, sustainable and ecological materials from renewable sources. These are construction games in blocks to create playful spaces or draw on their cardboard base.

Spindow (2017) by designer Danilo Saito is a game to learn English through levels in which words are placed to build sentences correctly each block represents a color and rotate to generate new statements.

Authors such as Huizinga (2008) in his work *Homo ludens*, indicates that the game is a fundamental basis for the integral development of the human being. In reality, it is about valuing production and sales models that were sustainable for the environment.

Conclusions

Materials have been observed as a support or as individual entities to constitute a fundamental piece in the framework of sustainable design and the possibilities offered are unlimited, both creatively, as architectural solutions or design. In addition, it can be applied to the educational field, through self-managed and sustainable constructions, as well as through the design of ecological products for students of Fine Arts or to think in ecological design through the game with different options that have been exposed.

Topics such as sustainability, the impact of the ecological footprint, the notion of the 4Rs, collaborative practices to raise awareness in the improvement, purification of the air and our oceans are topical and are being analysed by international organizations and their application in art education.

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Sketching and Drawing as Part of the Learning Process Showing Ideas and Presenting Projects

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Abstract

The present research aims at taking stock of the pedagogical outcomes perceived by participating students and teachers in a collaboration between six European universities interested in broadening the horizons of their undergraduates from technical engineering, industrial economy and design programs. Theme: "Sustainability in future and the world 2060?" Mobility, water systems and energy supplies in the future? The results are based on observations in class during the sketching and prototyping workshops, followed by chats and interviews with participating students. My study has been ongoing for five years during these summer school IPs and last at Saxion University, NL, September 2018. A main focus was placed on creativity and problem solving by quick sketching, prototyping and working in groups discussing and finally presenting ideas as posters, visuals, such as slides and short drawn animations. The exercises prepare students for working in international multidisciplinary teams in which they are able to evaluate challenges and develop innovative solutions or visions and conveying ideas in an inclusive learning process. Generally, students are felt to have benefited greatly from methodology, using creative art tools, such as sketching and prototyping, new to them and also in combination with the international experience and intercultural awareness. Participating teachers appreciated the implications of art tools used in problem solving and visualization. With these results I wish to present possibilities for indigenizing art education in higher education and schools for an inclusive learning context such as integrating quick sketching and prototyping in cross-border education.



Dimensions of Art Teaching in 21st Century Pedagogy Courses

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Abstract

This article discusses the dimensions involved in Art teaching in Brazilian Pedagogy courses, reflecting about their current challenges and risks. In Brazil, the Pedagogy course is the one that trains teachers to work in Early Childhood Education (offered in daycare centers for babies from 4 months to 3 years and in kindergartens for children 4 and 5 years of age) and in the early years of Elementary School (1st to 5th grade). Teachers of these school stages must act through interdisciplinary relationships, including different artistic languages. The Pedagogy course prepares the educational professional to understand, care for, and educate young children, recognizing and respecting their physical, psychological, cultural, emotional and social manifestations. As coordinators of the Research Group Art in Pedagogy (Grupo de Pesquisa Arte na Pedagogia – GPAP), in this paper, we reflect about important aspects of the artistic formation of these teachers, such as having knowledge about artistic languages, education, and their relationship to babies/young children.

Dimensions of Art Teaching in 21st Century Pedagogy Courses

Introduction

"We would like to begin by acknowledging that the land on which we gather is the traditional, ancestral and unceded territory of the xwməθkwəy əm (Musqueam) People. We thank you for the opportunity to be here, respecting your culture, history and traditions, learning and sharing hopes about education, arts and friendship."

Mirian Celeste Martins and Lucia Lombardi | International Society for Education through Art 2019 Congress, Vancouver, Canada, July 10th, 2019.

The teacher training to teach Art in early childhood increasingly becomes a subject of attention within the field of education. Since the conceptions of children and childhood have evolved throughout the history of humanity and the child has come to be recognized as a citizen of rights, educators have had to take responsibility for a deeper understanding of the care and education of young children in schools. The undergraduate courses that train teachers to work in kindergartens and elementary schools have been forced to rethink their curricula, including in them Art subjects which question children's conceptions, the importance of arts in early childhood development, educator's role, environments and materials that provide aesthetic experiences, exploration and creation.

In Brazil, the graduation course in Pedagogy is the one that trains educators to work in Early Childhood Education (offered in Daycares for babies from 4 months to 3 years and in Kindergartens for children of 4 and 5 years) and in the Early Years of Elementary School (1st to 5th grade). Teachers of these school stages must act through interdisciplinary relationships, including with the different artistic languages. As Art professors of this course, we believe in the need for aesthetic, cultural and artistic training of these professionals and we strive to make it happen more and more, continuing the struggles of other Brazilian teachers for this cause, since the 1980s.

In 2006, a federal law decreed the obligation of training future pedagogues (so called the professional formed by the Pedagogy course) to work with Art, considering them as agents of culture, able to mediate authentic aesthetic lived experiences with young children.

Research Group Art in Pedagogy (Grupo de Pesquisa Arte na Pedagogia – GPAP), was created in 2012 to reflect about the theories and practices of artistic education of Pedagogy students. As the group coordinators, in this paper, we discuss about some dimensions of Art in the Pedagogy graduation course in the 21st century, considering it's challenges and risks. Thus, the text is organized as follows. Section 2 explains about teacher education in the Brazilian context, including the terminology used throughout the paper, describing a little more about the Research Group Art in Pedagogy. Section 3 addresses the specificities and challenges of art teaching in the Pedagogy course. Finally, Section 4 presents our conclusions.

Artistic formation of children's teachers in Brazil and the Research Group Art in Pedagogy

This article discusses the dimensions involved in art teaching in Brazilian Pedagogy courses, reflecting about its current challenges and risks. To discuss this topic, first of all, we need to explain the characteristics of this formation in our country.

In Brazil, higher education academic degree courses that enable professionals to be teachers are called "Licenciaturas". It seems to us that there is no English translation of this word. There are *Licenciaturas* in specific areas of knowledge that enable teachers to teach in the final years of elementary school (from 6th to 9th grade), for high school and technical education.

We focus on the *Licenciatura* in Pedagogy, which enables teachers to work in early childhood education offered from 4 months to 5 years (in kindergartens and preschools) and in the Early Years of Elementary School (from 1st to 5th grade - from 6 to 10 years old). It also trains professionals to work in management such as leadership positions, coordination and pedagogical guidance. Thus, the pedagogue is an education professional who must act in an interdisciplinary manner and appropriate to the different stages of children and their multiple childhoods, fulfilling social, political and pedagogical function.

Our specific job is to teach Art in this course. The efforts for the inclusion of Art in the training of children's teachers began in Brazil in the 1980s, when some professors were able to insert subjects about fundamentals of Art/Education, methodology of teaching Music, Visual Arts, Dance and Theater in the curriculum. Many battles followed those of the 1980s and the area of Art officially came into existence as a compulsory subject in Pedagogy courses in Brazil from 2006, with the publication of a law called "National Curriculum Guidelines for Undergraduate Pedagogy Courses, Licenciatura".

Created by Mirian Celeste in 2012, the Research Group Art in Pedagogy (GPAP) brings together professors of Theater, Dance, Music and Visual Arts who have made a commitment to work in the Pedagogy course constantly investigating their own classrooms, aiming to discover ways for more meaningful teaching and learning. The group holds monthly meetings that create a space for debate and creation, considering the significance of mindful practices within the context of our teaching-learning roles within academia. In addition, the group develops collaborative research.

The first research was called "State of Art in Pedagogy: National Research", conducted from 2012 to 2013. It focused on the presence of art in Pedagogy courses at federal, state and municipal higher education institutions. Data from 69 universities on the subjects of Art Education offered were analyzed: subjects' menus, basic and complementary bibliography; interdisciplinarity or predominance of languages; contents. To deepen the understanding reached with the first investigation, we started the second stage called "Art Situation in Pedagogy: extensions and analysis", held from 2013 to 2015. We return to the data initially collected to consolidate and extend it. In addition, we analyze the profile of teachers working in this field.

Detailed results of our collective investigations have been published in various conference proceedings and scientific journals and can be consulted widely. In addition, the group produced annals of their international events and two Ebooks (Martins, Momoli, & Bonci, 2018; Martins, Faria, & Lombardi, 2019).

We are currently conducting another collective survey called "Theory and practice among spaces of Art in Pedagogy". It is an exploratory documentary research, in which we investigate the presence of the arts in Pedagogy courses in the first 17 years of the 21st century, looking for research published in the main Brazilian Education and Art/Education congresses. We are in the data collection phase.

Specificities, Challenges and Risks in Art Teaching in the Pedagogy Course

The Pedagogy course prepares the educational professional to understand, care for and educate young children, recognizing and respecting their physical, psychological, cultural, emotional and social manifestations.

Because of the specifics of this training, thinking about art teaching in this course means addressing at least three challenges: having knowledge of artistic languages, education, and babies/young children.

Regarding the knowledge of artistic languages, a fundamental question has been asked in the last decades: what is meant by Art and why its presence in school? This question represents the challenge of permanently resignifying our artistic-pedagogical practices, inserting the arts in this formation in a creative way and surpassing traditionalist references.

In this sense, we note the need to develop contemporary art projects, broadening understandings about creative imagination and aesthetic perception in today's world. We stand on the premise that our conceptions of art interfere with the ways of planning and developing educational proposals and that the approximation with the arts of the present time updates concepts, ways of looking, ways of creating (Cunha, 2017).

This begins when we deal with the cultural differences of students entering the Pedagogy course. Conceptions of art are embodied in specific cultural and economic contexts and it is a risk to weave definitions of art without regard to what young people consume on social networking pages, blogs, streets, news, groups they attend. If we want pedagogues to be able to work with contemporary art with children, we must start by updating our own conceptions about art, going beyond the classical matrix.

Cunha (2017) states that educational proposals from the perspective of art of the last fifty years are rarely found in early childhood education. We face the challenge of introducing future teachers to contemporary art, contributing to broadening their cultural references, encouraging access to the artistic assets of communities and encouraging them to attend more art in their daily lives.

In order to build knowledge about the second dimension mentioned, education, the question we ask is: what kind of education do we want to carry out and which paradigms guide us?

Brazil is a country of many contrasts. We have 209 million inhabitants: there is BRASIL within BRAZIL. Thus, a first challenge is to address diversity, understanding that there is not only one definition of child and childhood, not just one culture, not just one way to develop educational processes. It is necessary to take into consideration the different contexts, the children and their families. The educator must be prepared to carry out a welcoming pedagogical practice of the local cultures and different ways of life depending on the social, economic, political origins of the people, their ages, ethnicities and beliefs. This professional practice faces the challenge of being able to deconstruct racism as well as any other prejudice and discrimination.

Finally, in order to understand the specificities of babies and young children, we ask ourselves: can we see the world from their point of view? Sensitive work with arts in childhood requires respect for the time and space of the child's play, exploration in interactivity with his/her own body and with others, with nature, with materials. There must be a close look at the child, exchanges of views and permission for spontaneity, which emerges from the coexistence between children-children and children-teachers. Child play needs to be guaranteed as a right and teachers should act as mediators of this culture, offering opportunities to live and experience through expressive languages.

Conclusions

The risks of returning to historical oppositions between reason and emotion, mind and body, science and art are constantly presented in the school's logic. Therefore, we face the challenge of combating educational systems that repress children's poetics, which simplify the conceptions of childhood, aesthetics and art.

In Brazil, the network of art professionals who work with the artistic training of pedagogues continues to expand and strengthen. We wish the growth of the Art area within the Pedagogy courses and in the schools. There is much to be researched and we remain full of doubts and good ideas, very curious to know how this formation happens in other countries.

We ask you, what are the main challenges in your country in this field? We wish to instigate dialogues!

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Expression of a “Wish” in Visual Language: The Change of Children’s Thoughts in “The Bloom of Dreams from the Grain of a Seed”

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Abstract

From February to March in 2018, we practiced a unit for 6 to 8 hours in an elementary school titled, “The Bloom of Dreams from the Grain of a Seed” in the Arts and Crafts Department of the 4th grade in Japan, and 105 children painted their works. How did the words of this project’s name stimulate the imagination of 10-year-old children? In addition, we will introduce the actual work as examples of how the stimulated imagination was expressed in the work using shape and color. We also divide these works into three main types. Next, we examine themes among these works, especially those works that are expressions of happiness for society as a whole, where individual wishes are connected to society. We conduct a brain-scientific analysis of influences, and how the impact and the meaning of their wishes for society are conveyed to other children through their artwork. Finally, we made it clear the importance of children learning from the materials of their works from the perspective of ESD.

Expression of a "Wish" in Visual Language: The Change of Children's Thoughts in "The Bloom of Dreams from the Grain of a Seed"

Introduction

Our project investigated elementary school children around 10 years old as they drew pictures of flowers that came from their imagination in Matsui's arts and crafts classes in early spring, 2018.

Matsui asked them, "If there is one seed starting to come out from your imagination, what kind of flowers will grow from it? Can you imagine their colors or shapes? How does the seed look in your mind? What do you think could happen when it blooms? It might be your dream come true when it blooms".

Then they visualized their images about the flowers and sketched their ideas to create it with colors and forms. They brought some materials from their homes to make their seeds, for example, PET bottle lids, buttons, fabric like bits of cloth, screws, and such things.

Making the seeds, many of them visualized the image of the blooming scene including their "wish". We analyzed their works, especially those expressing their wishes for our well-being, artificially and scientifically. We also discussed the materials from the Education for Sustainable Development (ESD) viewpoint.

Methodology

First, we divided the 105 works made by the children into three main types. Second, we analyzed whether their wishes, as individuals, were in line with that of society; that is, wishes for the happiness of society as a whole. Next, we conducted a neurological study into how societal desires interact with the wishes of children. Finally, we concluded our learning material from children's works from the viewpoint of ESD.

Results

Expression of «Wish» in Visual Language

Based on the title of the work, "The Bloom of Dreams from the Grain of a Seed", combined with the content that emerges as children talk about their own work during mutual appreciation activities, we divided 105 works into three main groups (*Figure 1*). Eighteen works (17.14%) focused on the composition of colors and shapes: "Beautiful Colors or Shapes that No One Has Ever Seen Before" (*Figure 2*). Next were 85 works (80.95%) "Imagined and Composed of Scenes after the Flowers Bloomed": "When the flower sprouts, you can hear a beautiful sound that no one has ever heard before." Finally, two works were unfinished, so they are classified as "others" (1.90%).

As you can see *Figure 3*, in all 85 works of "Imagined and Composed of Scenes after the Flowers Bloomed", 62 works (72.94%) appealed to their story after blooming. For example, their sense of beautiful sounds and fragrances, while 17 works (20%) related to individual wishes: "Time Can be Freely Exchanged" (*Figure 4*). Further categorization divided the works into two: 10 based on the children's own wishes, and 6 works (7.06%) based on their wishes for others like "Desires for the Happiness of Society as a Whole" (*Figure 5*).

Next, we examined what kind of effect this “wish for others” could have on art education in school—where students have the opportunity to learn in a group. We then consolidated our findings into a visual language, using color and shape; encouraging the children, for example, to look at this “Fruity Flower that Cures Any Disease in the World” (*Figure 5: left*). The girl who drew this work wanted to become a pharmacist or a doctor. In her work, she talked about wishing to have a flower-blooming seed, a perfect medicine, that could reduce the suffering of sickness, even if it was just in one person.

Discussion

Brain Scientific Analysis of Wishes

Let’s think about the workings of her brain as she uttered these words.

The right hemisphere of a human brain deals with images, and the left hemisphere deals with words. Let’s say, for example, you have a thought that you do not want to be poor. The words “I do not want poverty” are processed by the left side, but the trouble is that the right side cannot visualize “NOT.” As such, the words “I do not want” are not understood and, as only “poverty” remains, the image of poverty is projected in the right hemisphere. Then, the image accumulates in the subconscious. The subconscious works on the brain so that the imaginable input becomes a reality. So, in this case, the subconscious works to realize an image of poverty.

To go into greater detail, there is a net-like part of the brain that functions as a filter. It delivers necessary information (Osaka, 2016), while throwing away the rest: It has been scientifically proven that what you envision in your head is realized. The Reticular Activating System(RAS) is a bundle of nerves called a network body which resides in the brain stem and acts as this filter. Even though we have a great deal of visual and auditory information in our daily lives, we are not “aware” of all these stimuli. For example, you and I are walking a path at the same time, you may see a shop window displaying your favorite bag, while I only see the advert for a phone, because I have wanted a new smartphone. Thus, even if we are in the exact same place, different mindsets can alter how we each see the world.

RAS is responsible for this “filtering.” Reality that passes through RAS is recognized; reality that does not pass through RAS is not recognized. The aspects of reality that do not pass through RAS are called “scotoma,” our psychological blind spots. As human beings, we do not choose the things we do not recognize. In a person’s life, this unrecognized reality is no different from the absence of existence. In other words, the distinction between what a person recognizes and what they do not know determines that person’s life.

If you are conscious of your wishes, dreams and hopes, you are thinking about what you want at the subconscious level. When the standards of RAS become in-line with the wish, the material of the wish gathers, so that the possibility that the material reality that can be selected for it is prepared. Yet, ultimately, no change can occur if we merely hope and do not act in specific ways. The girl who wished her fruit would cure all diseases always thought about the future. RAS is constantly collecting information regarding future dreams. Thus, by expressing the thought in picture form, she will have constructed the material concretely through the visual language.

It is said that human memory improves by about 65% when thoughts are pictorialized. When you picture something, you paint the emotions of your dreams in color, and engrave the pictures in your heart. This causes serotonin and oxytocin to secrete in the brain (Dobrowolski, 2012). The author of the thought then feels motivated and creative and has the potential to increase one's sense of self-affirmation.

The world we perceive is three-dimensional, but a picture is two-dimensional. The brain, as it tries to predict the future, is forced to adapt to the two-dimensionality of the picture. As the brain processes and reconstructs the information in a picture, it begins to link what you have seen with what has been experienced and imagined. Then it attempts to find the best solution for the situation at present.

Therefore, we have an opportunity to present children with visions of the future in the classroom, using the visual language of color and shape. In our opinion, the visual impression of such public contributions has a large impact on children in the classroom.

Of course, the first priority is to express purely color and form, but considering the age—10 years-old is near the developmental stage, we need to grow children's buds of interest in society carefully.

Materials from ESD viewpoint

Finally, we will introduce the materials that became seeds from the perspective of ESD. In this instance, the seed-material was waste items brought from home. The most common material, as shown in Table 1, was plastic; the PET bottle lid that was used the most was chosen probably because it fits perfectly inside the hand of a child. We spoke with the children about why it was important to eliminate these unnecessary things from the home, as well as eliminating the factors that lead to the production of such scraps. Through these discussions, we encouraged the children to think independently about the issues related to consumption and resources in modern society, while also creating works themselves.

Table 1 | Ratio According to Materials

materials	quantity	%
plastic	201	63.2
paper	60	18.9
metal	38	11.9
synthetic fiber	8	2.5
vinyl	4	1.3
wool	4	1.3
plant fiber	2	0.6
plant (a seed of pumpkin)	1	0.3
total	318	100

Conclusion

The Department of Arts and Crafts in Japan has traditionally adopted expressive activities that make use of waste materials. However, in this practice, children were able to think about how much plastic waste surrounds them using the actual "waste" itself.

Some contemporary artists also use large amounts of waste material in their art works. Many of their works, along with their critiques of mass consumption and the associated garbage problem, ask the viewer what it means to create from waste material and what it means to be a member of the society creating the waste itself.

Recently, efforts to reduce the plastic waste that is causing serious ocean pollution have been increasing. Through the expressive activities of arts and crafts departments, however, which focus on the complex issues of modern society, we can experience these material "things" firsthand. This, many believe, can lead to ethical production and consumption activities.

This perspective is related to the feasibility of integrating an ESD viewpoint into arts and crafts departments that is central in turning hopeful sentiments such as "responsibility to make, responsibility to use" into reality. In color and form, and through the handling of materials from an ESD perspective, we will have to learn with children all over the world about the best ways of expressing their wishes—growing their hopes from a single seed to a dream flower.

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Figures

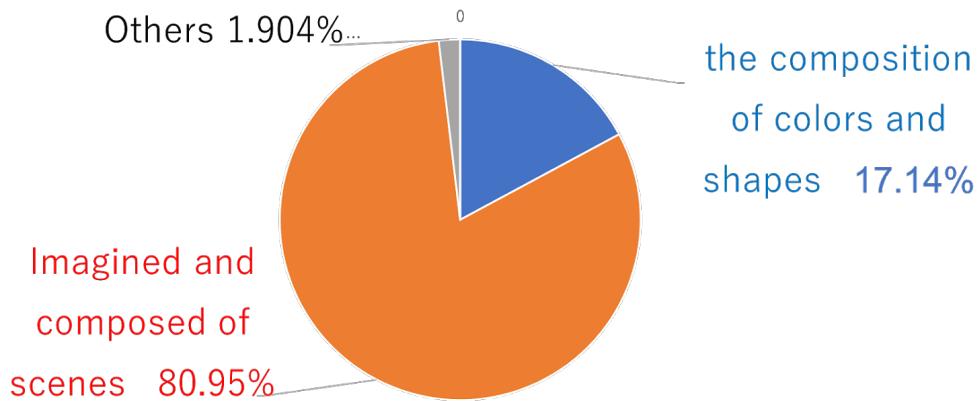


Figure 1 | Classification and percentage by expression of "The Bloom of Dreams from the Grain of a Seed"



Figure 2 | (The Composition of Colors and Shapes ("Blooming Beautiful Flower No One Has Ever Seen")

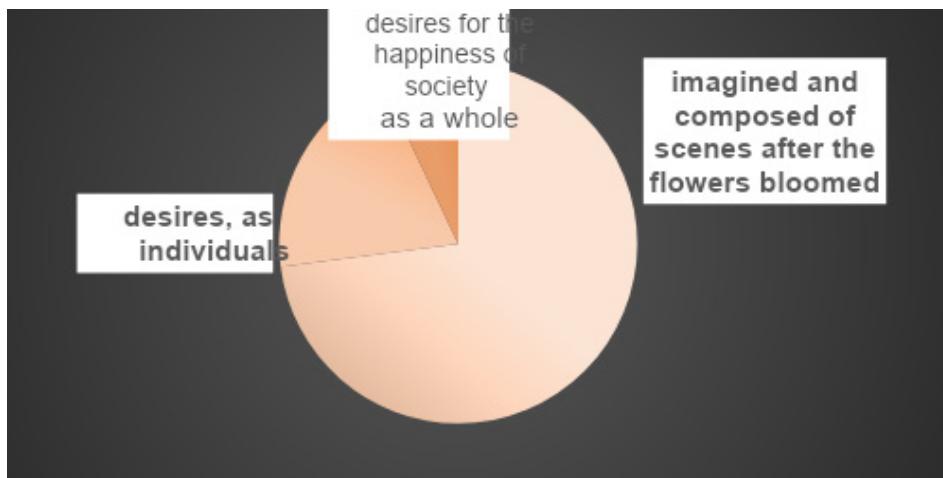


Figure 3 | Imagined and Composed of Scenes after the Flowers Bloomed.



Figure 4 | Imagined and Composed of Scenes after the Flowers Bloomed ("Time Can be Freely Exchanged")



Figure 5 | Desires for the Happiness of Society as a Whole (left: "Fruity Flower that Cures Any Disease in the World", right: "Water Flower Blooming in the Desert")



Mutual Understanding from Empathy: Visualizing Your Music World

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Abstract

This research aims to clarify how art is effective to derive mutual understanding and perceive different world views through the eyes of adolescents. Employing the experience of empathy, we can share our emotions, encourage feelings, and even motivate ourselves to think how we should consider our future, however, there are many conflicts in the world caused by lack of empathy and understandings about different world views. The PISA 2018 is also introducing the concept of global competence and its implications for education, and one of the four dimensions is "the capacity to understand and appreciate the perspectives and world views of others." Based on these concepts, we tried to clarify how art education can contribute to understand and appreciate the perspectives and world views of others. Lately, much evidence supports the importance of music to adolescents. Many researchers have shown music listening has significant influences on adolescents. To this end, we examined one of the practical approaches as to how art incorporated with music is effective to visualize adolescent world views, fill in the blanks between usual communications, and to derive mutual understandings of adolescents.

Mutual Understanding from Empathy: Visualizing Your Music World

Introduction

One of the most important roles of art is probably "empathy." Through the experience of "empathy", we can share our emotions, encourage feelings, and even motivate ourselves to think about how we should consider our future. Without empathy we become indifferent, and indifference sometimes leads to conflicts. Dr Hoffman says, however, that one drawback of empathy is that people tend to empathize most readily with those who appear similar to themselves. This means appearance, not internal thoughts, leads to racial conflicts and hostility towards other groups of people. We should seek ways to show the power of empathy through art education to reinforce our large and complex society of human beings.

The PISA 2018 is also introducing the concept of global competence and its implications for education, and one of the four dimensions is "the capacity to understand and appreciate the perspectives and world views of others." Based on these concepts, we tried to clarify how art education can contribute to understand and appreciate the perspectives and world views of others.

Lately, much evidence supports the importance of music to adolescents. Many researchers proved music listening has significant influences on adolescents (Mirada, 2013), and they use music as a means of self-expression, identity, connectedness, and wellbeing (Rickard & McFerran, 2019.) There is other research concluding that music is important because it allows them to portray an 'image' to the outside world and satisfy their emotional needs (North, Hargreaves, O'Neill, 2000). Furthermore, an analysis of Spotify data (The New York Times, Feb. 10, 2018) indicated that musical preferences are set by fourteen years old, and for the majority of adolescents, this music influences them throughout their lifetime.

If music can communicate to adolescents, we assumed that visualizing those music images might help adolescents feel much free and passionate to reflect their world views, and this would support to fill in the blanks between words and to derive mutual understanding through sharing the images of music each adolescent depicts in their mind. In this research, 9th graders, aged from fourteen to fifteen in Japan, participated in this project. Then, we examined how art incorporated with music is effective to derive adolescents' mutual understanding.

Methodology

First of all, we asked students to choose their favourite music that represented their feelings most, then students visualized their music images producing music books. Students were given one white square book, five sheets of paper, watercolours, and other painting and drawing tools. After creating their music books students had time for an appraisal. They completed an appreciation questionnaire, and we analysed this data and the artwork produced during this project at the end.

Before actually making the music books, we demonstrated varieties of watercolour related technics as follows.

- Graduation of colours: using lots of water with wide paintbrushes, students experienced colour blending, shading, and naturally blurred effects.
- Dripping and pouring: using paintbrushes and cups of colour to drip paint onto paper.

- Spattering: using paintbrushes and toothbrushes.
- Masking: using paper cut-outs, leaves, and masking material.
- Marbling
- Stamping
- Rollers: for different types of colouring techniques.
- Painting knives: for different types of colouring techniques.

After introducing these basic techniques, students started to consider how to make their expressions for their music images. Many students used two or three combined techniques that we had introduced. Some invented their own means of expression during the class. For instance, one student wrinkled her paper first, and put the colour on top of it, then got blurred images. Another student ripped the paper and used the damaged material for the music book effectively. These hands-on techniques helped to expand the possibilities of expressions and stimulated the creativity of each student for their favourite music.

Subsequently, to create these art materials, students created their personalized music books. Some coloured directly in the white books, others just cut out their materials and glued them together in the white books. Some students favoured depicting more concrete images (Video 1), as well as students who enjoyed abstract images (Video 2) for their music. Lowenfeld says that as children mature, frustration occurs to many of them by the level of realism and become critical. Then, this discourages them to express their feelings within art classes. However, introducing abstract techniques obviously helped students to become more creative and enthusiastic. Most of the students were very enthusiastic about creating their own materials beyond the time constraints of the classes.

Additionally, we recommended putting lyrics in their books. Some preferred handwriting and others carefully chose the styles of the font in consideration of their music images. They typed and printed out the lyrics, then glued them in the coloured books. These fonts and the layout of the text greatly supported to express the images of the music as well. Furthermore, the colours and pictures played important roles to visualize the world views of each student.

In the end, we divided the class into a number of teams, and distributed tablet computers. Using these tablets, students had time for appreciation sharing their artworks and listening to music from utilizing an internet music site. They then completed the appreciation questionnaire.

Result

In 2017, 32 fourteen to fifteen-year-old students made music books, and all chose different songs. In 2018, 38 students participated in this project, and 37 students chose different songs. This was very surprising because we were assuming certain songs would be very popular among the same ages. On the one hand, we were able to evaluate more individual and original works of art however we couldn't compare the different expressions for the same songs.

Analysing the breakdown of music the students chose, 60% of the music chosen was from group bands, singer-songwriters, and celebrity singers. The Vocaloid style seemed to be a rather new and special young trend. (Video 3) It's a singing voice synthesizer software developed by YAMAHA Corporation. This number increased from 6% to 16%.

Analysing the appreciation questionnaire of the 38 students in the 2018 study, the findings are as follows. Firstly, to the question "Why did you choose this song?" the most popular answer was "lyrics" (18). This suggests that the lyrics are mostly translating adolescent emotion. The second most popular answer was "world view" (14). The third was "melody." (11) The next question was "What do you want to express?" More than half of the students (56%) chose positive keywords for their answer, such as "cheerful", "strengthening", "confidence", and "encouragement". This result suggests that most of the adolescents in the study and perhaps Japan listen to music empathizing with the lyrics, combined with their world view, and melody of the music, to enhance mood and regulate emotion.

During the appraisal, 38 students left 132 comments for the artwork produced by their friends, which means roughly every student wrote 3-4 comments. The most popular word used was "love", which was mentioned 45 times, second was "great", followed by, "neat", "skilful", "world view", "cool", "lovely" and "cute" For other projects we don't see the word "love" and, "world view" very often. Students mostly comment more about the level of techniques and realism. However, in this project, common comments were such as "I love the world views of your artwork" or "I was drawn into the world view." In this project students only chose the music they love, expressed it into artwork, and found the many "loves" and "world views" of others. There were no verbal explanations about music, but by visualizing the music world with lyrics, filtered by the students' perspectives, the viewers were also able to perceive other's world views metaphorically.

Finally, we asked the participants "After completing this project did you deepen your mutual understanding among friends?" To this question, more than half of the students marked 5 out of 5, "very deepened." There is still a scarcity of research why visualizing music images is better to show the world views of adolescents than just listening to and sharing music. Also, how this project worked differently compared to verbal communications.

Conclusions

In this research, we examined how art incorporated with music can be effective to perceive adolescent world views, and to derive mutual understanding. Picasso once said, "We all know that Art is not truth. Art is a lie that makes us realize truth." This corresponds why we need art, and what art is for. Art can make us realize truth metaphorically. We rely too much on words. Art can fill in the blanks between words, and make us realize some kind of truth that we can't describe in words. We have multiple intelligences. We should believe the power of art and its education.

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Referred Videos Images



[Video 1](#) | [Video 2](#) | [Video 3](#)



Making Place/Making Art: Re-imagining Art Education in Public Elementary Schools

Maggie Milne Martens | Director, Artist in Residence Studio Program, Vancouver

Cissie Fu | Dean, Faculty of Community + Culture, Emily Carr University of Art + Design

Abstract

Art-making is vital to the development of the whole child for meaningful economic participation and global citizenship in a rapidly changing world. While the place of art in education received international affirmation through the Seoul Agenda, its implementation remains imperiled. Reflective of global trends, British Columbia's de-prioritization of art education has resulted in a systemic loss of teaching expertise in public schools, particularly at the elementary level, as with spaces for art-making practices. This paper summarizes the InSEA panel discussion about the Artists in Residence Studio Program (AIRS), a Vancouver-based initiative seeking to address the loss of access to art education in elementary schools. Directed by Maggie Milne Martens, AIRS collaborates with the local school board and community partners to reclaim a place for art-making within public elementary schools through socially engaged studio residencies for children. Through creative cross-sector partnerships—with public school systems (panelist Alison Diesvelt is an intermediate teacher with Vancouver School Board), private cultural institutions (panelist Wendy Chang directs Rennie Museum), and advanced education (panelist Cissie Fu is Dean at Emily Carr University of Art + Design)—AIRS's action-based research articulates an agile working model that actualizes immediate access to quality elementary art education given current constraints.

Making Place/Making Art: Re-imagining Art Education in Public Elementary Schools

Aspirations and Challenges

Situated on the unceded territory of the Musqueam First Nation and surrounded by collections of Indigenous artifacts from around the world in the Museum of Anthropology, this panel and its audience from Australia, Canada, India, and the United States were witness to the intrinsic and enduring value of art across times, places, and cultures in the making of identities, communities, and ways of being and belonging. Appropriately, InSEA is a gathering together of art educators committed to the centrality of art for the development of the whole child and, by endorsing the Seoul Agenda, reaffirms art's critical role in fostering the creativity and intercultural understanding necessary for meaningful economic participation and global citizenship in a dynamic and interconnected world, towards justice, equity, and sustainability (UNESCO, 2010).

Unfortunately and not uniquely, there is a stark discrepancy between informed aspirations and on-the-ground realities in the British Columbia (BC) public education system, where there has been a profound decline in access to quality art education. This is particularly acute in the elementary context—in BC, learners between ages 5 and 13—when the development of aesthetic and imaginative capacities are most crucial. Despite a revised BC curriculum which emphasizes creativity, critical thinking, communication, and an understanding of personal and social responsibility as core competencies for 21st-century learning, there remains a fundamental lack of understanding at all bureaucratic levels (government, district, and school) of how art education can be ideally situated to develop these skills.

Government policy and funding decisions continue to produce conditions that further marginalize access to and quality of art education within public schools, including: the move from specialist to exclusively generalist teachers at the elementary level, the vast majority of whom lack adequate training or experience in art-making; and the elimination of dedicated spaces for visual and performing arts within elementary school design standards (BC Ministry of Education, 2018). A serious consequence of the evacuation of quality art education within public schools is the outsourcing of art education by families and schools with economic privilege. This practice exacerbates socio-economic inequities and reinforces the perception that art is an 'extra' and therefore dispensable component of public school education.

These realities are consistent with the reported findings in a recent position paper on the status of art education for the implementation of the Seoul Agenda in Canada and internationally, in which Larry O'Farrell and Tiina Kukkonen (2017) conclude that "the potential of learning in the arts to significantly impact UNESCO priorities for the well-being of young people and life-long learners on an equitable basis across the globe remains in jeopardy" (p.17). A strategy to help policy- and decision-makers understand the primacy of art education for human development and operationalize that understanding to attain identified educational goals—what O'Farrell and Kukkonen coin "knowledge translation"—is urgently needed. With the removal of supporting structures, such as dedicated space and art specialists, simply communicating the benefits of art education is insufficient; what is required is a concrete demonstration of quality art education within existing constraints in the form of an alternative working model that is economically viable, broadly replicable, and attentive to cultural diversity and the plurality of contemporary practices.

Artist in Residence Studio Program

The Artist in Residence Studio Program (AIRS) is a Vancouver-based initiative that works in partnership with the Vancouver School Board (VSB) to reclaim space for art-making within public elementary schools, to enable equitable access to quality art education through long-term artist residencies.

AIRS began in 2015 as a grass-roots initiative at Florence Nightingale Elementary (an inner-city school on Vancouver's East Side) when Colleen Mieczaniec, a primary teacher at the school, and Maggie Milne Martens, a local artist and art educator, transformed a decommissioned art room (used for storage and photocopy area) into the Art and Discovery Studio (ADS). Funding was secured to enable Maggie to work collaboratively with teachers to provide a weekly art-making program with students in the studio. The positive impact for teachers and students were immediately apparent, as was the potential for overcoming the main barriers to quality visual arts education within elementary schools: the lack of expertise and space.

In 2016, ADS hosted two community roundtables that assembled district staff, teachers, and administrators, university art education faculty, art education professionals, and artists from the community to identify challenges and discuss viabilities of long-term studio residencies as a possible model for revitalizing the visual arts across the district. The energy and enthusiasm generated through this cross-sector dialogue highlighted the immense potential and critical importance of collaboration in addressing common goals. The roundtables precipitated the inauguration of a second studio and the following year; through grant writing, school-based advocacy, and extensive consultation with school district staff, AIRS officially expanded to six schools. With additional funding from VSB, private sources, and a partnership with Emily Carr University of Art + Design (ECUAD), AIRS served eight schools in 2018-2019. For 2019-2020, these eight programs will continue alongside pilot residencies in six additional schools.

The AIRS model sees a dedicated artist-facilitated studio created in schools with full staff commitment and potential space (classroom, lunch room, open area), with priority for schools in socio-economically disadvantaged areas. Interested teaching artists from the community are vetted through an application process and matched with a school to work alongside teachers in the studio one day a week to design and facilitate age-appropriate, inquiry-based, and socially relevant art programming for students across the school. The long-term relationship between the artist and the school community enables programs to remain flexible and responsive to the learning dynamics of each school, while the dedicated studio space makes possible and visible an ongoing commitment to visual arts programming year after year.

Funding limitations and the loss of specialist art knowledge within the public elementary system has necessitated a radical rethink of how art education can be delivered equitably and effectively. For AIRS, community partnerships are critical to enabling conditions for pedagogical innovations that support a socially engaged and culturally diverse art education practice commensurable with the Seoul Agenda. These include eminent local teaching artists, multiple financial partners—including private donors and foundations, grants, local cultural and educational institutions, and the VSB—and an Advisory Board of experts representing the school district and art community. The private sector has played a crucial role in providing start-up funding and on-going support for AIRS to take shape and stabilize. For example, the Rennie Foundation not only provided direct funding and practical support pivotal throughout AIRS's incubation period, but also continues to drive dialogue within the private sector about the importance of supporting the arts within public education from a young age to nurture the creativity, criticality, and empathy private

companies seek in future employees. Private sector endorsements for AIRS help alert public policy- and decision-makers to the value of art in and for civic life, thereby legitimizing art education as a priority public investment.

Partnering with educational institutions that specialize in art education builds rapport and reciprocity, plus resonance and recognition of art in society, through the collective advancement of visual arts education. For instance, ECUAD, in collaboration with AIRS and VSB, sponsored a new residency at Mount Pleasant Elementary (MPE) in 2018-2019, to be awarded to an ECUAD graduate by annual competition. Converting an underused space within the school into a welcoming, modular studio for inclusive, exploratory and creative engagement and expression, this residency afforded an emerging artist a steady place to hone their interdisciplinary community-engaged social art practice. The inaugural resident, Jaymie Johnson, introduced place-making and ecological material practices to MPE. The residency culminated in a public exhibition at ECUAD featuring the creative processes and output of MPE students and saw many excited children joined by their teachers and parents at the university, with generations of artists celebrating the end of the school year together (Cyca, 2019). The upcoming resident for 2019-2020 is an ECUAD alumnus in Illustration and will bring visual storytelling to MPE.

This partnership with AIRS amplifies ECUAD's commitment to community engagement, and community-based pedagogy as the university strengthens its capacity and reputation in guiding educators across Metro Vancouver to realize core competencies in the revised BC curriculum through the lenses and approaches of art, design, and media. In this, ECUAD actively facilitates mutual learning opportunities among AIRS artists, kindergarten to secondary teachers, and its own faculty, students, and alumni. Discussions are also underway to further develop this partnership into a site for pedagogical research and innovation.

The success of AIRS to date and its potential for adoption on a broader scale have been contingent on meaningful collaboration and consultation with VSB district and school staff. This foremost and foundational partnership enables AIRS to align its vision with curricular mandates and district goals for student learning, work within policy protocols, and be accountable to the needs of each specific site. This allows for the development of an integrated and flexible model compatible with the formation of a long-term district vision for equitable access to the visual arts within elementary schools.

Towards Systemic Change

From its inception, AIRS has engaged in action research to collect data on the impact of embedded, ongoing visual arts education for elementary school children. Over the past two years, this process has taken the form of a collaborative inquiry process where two teacher representatives from each participating school commit to meet, share, and document observations on student learning within the studio at their school. Despite differences in studio spaces, artist practices, and school cultures, there is remarkable consistency across findings, particularly in social emotional learning: increased levels of focus and sustained attention; increased confidence and risk taking; empowerment for students who struggle in the classroom but flourish within a creative, hands-on context of non-judgment; and a greater sense of community within the school. These collaborative inquiry reports, with details about each studio program, can be accessed in full through the AIRS website (<https://airsprogram.org>).

The collaborative inquiry process and witnessing studios in action have been key to effecting change within the local education system at both school and district levels. For generalist teachers, immersion in the art-making process as an alternative way of thinking and knowing alongside the visible transformation in students over time has expanded their understanding of art-making and its value for student learning and social emotional well-being. At the district level, AIRS's tangible impact on student learning and teacher professional development has contributed to a change in perception about the critical role of dedicated space and artist expertise in supporting quality art education in public elementary schools. This has led to a commitment of financial support and program collaboration. For education systems constrained by limitations in funding and human resources, collaborative community partnerships such as AIRS offer fresh vision and resources to a closed system, opening up spaces between established structures in ways that enrich rather than diminish existing frameworks.

AIRS is a pivotal first step in addressing the structural deficits that impede broader systemic change and can catalyze larger educational transformations to support quality art education in all elementary schools. While AIRS has been successful in opening dialogues, shifting perspectives, and creating impetus for such support, there remains considerable obstacles for effecting systemic change. Government funding policies continue to limit the capacity of school boards to sustain art education and arts-based spaces, so knowledge translation for policy- and decision-makers to highlight how art education fundamentally and directly bolster the creative economy and the economy at large is key. Stakeholders from the private and post-secondary sectors are crucial advocates in this effort. As an economically viable model with concrete outcomes for student learning, AIRS can provide the evidence and rationale for targeted and protected supplementary funding from the Ministry of Finance to support equity in art education within the public education system. AIRS demonstrates the power of mutually beneficial partnerships to overcome entrenched structural deficits and to re-imagine an educational framework and pedagogical approach, in harmony with the Seoul Agenda, for equitable access to quality art education in public elementary schools.

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Using Art Education as a Medium to Cultivate Muslim Identity in a Multicultural Society

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Abstract

In Islam, religious faith influences every aspect of daily life, including school education, as the Islamic scholar, Marmaduke Pickthall (2008), has noted: 'From the proper Muslim standpoint, all education is alike religious. ... In a real Muslim school there would be no separate "religious" education'. This principle applies equally to art education. The author has carried out academic research in several fields to investigate the way in which Muslim teachers connect Islamic beliefs and customs to art education practices. In one Islamic school in the UK (a fieldwork site for this research), Islam is firmly integrated into the entire school curriculum. The teachers in that school are more conscious of the need to link Islamic principles to educational practices than teachers in most Islamic countries the author has studied. They appear to focus specifically on cultivating the students' cultural identity as Muslims living in a multicultural society, where people have diverse backgrounds and situations. This presentation aims to show how teachers link Islam to the practice of art education. The educational concepts used by these teachers can help both non-Muslims and Muslims understand the characteristics of a Muslim education.



Knit, Spin; Build, Tangle

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Abstract

"Knit, Spin; Build, Tangle" is an interactive performative proposal, in which all people regardless of sexual orientation or gender, contribute to the realization of an artistic work with a small contribution, using the technique they prefer among all the possible ones in the fields of weaving, embroidery or sewing. Las autoras de este artículo desarrollamos este trabajo como work in progress. The mythical world, through which we knit, weave, we spin, we construct, we entangle, embodies the explanations that help us understand the meaning of our lives, and are filled with activities carried out by women in relation to work with needle and thread. Therefore, for the InSEA World Congress at UBC in Vancouver, we propose a performative and experimental session as a creative experience. The action consists in providing materials and tools (threads and needles of different types) to participants, so that they can make an element that they will incorporate into the collective work. That element may be a form, or a letter or a word, representing, according to each participant, the idea that relates most to them in relation to art and this form of craft.

Knit, Spin; Build, Tangle.

With individual contributions, a common work that belongs to everyone is “woven” together. The work will not be started in Vancouver, it will have already begun in a rural area of Andalusia (Spain) by a good number of people who have done the same, and who know that their work continues in other parts of the planet. They know that this is a work in progress and that their shape, color and content are diverse and shaped according to the time and space in which they grow, that is, according to the people who participate.



Figures 1 & 2 | Photos of the action taken by the authors during the InSEA Congress in Vancouver (2019)

The result of this research, the collective creation is always in process, but whenever you want it offers conclusions about the differences or equalities in the thoughts of people and the ways in which they operate, throughout any country.

“The weaving action for the construction of the intimate landscape of lives outside the public sphere” was, has been, is being, an interactive performance, in which all people, regardless of sexual orientation or gender, contribute to the realization of an artistic work with a small contribution made using the technique that they prefer among all of those possible within the fields of weaving, embroidery or sewing.

Crossing a World of Women

The world through which we weave explanations that help us understand the meaning of our lives is full of activities carried out by women in relation to needle and thread work. From the time of Arachne or Penelope, we have been taught that we must be patient or be careful about crossing the limits of knowledge. They were both weavers, rather than harvesters, but it does not matter, the point is that for various reasons or justifications that have been culturally constructed, the scope of these activities have been assigned to women.

On the problem in relation to the implications that this brings to the fight for gender equality, there is very appropriate literature and artistic production, as an example: for Judy Chicago (1979) it was one of her claims for life; Sandra Barba (2017) in the multimedia platform “Letras libres”, clearly exposes its foundation, and in the same



Figure 3 & 4 | Photos of the action taken by the authors during the InSEA Congress in Vancouver (2019)

way that of Ghada Amer, who is known for her embroidered canvases (2008-2018), has focused on questioning the power relations expressing archetypes of gender and sexual representations. The question that we are interested in highlighting, and that is why we bring these references in particular, is that we find the claim of the way of doing of women so valid, as survival of their creative capacity through embroidery or weaving, such as use the techniques and technology of these media to express themselves in ways that men have preferably done.

On the other hand, we are particularly interested in the socially interactive aspects that can be found in the actions of sewing, knitting, spinning, embroidering. While in the art of men, the figure of the author prevails over that of any other collaborator as a claim of the “solo work of the artist genius”, in this art of women, the shared action of the hours and the work designs. In their article “Mantas colaborativas: silêncios ruidosos” (Collaborative blankets: noisy silent), Ângela Saldanha and Teresa Eça refer us, as they say, to everyday life, where silence slowly and deeply transforms each of us, working on blankets as community supports that despite different in time, they are constituted as activist artistic education projects in transversal contexts.

“Construir uma manta é um processo moroso e introversivo – ao mesmo tempo que é criado um artefacto recheado de simbolismos, muitas são as escolhas e o tempo despendido. Coser retalhos pode ser um processo de colagem e pensamento-ação onde espaços de memórias e de reflexões se entrelaçam através de uma técnica ancestral. Pode ser também um processo colaborativo e um processo de educação artística activista.” (Saldanha & Eça, 2014, p. 38)

In short, we defend respect for all forms of creative expression as a narrative instrument that is capable of suggesting and demonstrating processes and experiences that are part of memory. In memory there are places and emotions, where spinning and weaving make sense of people's socially shared life (Martínez Morales, 2014: 53). People who don't care what gender they are, nor what anything else they are. The objective is to overcome the different ways in which the established power classifies us to tell us what we have to be.

All the images we offer in this article are part of the workshop held on July 11 in Vancouver, during the InSEA Congress 2019. It was another step in this continuous process in which we are spinning the work of contemporary men and women.



Figures 5, 6, 7, 8 | Photos of the action taken by the authors during the congress in Vancouver (2019).



Figures 9, 10 & 11| Photos of the action taken by the authors during the congress in Vancouver (2019).

IMAGE CREDIT | All the images we offer in this article are part of the workshop held on July 11 in Vancouver, during the InSEA Congress 2019. It was another step in this continuous process in which we are spinning the work of contemporary men and women.

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Translating a/r/tography: An examination of the transformational implications in the experience of translation

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Abstract

The inspiration for the title, "translating a/r/tography," comes from my experience of participating in a Japanese translation project of a/r/tography as an a/r/tographer and translator. The way in which the translation of a/r/tography and in/sight were approached are used as examples to consider what an a/r/tographic orientation to the project of translation, especially those concerned with a/r/tographic research might be and what possibilities it may open for those who are willing to engage with the work as a translator of a/r/tography, or a t/r/anslator. The importance of an a/r/tographic orientation to translation becomes apparent in attending to the translation of these words that reveals the complexity of translating words that have been layered with poetic and theoretical meaning that are often grounded in a specific place. The difficulty of translation, of moving a text from one place and to bringing it to another, is shown to be ultimately generative, causing us to create new ways of knowledge and belonging by lingering amidst different languages.

Translating a/r/tography:

An examination of the transformational implications in the experience of translation

Introduction

I am an a/r/tographer, and, also, I am a translator. That is, I am a translator in the sense that I have worked as a translator in professional and academic contexts, translating between Japanese and English, between people, and between texts, including working with a team of researchers to compile the first Japanese translated text of a/r/tography. However, I do not have any formal training or certification in translation. Likewise, there is no license or certificate that supports my claim to be an a/r/tographer. Even if the position of a licensed a/r/tographer were to exist, I would not dare to assume such a title and what it would claim. Nor is it my desire to defend myself as these things. Instead, I offer a proposition to consider an a/r/tographic orientation toward translation by drawing on such an experience, placing focus on the person themselves who are caught up in the moment of translation. When I speak of translation, I specifically mean the act of textually rendering from a source language into a target language. The practice of translation may also serve as a metaphor for other epistemic movements, and in this way, I also extend a nod to those who may not be directly involved in the act of translation but make their own interpretations as they situate the academic texts they encounter in various contexts. In this regard, this is not so much writing on or about translation, but writing off of it and with it, at least through the lens of my own personal experience of translating an a/r/tographic text.

An A/r/tographic Orientation with Translation

What is an a/r/tographic orientation? A/r/tography is an arts-based methodology of coming to know oneself and the world through embodied, lived experience through creative practice, teaching, and research where the liminal nature of the relationship of artist, researcher, and teacher becomes a site of meaning making (Springgay et al., 2005, p. 899, 902). A/r/tographic research draws on the experience of the person corresponding with the and process relationally both with each other and the world within which these experiences occur to create new, artistic ways of knowing (LeBlanc et al., 2015, p. 371). With orientation, I am thinking in line with Dónal O'Donoghue's conceptualization of orientation, along with disposition and stance, where the question of the whom and what one turns with becomes just as significant as what one turns from and towards. Together, an a/r/tographic orientation implies a turning with a/r/tography in its fullness, as method as well as in its constituent ambiguity of being in between the encounter of self as artist, researcher, and teacher with the other. Perhaps what I am suggesting here is that translating a/r/tography requires us to translate a/r/tographically. That a translator of a/r/tography is a t/r/anslator.

How do you say A/r/tography?

One of the first issues in translating a/r/tography was deciding how to say a/r/tography in Japanese. A/r/tography emphasizes the knowledge that emerges in between the roles, practices, experiences, and products of the artist, researcher, teacher. A, R, and T. However, direct translation results in a chimeric abomination, confusing, unrhythymical such as "BiKenKyouBunka" or "AaRiTiGurafi." If the sound is prioritized, the slashes no longer make sense. If it is persevered in its Roman alphabetical representation, it will be less easily received by the Japanese reader. What is to be done? Finally, it was rendered in katakana, a set of Japanese characters that are often used for foreign words and loan words. "A-togurafi" we say.

In this way, the slashes are lost, but a word is gained for ourselves. It is now no longer merely a Canadian possession, though the foreign origin remains clear. It is also not the Australian or Spanish. "A-togurafi" offers an a/r/tographic way of being that is connected in relation yet made distinct in the recognition of a way of knowing ourselves and the world we inhabit through a Japanese lens.

In/Sight

The next example is with the word "in/sight." In/sight refers to the liminal potentiality of an aesthetics of unfolding. Rita Irwin suggests:

I stress in/sights here, for the process of unfolding lingers in between in "and" sight. In, meaning amidst, held by, surrounded by, and within the boundary of, is dialectically bound to sight, meaning things worth seeing, the act of seeing, and a range of vision. The slash embellishes the unperceived held within the perceived. The slash highlights a space where we are able to consider what is left out of sight, what is hidden from sight, what is In/sight camouflaged, what is buried beneath the sand, what is veiled by fog, what is ignored, and what is painted underneath. Insights into in/sights. (Irwin, 2003, p. 70-71)

Insight without the slash may be translated into Japanese as "dosatsu" or "chokkan." However, these words are not hospitable to the slash. Translating the word "in/sight" becomes a bit more complex compared to translating "a/r/tography" precisely because it is based on a preexisting term unlike a/r/tography which posits itself as a new, unique term.

I become painfully aware of the poetics layered in these words and the difficulty of trying to carry across, to translate, all the meanings into a different language. As we worked with the word, we finally rested on "shi/kai." The word "shikai" is a combination of two characters, of sight and world, with the meaning of a "field of view" or "visibility." By putting the slash in between these two characters, a word not often considered as a candidate for the translation of insight without the slash, we are brought closer to the meaning of in/sight with the slash. "Shi/kai" with the slash draws our attention to the folding in between sight and the world, the materials and phenomena, lingering in between the seeing and the seen. Taking advantage of the symbolisms of the semanto-phonetic writing system is not foreign to Japanese language. For example, Ted Aoki, a Japanese Canadian curriculum scholar deconstructs the Chinese character for poetry to linger on the notion of dwelling poetically:

I begin with the Chinese character for "poetry," a character that refuses linearity but promotes its own polyphony. In the presence of this word, I ask: "What does it mean to dwell poetically?" At the top right is (earth). Below it is (measure). They together read "geo-metron." ... In the Orient, (tera) earth/measure means "temple," a sacred place where one may be allowed to hear the true measure of earth beings, mortals in the nearness of divinity. On the left side of the character is (to speak/to sound) Within is the "mouth" that sounds forth or sings, over layered with three echoes and a lingering note. (Aoki, 1990/2005, p. 374)

"A-togurafi" and "shi/kai" may be open to a lingering with such a poetic dwelling. As Lorimer and Lund (2016) also suggest, "When we collect things, we are collecting ourselves." What, or perhaps who in the Aokian sense, is being collected in the collection of words in between native and foreign?

Between Responsibility and Possibility

These translations are also up for interpretation. These words have been chosen with the insight that perhaps in the near future, other scholars will take up these texts and linger among them to make their own a/r/tographic belonging. Too often in the work of translation, I am caught between responsibility and possibility. Responsibility to be faithful to the source text, to provide an accurate translation to the reader in the target language with a minimal sense of my interpretive hand. While at the same time sensing the possibility of poetics and the beauty of a word well placed that speaks more volumes than a page of footnotes because to change the name of something either in translation or otherwise has a powerful, creative potentiality. "To change the name of an object connotes changing your relationship to it because when we name something, we direct anticipations, expectations, and evaluations toward it" (Srivastava & Barrett, 1988, p. 34-35). An a/r/tographic orientation to translating a/r/tographic texts on a/r/tography makes a space to linger in that world between responsibility and possibility, to entertain uncertainty, and set new rhythms of meaning and belonging that resides with a "resolve, that which is in-between hope and despair" (Pinar, 2015, p. 183).

I am an A/r/tographer

I would like to close with a short story and a thought, an echo. I was at a dinner event that followed a seminar which doubled as a guest lecture by an arts-based researcher from abroad, and the final class for the professor who had invited me to attend. This professor had recently become interested in arts-based research, a move that was unfortunately misunderstood by some at the university who a threat against the status quo. In their eyes, she was too different. Unpredictable. Disruptive. Qualities that would surely find a home in a/r/tography but not in the ivory tower of academic tradition and posturing.

The gathering began with a series of introductions by the participants until one doctoral student stood up and introduced himself, giving his name and affiliation and declared in the next breath, "I am an a/r/tographer." I was, in that moment, mesmerized by his boldness. Thus far, our direct experience of a/r/tography was very minimal. There were no examples of a/r/tographic research in Japanese. And yet he knew, in his embodied sensation of the pull of arts-based research that resonated with what he knew and felt was coming, that he, indeed, is an a/r/tographer. It is in this sense that, "I am an a/r/tographer." Not as a strong claim or a flag staked into this land, but as an expression of my desire to be found with/in uncertainty, to become with a/r/tography and the in/sights it may offer in lingering amidst different word worlds.

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Making as a Way of Knowing; My Re-encounter with Clay

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Abstract

In this paper I convey my experience in a ceramic art studio for the first time. From this first encounter I realised how the materials we work with can provide us with much more than we expect, giving us an opportunity to engage with ourselves as we engage with them. I also recognised how art practice can be used as a way knowing. Exposing myself to the art studio practice in a way became an a/r/tographical path of research as the process opened me up to what I would otherwise might never have known. When I was young, I played with mud enjoying its easy manipulation, feeling in control and here I was now, all grown up, in the ceramic art studio feeling like I knew nothing about it perceiving what I had already encountered but in a new and fresh way. It became clear that there is a way in which every material communicates its purpose. I had always viewed pottery and ceramics in terms of functionality of the forms and nothing else. In my Kenyan culture, ceramic forms which in most cases are pots of different sizes and shapes are created for specific functions such as cooking, storing water, grains and as flower/plant pots. I had never thought of the journey that clay takes with the potter in order to get to its functionality. Neither did I pay attention to the process that the clay takes to be transformed into the beautiful pots. As an a/r/tographer there was need now to pay more attention to things that had always seemed ordinary. In the ceramic studio, I went through manipulation of the clay to create forms, the application of glazes, feeling the quality of the surface, looking for the hidden meaning(s) and integrating myself through the whole process of making. I started looking at pottery beyond functionalism hoping to understand the self in relation to others and vice versa.



Extreme Makeovers: Performing Social Constructions of Gender

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Abstract

Performance art is often an underdeveloped area in art education methods instruction. Examples of innovative lessons that incorporate performance and introduce contemporary artists enlighten educators to its potential. This paper explores a performance art lesson developed by a preservice student for her peers taught in an art education methods class. It describes what happens when female art education students perform the everyday ritual of beautifying oneself in the classroom and poses questions about how the constructs of female roles and associated rituals are transmitted through mass media. Appropriated images from the Internet, magazines, and other popular culture sources serve as a guide for performing beauty work encouraging reflection and dialogue about the social construction of gender and cultural identity. The class performance allows an analysis that focuses on the female as both an object and a subject of media power relations and serves as active inquiry and social learning.

Extreme Makeovers: Performing Social Constructions of Gender

A primary goal of art instruction is to broaden students' understandings of art and artists by exposing them to non-traditional art forms and unique approaches to art making. Incorporating performance art into class studio instruction allows students to experiment with alternative ways of making and experiencing art that extend the concept of curricular options. Performance art is an unconventional and provocative art form often neglected in art education methods instruction, in some respects due to a lack of understanding and knowledge about its rich history and place in contemporary art (Horn, 2009; Pembleton & LaJevic, 2014). This paper attempts to demystify the concept of performance art and encourage educators to include performance as part of their art curriculum.

With the goal of enlightening educators to its potential, an example of a performance art lesson developed by a preservice art education student will be the focus of discussion. The lesson I will describe explores what happens when female art education students perform the everyday ritual of beautifying oneself in the classroom and poses questions about how the constructs of female roles and associated rituals are transmitted through mass media. The class performance serves as a form of active collaborative inquiry and social learning, which precipitates reflection about cultural identity and gender.

What is Performance Art?

Performance art is an art form, which may be public, private, or documented, that features the artist's body and a live activity or event. Basic elements of a performance include the body, space, time, props, lighting, and sound. It can be performed with or without media, props, or tools. Interdisciplinary in nature, a performance often incorporates other artistic art forms such as music, poetry, spoken verse, and artwork.

It is common for contemporary performance artists to blur the boundaries of art and life by investigating and reenacting daily rituals and practice, as seen in the work of Marina Abramovic, *The House with an Ocean View* (2002). Discipline and daily ritual were the subjects of this performance in which she spent twelve days living in three platform structures on view in a New York Gallery. Other artists create performance pieces that are interactive and build direct relationships with an audience. Some works actually depend upon audience participation to exist. Suzanne Lacy's *Silver Action* (2013), for example, brought together hundreds of older women to share their stories of discrimination and inequality with one another as well as with a live audience. The performance took place both in person and through a live web broadcast and social media commentary (Tate Modern, 2013).

Conceptually, performance art is complex and as in the case of Lacy's work, continues to be concerned with how collective action can challenge oppression and examine established ways of thinking. At its core is a strong social critique, asking questions about how we perceive the world around us and our place within it (Westerman, 2016). Art educator Garion (2002) concedes that performance art in studio art education invites students to transform the self and the body as a political and creative site. Other art educators view the study of performance in terms of active inquiry, social learning, and one that fills the gap between life and art by allowing students the opportunity for playful experimentation (Green, 1999; Pembleton & LaJevic, 2014; Washington, 2011).

The Lesson: Performing Beauty Work

I teach a course to preservice art education students entitled Art Studio Survey Methods, wherein students choose an art medium or combination of media and create an art lesson to teach to their peers. At this stage in their college career they are learning how to develop art curricula and implement a productive lesson. The lesson must include in-depth research into one or two contemporary artists who work in a particular medium and incorporate critical examination and dialogue about the artist's ideas and processes, accompanied by a related artmaking assignment. After the lesson is taught to classmates, it is critiqued and revised to use in future classroom teaching situations. I always look forward to the performance art lessons as they often are the most engaging and original, challenging students to think about art in new ways.

The performance lesson I will discuss entitled *Beauty Work* proved to be a captivating and unique experience for my class of female students. The framework for the performance focused on female beauty practices; in particular, the daily ritual of applying makeup in order to achieve a desirable feminine identity. The underlying concept of the lesson was multilayered, asking students to think about beauty rituals and cultural norms, especially how gender identity and roles are visually portrayed in popular culture venues and communicated through mass media. Appropriated images students collected served as a guide for performing beauty practices and self-modification.

For the performance students were asked to bring to class three portrait images found in magazines or on the Internet to use as a model to alter their physical identity. The criteria for the images included: A look that would make you unappealing, one that would make you more attractive, and one that you would want to look like but would not fit your style.

As students searched for female portraits that appropriately matched their values, they were to think about and respond to three essential questions:

1. What beauty rituals have been created from my culture that I follow?
2. In what ways do I acquire and communicate identity through rituals?
3. In what ways do I practice these rituals through cultural norms, traditions, and values?

Contemporary Performance Artists

Another important objective of the lesson was to introduce students to contemporary performance artists and learn about their methodologies. The lesson began with a video presentation of a performance piece created by director Jørgen Leth for the film, *66 Scenes from America* (1981). Andy Warhol, the actor in the four-minute filmed performance, sits at a table in a stark room, dressed in a suit and tie, while slowly eating a Burger Chef hamburger with Heinz ketchup. The introduction generated interest and cleverly gained the attention of the class. By viewing the short performance, students were able to deduct essential elements of a performance piece, such as how the artist used his body, props, space, and time to make us focus on a daily ritual of eating; in this case, fast food.

Discussions and critical inquiry with the class about contemporary performance art followed as students looked at and talked about a variety of other performance artists whose work investigates the idea of ritual, gender, and identity. Marina Abramovic, known for her use of body as subject, object, and medium of her work was introduced as a pioneer in the field of performance, (Museum of Modern Art, 2010). Next, feminist performance

artist Ana Mendieta's work *Untitled Facial Hair Transplants* (1972) was viewed and discussed. For this performance Mendieta performs a gender role reversal by creating a mustache for her beauty practice ritual. An inquiry into Wendy Maruyama's work helped set the stage for the class performance. In Maruyama's piece *Vanity* (2006) the vanity mirror attached to the handmade dresser she created as a prop becomes a window for a projected video showing a Japanese woman applying her eye makeup, alternating between accentuating the slant of the eyes or attempting to make the eyes rounder. Instead of using her body in a live performance Maruyama combines her furniture-making craft and technology to display a narrative video performance with a social message about female identity, race, and culture (Figure 1).



Figure 1 | Wendy Maruyama, *Vanity* and (Detail), 2006. Wood, mirror, pau ferro, silk, video. Private Collection. Reproduced courtesy of the artist.

Beauty and Self Image: Performing Social Constructs of Gender

The subject of physical adornment and beauty is a relevant topic for college age female students, as it is a direct connection to their own material and social culture. Changing one's appearance through the daily act of applying makeup is a typical part of many college girls' morning routine. It is generally a private and personal practice and transformation that one goes through as a female in order to present a certain public persona. Beauty work or enhancing one's appearance with makeup is in some ways a process of altering a natural look to fit a cultural ideal repeated in mass media imagery. Young women are especially concerned with self-image and physical appearance and in their pursuit of achieving the look associated with an ideal beauty (Kwan & Trautner, 2009).

On the day of the performance students were instructed to come to class without makeup and bring props from home which included portrait mirrors, cosmetics from personal supplies, and camera phones for photographing selfies. Students arranged props to create individual makeup stations at their tables with phone cameras and media images in sight. Next, a demonstration video the student teacher created of herself applying makeup at home during her morning ritual was shared along with instructions and expectations for the class performance. The performance

began as each student completed the application of makeup to mimic the media portrait, taking a self-portrait, and finally removing cosmetics to start again (Figure 2). This action was repeated three times, constructing and modifying different identities based on diverse media selections. The result of the class performance was documented with video and photographs shot by the students with camera phones of themselves next to the media image they were portraying (Figure 3).

As the performance progressed, I became interested in the variety of images students selected and how they interpreted or decoded visual information embedded in the portraits. Are young women influenced and pressured to achieve a certain look that is on display in our visually saturated culture? How do they feel or think about the role that appearance plays in their self-image as a female? Do they follow expectations to look feminine and attractive, mimicking models and superstars or do they use this practice as a form of personal empowerment? Responses during the critique at the completion of the lesson were not what I expected..

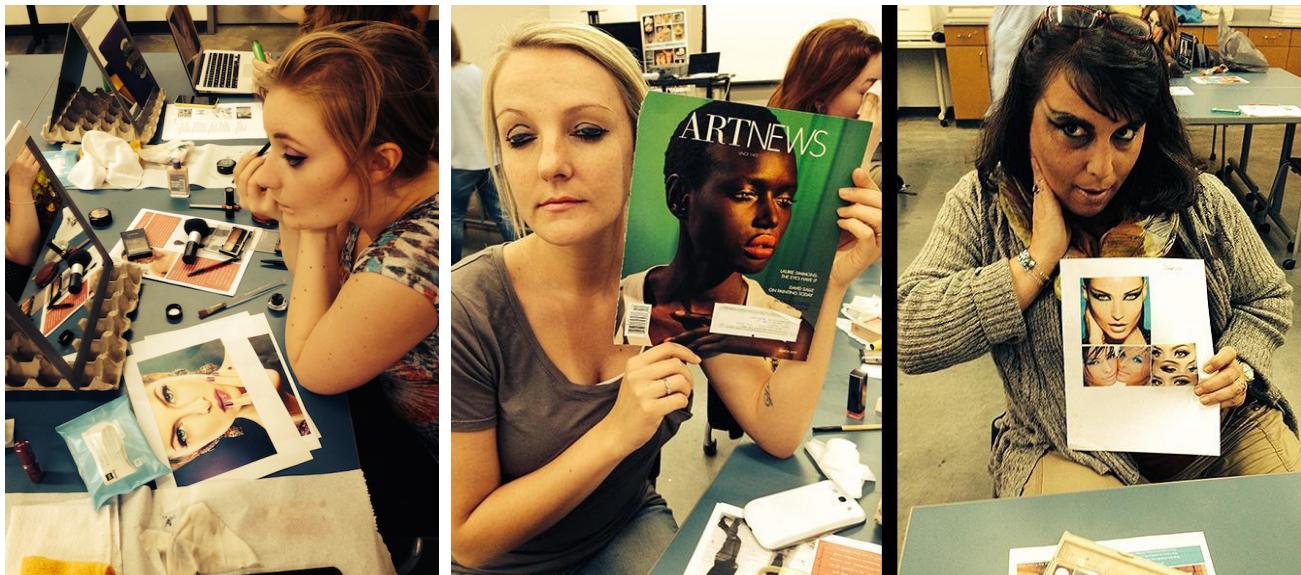


Figure 2 | (left) Student performing beauty work. **Figure 3** | (right) Students completed self-modifications to mimic portraits.

Performance as Empowerment: Reflections and Possibilities

At the conclusion of the performance piece students responded to a list of reflective questions, which resulted in a productive and dynamic class discussion. Some of the questions generating debate were:

1. Does this performance contribute to or challenge stereotypes of gender?
2. Given the context, do you believe this ritual is an aesthetic experience? What makes it different from a classroom to a bathroom? Is this beautification or alteration?
3. What ideas, insights or questions occurred to you during the performance that you could apply to yourself and the world around you?

As the class conversation continued, new questions and ideas emerged. Students talked about ways in which images could be made to disrupt stereotypes and considered how historical conventions of portraiture might be transformed to create new identity narratives. Surprisingly, the live performance allowed students to emulate and disrupt a variety of constructions of femininity, with some students selecting portraits instigating extreme makeovers.

With its spirit of collaboration and group action the performance enactment was a call for the class to role play contrasting identities, interact, and build relationships with each other. Students enjoyed the bonding experience and peer relationships of acting out this normally private daily ritual together as a class. They were able to engage in an imaginative and playful art experience connected to everyday life as females alongside classmates. Most important, the performance was an opportunity to empower students to actively participate in depicting female stereotypes as seen in popular culture and reflect about the process as both object and subject of media power relations.

The addition of performative strategies in the art classroom have value in teacher education courses because they represent a chance for preservice teachers to challenge predetermined assumptions of conventional ways of making art and learning. Performance art is an active and unique way of knowing and being in the world, a place where personal, social, and political issues can be explored in real time. By connecting the art curriculum to contemporary artists and practices of performance, students are encouraged to experiment, take risks, and perform new social possibilities for the future.

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Re/turning to Aesthetic Education from a Queer Perspective

Dónal O'Donoghue | Matthew Isherwood | The University of British Columbia

Abstract

Attending to what the act of making connections, making inferences, making meaning, and making a new space for old ideas in art education does to and for the field, this panel considers a re/turn to aesthetic education from a queer perspective. The first paper (Isherwood) considers Muñoz's (2009) concept of Queerness as horizon, attending to how it can inform an aesthetic sensibility attuned to queer ways of perceiving and attending "to what is given in the moment of the encounter" (O'Donoghue, 2018, p. 60). Influenced by the work of Maxine Greene (2001), this approach to aesthetic encounters invites the viewer to think otherwise about an issue or topic with which the viewer might already feel familiar, to cultivate a queer sensibility that is constantly on the move. In this way, the presentation proposes that the cultivation of a queer aesthetic sensibility can help teachers and students to become curious participants in the world, enabling them "to challenge the fixed and taken for granted, ... open windows in the actual and disclose visions of what might be" (Greene, 2001, p. 110). The second paper (O'Donoghue) engages with the concepts of queer, aesthetics, and the curatorial as articulated in the writings of Sedgwick (1993), Muñoz (2009), Ahmed (2007), Greene (2001), Berleant (2016) Dave Hickey (2007), Obrist (2014), and Merton (1957). The paper explores how queerness as a disposition and an orientation to the world corresponds to some degree with curatorial practices. Further, the paper considers how queerness as a concept offers new openings into current understanding of the curatorial as an orientation to structuring and making sense of aspects of the world. Like queerness, the curatorial impulse is a mode of striving toward something that is possible but not yet actualized; something that is "present but not actually existing in the present tense" (Muñoz, 2009, p. 9).

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The Educative Potential of Contemporary Artworks

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Abstract

In his recent book, *Teaching Objects: Studies in Art Based Learning*, Jeroen Lutters (2015) explains to readers how works of art have functioned for him as teaching objects – objects that have introduced him to elements, aspects and qualities of the world that would otherwise remain hidden or unavailable to him if it was not for those works of art that he encountered, took an interest in, and experienced. Mindful of Lutters' position, but focusing on contemporary artworks instead, in this panel presentation, we inquire into the idea that contemporary works of art can perhaps, under particular circumstances, have educative potential and might present as pedagogical in nature. To approach an artwork as potentially educative in nature is perhaps to bring it into presence through a particular set of conditions. The intention, however, is not to reduce it to those conditions. Rather, it is to explore if such conditions open a work of art for additional or alternative meanings. Our inquiry is premised on the understanding that artworks have the capacity to address us as well as orientate us to the world in particular and distinctive ways, as they reveal aspects of mankind's interactions with others, both human and non-human. Our inquiry also draws on the understanding that artworks have the capacity to introduce us to topics with which we might already claim a level of familiarity, but they do so from elsewhere, thus providing other viewing places to view what we already think we know. To approach an artwork, then, with the intent of exploring its educative potential is not to look to the work for its educative content, but rather to consider the nature of relations that it activates as potentially educative.

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Experience and Affective Learning in Artistic Residency: What Can the Artist Learn at School?

Renata Oliveira Caetano | Bruna Tostes de Oliveira | Federal University of Juiz de Fora

Abstract

We have been accustomed to the figure of the teacher mediating art learning in schools however, since 2016 at João XXIII School (Brazil), it's been possible to perceive an important exchange among artists and students when they work together. What can the artist learn within the context and structure of a school? This issue has been established as an epicenter for the investigation of the "Artistic Residency at School" project, that began in 2017 to accompany, perceive and analyze the actions of artists and students around the development of collective artistic proposals. This article aims to share the concerns that arise from the presence of the artist in the school, through the unfolding research about the subject matter, and to include some relevant reflections regarding educational scenarios in relation to this type of collaborative effort.

Experience and Affective Learning in Artistic Residency: What Can the Artist Learn at School?

To think about the presence of artists in school, creating propositions in a collaborative way with students and teachers, is one of the key elements of the research we do. Observing that such a presence could modify the way children and teenagers perceive art and consequently find other ways of grasping it, has been the starting point for this research, and has remained as a conviction through all the events and the encounter between different subjectivities that have emerged. Such an investigation takes place through cartographic studies that seek to understand the complexity of these interactions and reflect on the established constructs that students in Basic Education create when an encounter with art occurs.

We intend to present in this article the unfolding of the Project of Scientific Research Initiation "Artistic Residency in the school grounds", in which we investigate processes, learnings, and encounters which blossoms thanks to the presence of artists in this program.

What happens when the artist makes use of an unusual medium or chooses an unusual space for artistic production (diverting, subverting, confronting, creating hybrid spaces) to produce art?



Figure 1 | The clay worker Orlando Oliveira working with the kids in 2014. Copyright Renata Oliveira Caetano

We have become accustomed to the figure of a teacher acting as a mediator throughout art studies in schools, however, since 2016, when we developed the Extension Project Arte em Trânsito (see www.arteemtransito.com.br), which means something like "Art in Movement", at the School João XXIII at Federal University of Juiz de Fora (Brazil), an important exchange between artists and students was noticed as they worked together. We know that from this sense of reciprocity, established amidst the mutually affected relations, when the students' perception, regarding how they learned art, experience alterations. But what can the artist learn at school?

This question has been the epicenter of our investigative actions around the “Artistic Residency in the school grounds”, established as a project in 2017 to accompany and analyze the actions of artists and students around the development of collective artistic proposals. To think about the residency process in this context also means problematizing territories in which art is received. So, can the school be thought of as a “museum”? How do artists and audiences interact and “learn” how to connect? What is created during the encounter between artists and the school space? What sort of associations and attainments are forged by this encounter? What is the profile of the artist who embraces the school as a setting for production? What kind of work emerges from these provocations? What does that entail? With these questions, we begin to draw a notion that differs from the standard Artistic Residency, originated from mutual affected relations. Thereby, we aim to share the restlessness that arises from the presence of an artist in the school, through an investigation of the subject matter that, even though is still in progress, already indicates some interesting reflections.

The Emergence of the Problem

Some Universities in Brazil run Schools which may be called Lab Schools. That means they are places for undergraduate students to apply their knowledge, as part of their pedagogical formation process. The teachers who work in these places are University professors and have a commitment to teaching, research and extension actions as part of their work. The Lab School where we developed our investigation is called João XXIII.

In 2011, an event was created that dealt with art, specifically as a field of knowledge and not as an illustrative element. The idea was to grasp the visuality of the school space as a curatorially thought out action, generating an unusual artistic flow for two consecutive weeks. To start, we thought it would be a great idea to present some pedagogical proposals, as you can see in these images from 2017, in works developed by the art teachers with their classes from an event full of performances, artistic presentations, etc.



Figures 2 & 3 | (left) Some images of the Pedagogical Proposals exhibited in 2017. Copyright Ana Marina Coutinho

Figure 4 | (right) One of the dance performances during the recess. Copyright Renata Oliveira Caetano

Regarding the artists, we started with two invitations: one artist would exhibit at our small Art Gallery; another would occupy a portion of the school with an artistic intervention. In fact, this made possible for many people to acknowledge that artists are skilled workers just like any other professional. It also fostered a closer contact between the community with art, even if simply by the insistence of its presence where it was least expected.



Figures 5 & 6 | The School Art Gallery and an artistic intervention. Copyright Ana Marina Coutinho

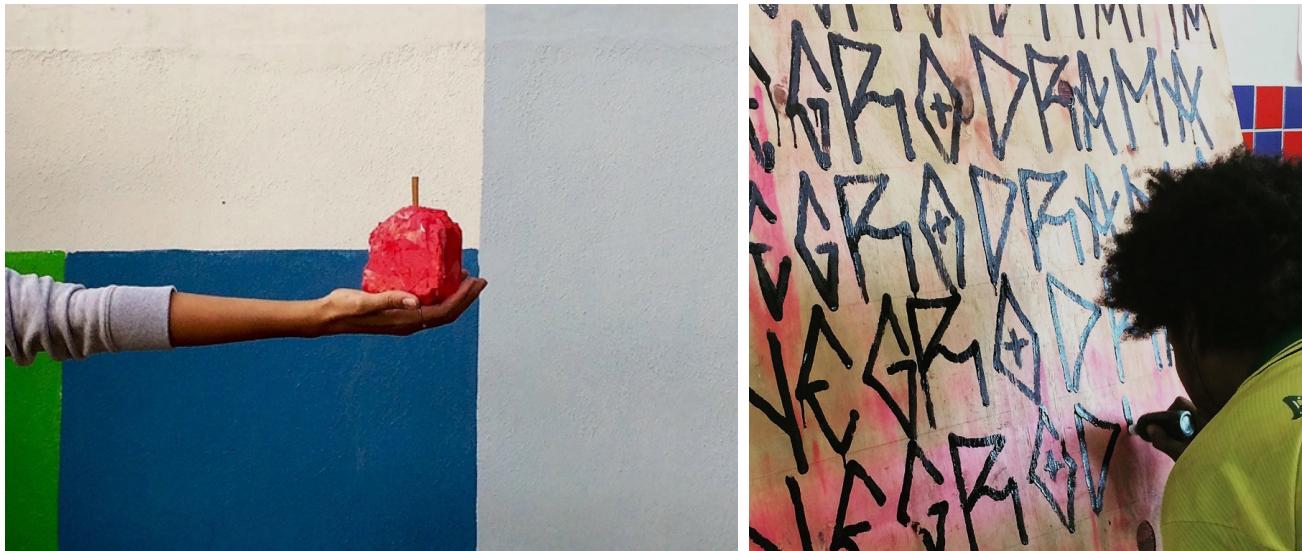
In the 2016 edition, an activity that was performed became an important element for the later steps of our work. The Artist/Researcher/Teacher, Fernanda Morais, set out to create a handcrafted embroidery on the protection grid on one of the stairs at the school, through an artistic intervention. She invited a group of students to collectively create alongside her. Equipped with knowledge, they took possession of the creative method and expanded the work, bringing their own ideas to the artist's process.



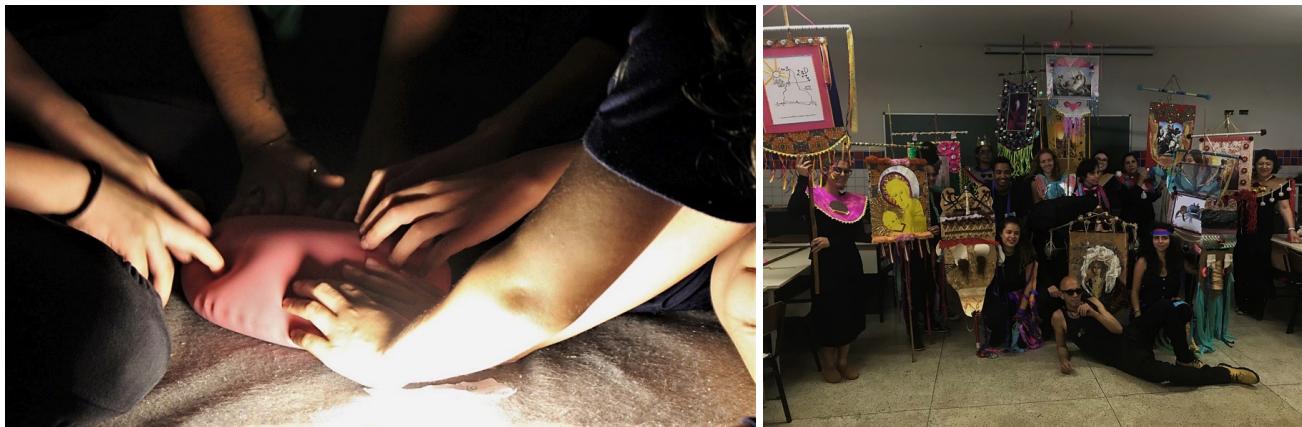
Figures 7 & 8 | Fernanda Morais working with teenagers students in 2016. Copyright Andréa Senra and Ana Marina Coutinho.

This action made us realize that, just as important as bringing artists into the school, it's fundamental to promote encounters that change the traditionally established learning dynamics - the teacher as the beholder of knowledge and the students as recipients. The artists were already inside the school, proposing, exposing, assembling, interfering. But, what if they also worked with the students? During informal conversations with the participants of Fernanda's action, we realized that this triggered another encounter with art, establishing the possibility for other learning paths. But how does learning take place in this new configuration set between artist and students, within the school and art related?

Thus, we created a working front within Arte em Trânsito project called "Artistic Residency", in which, since 2017, we have been inviting artists to work hand-in-hand with our students. The configuration of these encounters can change according to each proposal and the availability of the artist's agenda. Following, there are some images regarding these works: In 2017, we started the action with the artist and teacher Sandra Sato (she worked during 3 months with a group little group of students). Still in 2017 we had the street artist Gabriel Ribeiro (who was invited to create an artistic intervention, but also asked if he could have a small group of students accompanying his creating process). In 2018, partnered with the undergraduate Visual Arts student, Bruna Gonçalves (she visited the school during 2 months before starting to create. She worked with 9-year-old kids); in 2019, we invited the popular artist Marcelo Brant (He visited our school for one week and gave a workshop and exhibited his art).



Figures 9 & 10 | Photographic records of Sandra Sato's and Gabriel Ribeiro's works in 2017. Copyright Bruna Tostes de Oliveira and Renata Oliveira Caetano



Figures 11 & 12 | Photographic records of Bruna Gonçalves' and Marcelo Brant's works in 2018 and 2019. Copyright Sérgio Izzo and Renata Oliveira Caetano

Methodological Procedures

Our interest consists in understanding the concept of "artistic residency". This practice has, in recent years, been established as an important space for creation linked to artistic development. This kind of encouragement to the consideration of the makings of contemporary artists started to unfold as a possibility of exchange and recognition initially in European countries, the United States and Japan. Normally tied to cultural and/or museological institutions, artistic residencies are mainly configured as a physical space (home, gallery, museum etc.) made available for the performance of the artist during a set period of time; or as a way to become intimate with a particular non-artistic/institutional context such as communities, urban spaces, etc. In both cases, the experience is transformed into a motto for the process of creating works, proposals or artistic actions.

It was consolidated as a platform for the flourishing of contemporary art in different configurations and instances. By observing that such a presence would modify the way children and teenagers perceive art and consequently find other ways of grasping it, in 2017 a research began, propelled by the frictions during encounters between artists-teachers-students. Such an investigation takes place through cartographic studies that seek to understand the complexity of these relationships and reflect on the constructs that students in Basic Education create when an encounter with art occurs. The cartographic method, formulated by Deleuze and Guattari (2011), aims to accompany a process and not the representation of an object. From this method, one does not search for a linear path to reach an end, but for clues that build the cartographer's experience (Passos, Kastrup, & Escóssia, 2009). The study, therefore, consists of observing, documenting and analyzing the actions created during the "residency" process of invited artists to create proposals in School João XXIII.

Our studies problematize inventive ways of learning and, in this sense, we accompany the multiple thriving subjectivities through interviews with the various people involved in the process. We accompany the multiplicity of what is to come, which is uncontrollable the moment that action starts to take place. In line with Deleuze (2009), we understand the multiplicities as substantive form:

Ideas are multiplicities: every idea is a multiplicity or a variety. In this Reimannian usage of the word 'multiplicity' (taken up by Husserl, and again by Bergson) the utmost importance must be attached to the substantive form: multiplicity must not designate a combination of the many and the one, but rather an organisation belonging to the many as such, which has no need whatsoever of unity in order to form a system. (p. 260)

Our intention is to reflect on the escape routes as a possibility for invention of the self and production (Deleuze & Guattari, 2011), in this case, artistic. However, we are also interested in the experience from Larrosa's (2015) point of view in which the subject is transformed and run through by issues that, suddenly, uproot him - driving him to question and to find himself destabilized before the world.

We grew to notice in the encounters something that will potentially generate more than objects. Understanding this background, we continue to invite artists from different locations to develop projects at the School João XXIII. Starting from establishing contact during our planning meetings, in order to grasp more specifically the artists' proposal. Through these debates, we decide the key characteristics of the intervention/works/creation. During this process, we allow ourselves to be affected by topics as they arise. In addition to accompanying the ongoing activities, we proceed to compile the gathered data and to an analysis of the investigation that catalogs and organizes the data collected during the meetings.

Conclusion

With this article, we intended to show a little bit of our work and our research, which is still in process. This way, we will be able to perceive the associations that the students make that move beyond the ideas of beauty, of sensitivity and relate more to the perception of art as part of their daily lives. At the same time, we continue our collaborative work with artists, aiming above all to broaden the reflection about their presence in school, in order to think about the complexity of the ideas exchanged, the spatial typologies and the potentiality of the established exchanges.

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Reflect, React and Act through Art Education in School – Enhancing Participation in Decision-Making through Art

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Abstract

Promoting students' own ability and willingness to express themselves is an important part of the art teachers' profession. Facilitating students' decision-making and encouraging them to take a position can also be part of an art teacher's role, according to educational researchers and philosophers, artists and art teachers. It is argued that students, through the subject of art in school, in addition to mastery of crafts and technology, are given the opportunity to develop skills such as patience, thinking, close observation, exploration and reflection. In addition, the arts are expected to challenge young people's knowledge and image of themselves and the world.

Reflect, React and Act through Art Education in School – Enhancing Participation in Decision-Making through Art

Introduction

The essential issues in life can thus be addressed, not least in collaboration with other school subjects and art institutions and in the public debate. In this short paper we describe opportunities and ambitions through development and education and the importance of collaboration. Through art, the school and its students could take place and carry out measures in the public domain. They can ask urgent questions and even contest or confront the establishment, which is important in society's ongoing democratic processes. In dialogue with the contemporary world and with increased communicative ability enhanced by working with aesthetic school subjects, students can develop a proactive attitude to the outside world. Therefore, students have the power to influence the world and the power to change it. In this short paper we want to show strategies that are based on placing democratic processes and positions at the center and emphasizing their importance in an artistic and educational perspective. The study is based on theories of social activism and art criticism, illustrated by student work.



Figure 1 | The Glass cube with an exhibit by a school class (Photo Hans Örtegren)

Partstudy 1

This is an example of a collaboration project in Sweden that has been curated by teacher educator Stina Westerlund in 2014. It was based on the idea of letting school children in collaboration with her and teacher educators make an installation with recycled canvases of needlework as a starting point. The palette is made of old strung enamel embroidery, half cross stitch in wool on pre-printed fabric, which is lightly felted, cut apart and sewn together with newly made smaller embroidery. The project took inspiration from the students' questions about *what we hope and pray for today* and was also partly linked to inspiration from activities that were previously carried out, in the form of confirmation camps for teenagers. Young people have embroidered words based on interviews and conversations about what prayer means to people in their environs. This was shown on the public forum "the glass cube", a public installation in the form of a glas lodge located on the main square in Umeå. The children invited visitors but found out that they would rather move the installation outside to come into closer contact with people staying in the city.



Figure 2 | The prayer-bench 2013. Photograph by Stina Westerlund

Partstudy 2

This is an example of a cooperative concert performance based on collaboration in practice. Musicians from the opera, local musicians, famous musicians with local bass and strong commitment from children of different ages connected to El Sistema. El Sistema is an international music camp where children and young people from all over the world come together to play in an orchestra, sing in choir and create. El Sistema is originally a government-funded voluntary music school for children and young people in Venezuela. It was founded in 1975 by the economist and conductor José Antonio Abreu, with the purpose of providing alternatives to life on the street with crime and violence.

As an observer, it was easy to see this as a good example of pride among participating children, their parents, teachers and others. Nevertheless, when viewed from a more critical perspective, it was sometimes more of a professional concert made up of lots of children in part and in short sequences that participated, than the other way around.



Figure 3 | Photo from performance on Website in connection to Umeå Capital of Culture.

Partstudy 3

How far can a school in general and the art teacher in particular go in pursuit of a democratic future? One way to promote the students' desire and ability to express themselves can be by approaching their own culture and recognizing expressions such as game culture or street art. By working with an experimental method through visual representations, students can create an understanding of different issues. This is an example of a collaborative project curated by teacher educator Malena Wallin in 2016. It was based on the idea of letting students work with expressing themselves, inspired by street art, together with a teacher and a street art artist.

The students consisted of two classes who worked together for 2 days. Each class contained about 25 students, who for the day were mixed in intergroups. The students were between 10-11 years old. This study took place in a school in Gothenburg, Sweden. In the work with common paintings, students are given the opportunity to work out the understanding of a phenomenon. In addition to putting words on their thoughts, opinions and prior knowledge, they also visualize and reflect on them. The exercise creates group connection, solidarity and community in sharing an experience and creating a common understanding of a phenomenon. Common is that it is a story through image, where the purpose is that students together in groups tell about something specifically through a visual representation. The starting point may be students' understanding of something or thoughts and expectations about a certain phenomenon (Häggström, 2017)



Figure 4 | (left) Photo from students work. (Photo Malena Wallin)

Figure 5 | (center) Photo from students work. (Photo Malena Wallin)

Figure 6 | (right) Photo from students work. (Photo Malena Wallin)

The students carefully planned what they wanted to communicate in their respective groups. The task was to make a common painting in the current equipment and style. The students prepared with sketches, looked at inspirational materials (which the teacher and the street art artist provided them with or talked about with them based on self-collected material). Many students also wanted to continue their expressions and also painted on artifacts such as skateboards, shoes and hockey clubs. One can conclude a pattern where a certain difference arises between certain groups of students. Some students were most interested in expressing themselves through artifacts, or life philosophies or mantras such as "eat, breathe, live hockey" and "emojis" and other symbols were repeated on both, the paintings and artifacts of many boys. While several girl groups instead had a willingness to express something in common for those in the group as for example the mantra "empowerment". Some of the boys used more concrete concepts and some of the girls more abstract, which may indicate two different cognitive levels of difficulty. An educational conclusion is that the teacher and the artist need to help some of the boys to reflect.

Conclusions

The results are presented here through student comments and thoughts. They are then briefly commented on theoretically.

Student Experiences

To find out how the students experienced the moment, I talked to some of them individually afterwards. I asked them how they thought it was to work like this, and if they thought they had learned something and if so what. One student explains, "This is cool and it's fun to do something different. I love this outfit! Fun to paint with my friends." In this example, the student expresses his feelings about working like this. That it is cool, different and fun to do together in a group.

Common to several students was the feeling that it was exciting and different. It can be explained by the fact that graffiti spray paint is not the most common medium in Swedish art education. As the pictures show, the students wear masks and plastic bags to protect their clothes, which could conceivably enhance the experience of taking on the role of street artist.

In Sweden, we have great freedoms to be able to work like this, as teachers are given great freedoms and the curriculum opens up many opportunities, something we value and benefit from. In the current site where the street art project was played, there is also a general wall where artists travel to from all over southern Sweden to paint.

We believe that it is our role as art teachers to support our students in developing their ability and willingness to express themselves and to take their place in the democratic processes of society. In this short article, the purpose is to discuss some critical issues and boundaries to consider when positioning student empowerment through art education.

Didactic Reflection

Many times, learning is about daring to be in a situation that you may not always understand at first. It is in the response and conversation after the activity that the major challenge lies in the understanding of creativity, aesthetic and multimodal work. It requires a didactic awareness and a clear purpose for the task. Win-win situations may occur when actors with different competences and resources meet in a project. Different actors can use each other's competences and resources to create a win-win situation. Unfortunately, in this type of project there is a tendency to neglect the teacher and instead focus on the external actor together with the students. This is an answer to why projects in schools often do not contribute to the in-depth knowledge that was intended and not seen as an integral part of teaching. Students are unique and they all learn in their own different ways. What works for one student group may not work for another at all. Therefore, it is important to always think about the group and how the teaching can be adapted to it. The lasting and real impact in the schools can best be done by the teachers, as they are in the schools for the most part and thus represent the sustainability of the school. It is important to indicate that these examples were collaboration between teachers and artists. The art teacher has a function that the artist does not have, that is didactic knowledge. It can be an important bridge between the artist and the students, which in our opinion is central for whether the student can captivate and understand the content of the task. In other words, the one that creates meaning for the students.

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How to Teach About Art Through the Lens of the Spanish Artist José Val del Omar: An Interactive Showing

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Abstract

The purpose of this text is to explain the contents exposed at the Long Performative Experimental session held on July the 11th 2019 in the InSEA MAKING World Congress. The main objective of this session was sharing some of the results obtained up until now in the research about the Spanish filmmaker José Val del Omar (1904 - 1982). The interest in researching about this artist resides in his artistic and didactical ideas, some of them related to the use of technologies and ahead of his time. The session was divided into three parts according to the three stages followed during the researching process: recreation - adaptation - innovation.

- The first part focused on learning actively about his artistic process doing what the artist did (recreation).
- The second part intended to adapt his artistic and didactical proposals based on projection technologies to the present time (adaptation).
- The third part is devoted to the presentation of a new educational and artistic tool designed taking as reference Val del Omar's visual ideas (innovation).

The paper also includes 6 visual essays as evidence of the different ways to teach art attained during this research, some of them recreated during the experimental session.

How to Teach About Art Through the Lens of the Spanish Artist José Val del Omar: An Interactive Showing

Introduction

Before starting to explain the contents of the experimental session, it is necessary to contextualize the research topic from which emerges this proposal. The session tried to explain some of the ideas developed at the dissertation *Art Education, Visual Images, Technologies and Cultural Contexts from José Val del Omar: An Art Based Educational Research*. The research is focused in the development of all these issues starting from the artistic and didactical ideas of the Spanish filmmaker José Val del Omar (Granada, 1904- Madrid, 1982). He participated as projectionist in the Pedagogical Missions (1931-1936), an educational project which tried to approach culture to people from remote villages who didn't have access to it. Being witness to the reactions of people the first time they saw a film made him, he realized the pedagogical potential of cinema and projection technologies. For this reason, he devoted his life to experimental filmmaking, trying to find new audio-visual ways to obtain similar reactions with educational intentions, even provoking teachers and students to experiment with classroom technologies to create the lessons contents by themselves.

Despite these provocations remain reflected in his writings, previous studies about this artist took desk research or qualitative approaches (Rodríguez-Tranche, 1992; Viver, 2010), but neither of them the Art Based Educational Research perspective. Research about these invitations to experiment from this point of view has allowed new questions to arise "rather than [to] find answers" (Barone & Eisner, 2006, p. 96). That is precisely why this research has considerably widened their sphere of action, starting from questions related to the specific work of the artist and spreading to some inquiries that link this work with present art education issues in museums and different educational contexts.

This evolution of the dissertation can be summarized in three stages that help to better explain the process:

First stage: RECREATION

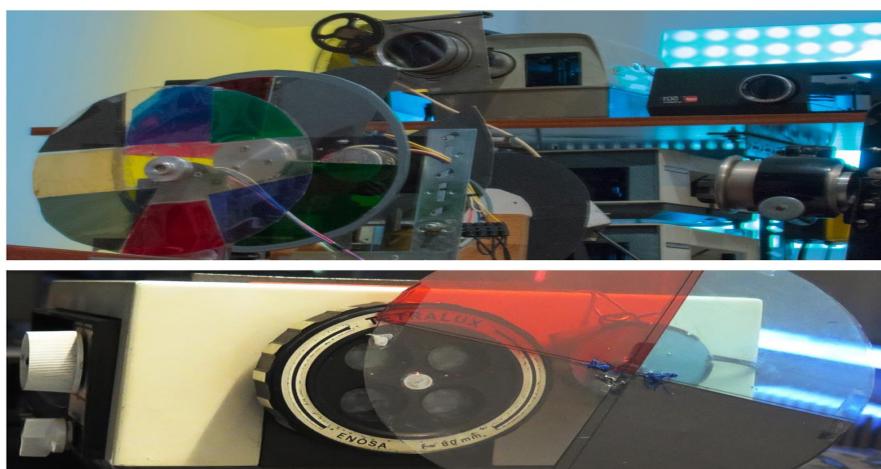


Figure 1 | Author (2019) Recreating Val del Omar's Lab. **Descriptive photo essay** composed by one picture of the filters and projectors found in the original Laboratory of Val del Omar (author, 2014) and a photo of the recreation made at the project 'By direct beam' using similar devices (author, 2015).

As was mentioned above, Val del Omar did some invitations for experimenting with classroom technologies to teachers and students (Val del Omar, 2010a; 2010b). He even presented different projects to encourage this experimentation to the manufacturing companies which produced those technologies (Val del Omar, 2010c). Thanks to the work made by the artist's heirs, those projects have remained up to the present day in the familiar archive. This fact made possible the **recreation** of one of his proposals: an itinerant museum where children could experiment with image technologies (Idem).

That is how in 2014, it started a project called "A rayo directo" [By direct beam], an expression used by Val del Omar (2010c) to refer to the direct experimentation. The first step was to acquire some school projectors, lenses, filters and material similar to the ones that Val del Omar had at the laboratory where he created his films (Figure 1). Then, all this material was brought to the different places where, using the workshop format, the purpose was inviting participants to learn about Val del Omar creating as he did: making slides for the devices and experimenting with their projections. With the resultant material, the idea was to show learning about Val del Omar representing the ideas and data obtained during the inquiry with artistic creation (Marin, 2017), (Figure 2).

These recreations became a way to better the ideas of the artist, to interiorize his creative process. Using similar appliances made possible the approach to the problems that the artist had and the possibilities he found from the medium. But soon there appeared some limitations working with these outdated machines: it wasn't possible to develop proposals for artistic and educational current requirements. For this reason, it was necessary to take a step forward on that aspect.

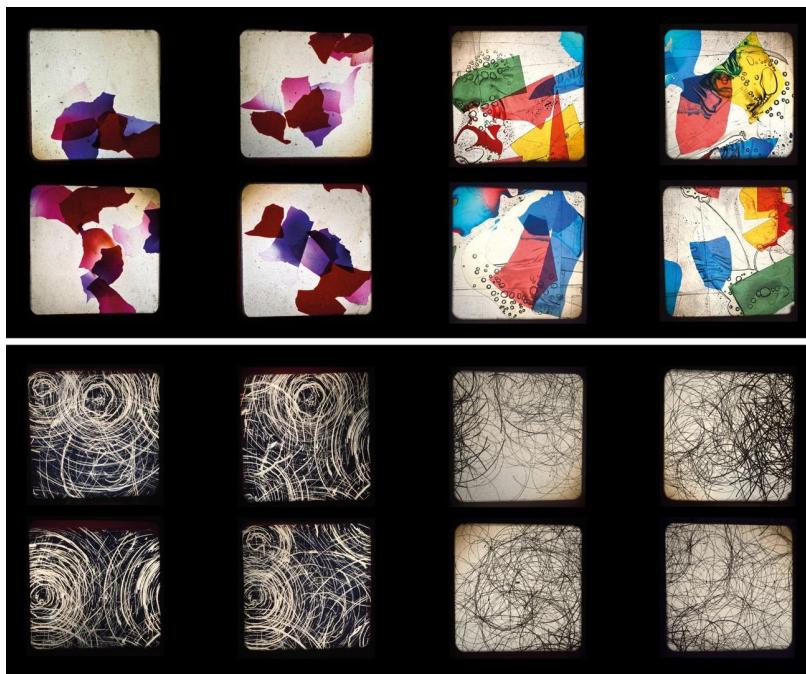


Figure 2 | Author (2016) *Past and present slides. Comparative photo series* composed by eight pictures obtained from the projection of the copy of two original slides made by Val del Omar (left) and eight from the projections of two slides made by Mirko and Derek at 'By direct beam' workshops (right).

Second stage: ADAPTATION

Although Val del Omar lived in the past, the essence of his ideas are very current: the experimentation with image technologies in education centres and museums to improve learning. A similar idea appears reflected in the *Road Map for Arts Education* (2006) and *Seoul Agenda: Goals for the Development of Arts Education* (2010), where both include the importance of integrating technologies in the teaching of art. Also in the professional field, artistic studios and laboratories work to find new ways of creation through experimentation with technologies nowadays.

For this reason, it emerges the necessity of **adapting** this essential idea to inquire about its possibilities, specifically in the field of Art Education, but maintaining the same medium that the filmmaker used: projected images (Figure 3).

Fortunately, there is an artistic manifestation close to the techniques developed by Val del Omar that has increased during the last decade: Projection-Based Augmented Reality (Bimber, 2002). This technique is very flexible in many senses: first, it allows to modify the reality using the light as main transformative element.

The second element is what is projected. This offers a huge range of opportunities, since it is possible to use images that already exist (drawings, paintings, photos, videos, etc.), create audiovisual contents adapted to the surface where the image is projected, even connecting image capturing devices to create the contents in real time. This last option, combined with the didactical ideas from Val del Omar, has made possible the design of interactive artistic "dispositifs" (Ickowicz, 2016, p. 281) using technological devices as webcams or digital microscopes (Figure 4). Those devices were not meant to be used in an artistic way, but by organizing them with the purpose to generate an installation, it has been possible to achieve pieces where students and/or visitors became the ones who create the images exhibited.

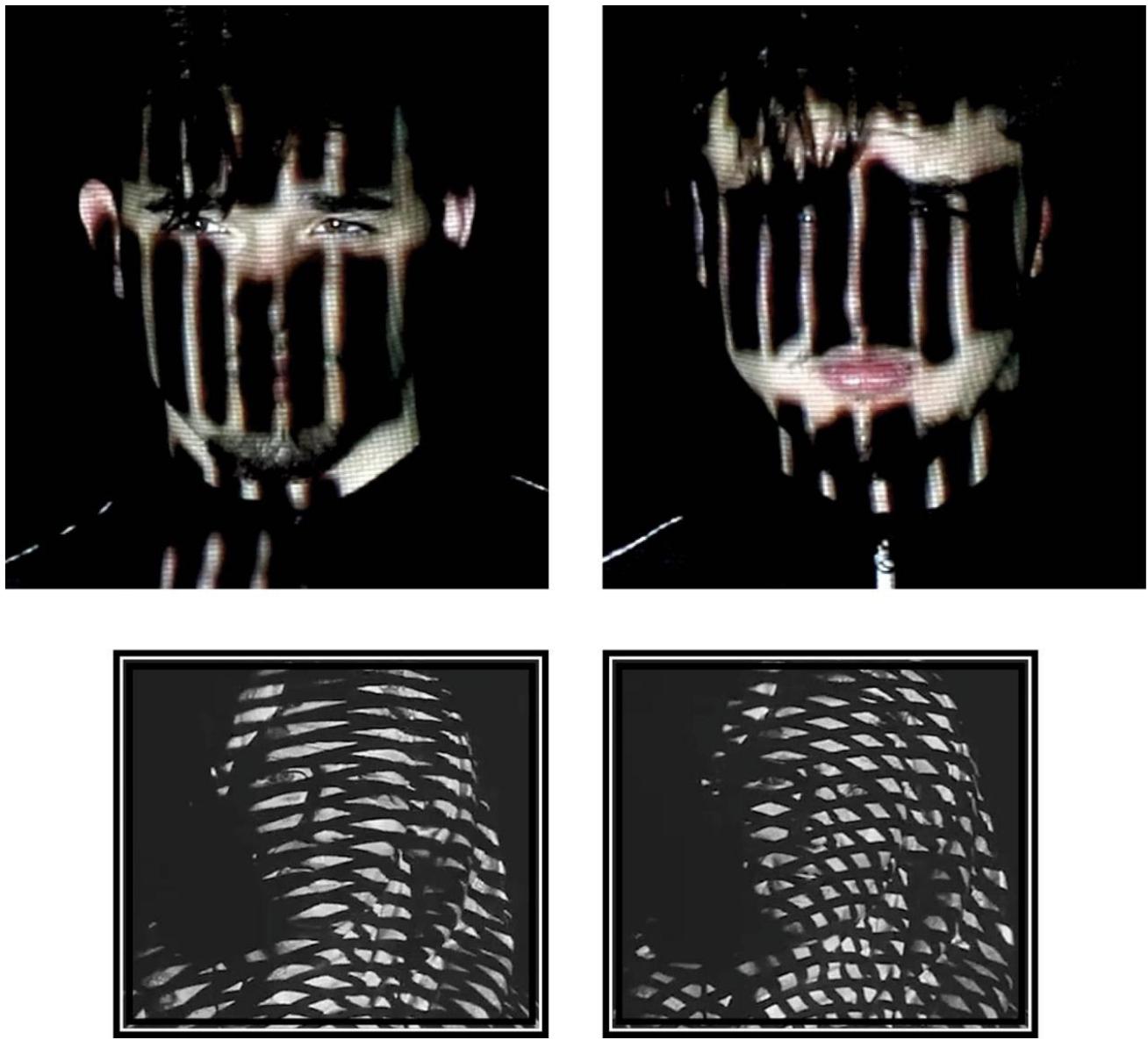


Figure 3 | Author (2019) A digital adaptation of the Tactile Vision technique. **Comparative photo essay** composed by (above) two photos of a video recorded by Luis being projected over his face during an Art Education lesson



Figure 4 | Author (2019) How the installation 'Picto-Luminic-A/r/tographic Hands' works.

Descriptive photo essay composed using three pictures of the interactive installation based on the use of digital microscopes set up in the exhibition 'From Mittens to Barbies' in the TATE Gallery of Liverpool (March 2018).

Third stage: INNOVATION

Sometimes, for Val del Omar the technologies available in his time fell short to achieve what he wanted in his films. For this reason, he modified and invented new devices, most of them projectors, lenses and other optical objects. This idea of visual **innovation** has been rescued in this last example: the 'Valdeloviewfinder's project'.

The main purpose of the project, started in 2018, was to design a gadget with educational purposes to recreate visual results similar to those that Val del Omar achieved with his inventions, but with a more manageable format that could be used by all people and with almost any kind of camera. The result was a Viewfinder composed of a crystal ball and a structure to hold a fixed camera to record through the ball.

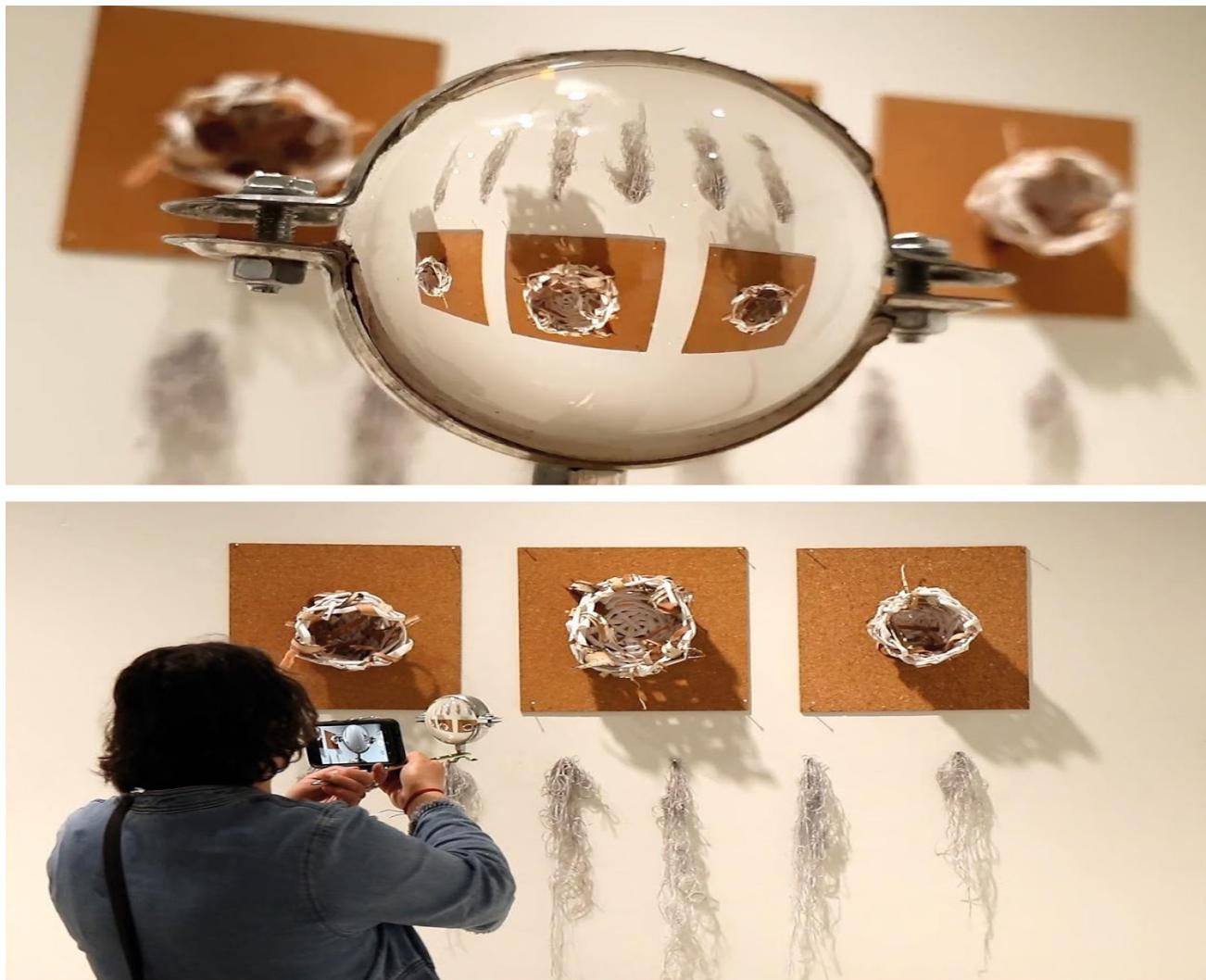


Figure 5 | Author (2019) *A different approach to the exhibition*. **Photo essay** composed by one frame of the video *Crystal Glimpses* of Sandra Filippelli (2019) and a photo of her interacting with a collaborative piece made by Tiina Kukkonen, Francisco Schwember and Kate Wurtzel as part of the exhibition 'Living / Inhabiting Practice' (author, 2019).

At the very beginning, this tool was designed to represent and register the act of walk focusing on the A/R/Tographic Peripatetic Inquiry as a visual “incarnation” of walking practices (Lasczik Cutcher & Irwin, 2018:134). But there were soon new opportunities to use it, for instance during the exhibition ‘Inhabiting / Living Practice’, held from 8 to 12 July 2019 in the Hatch Gallery (UBC) as part of the InSEA MAKING program.

In this context, the invitation was to dialogue with the artworks exhibited by PhD artists and students from all over the world using the viewfinder (Figure 5). During the event, it was possible to assess other interesting possibilities, especially observing how people used the tool differently. For example, although the tool was set up for observing the other pieces, visitors started to use it to see themselves in the expositive space (Figure 6).

Conclusions

The examples provided are only a few of the actions developed to find new ways to teach about visual arts through the lens of Val del Omar. In the three stages, the results showed new emergent visual ideas based on proposals of the filmmaker, most of them related to the inquiry about how old and new technologies can help art educators to promote the curiosity of people about art by inviting them to participate actively in the creative process.

With all these practices, it has been proven that taking as a starting point the discoveries and contributions of this artist has been worthwhile. Either recreating, adapting or innovating from, his ideas offer an endless range of possibilities and an openness to find and create more and more.



Figure 6 | Author (2019) *Visitors Living/Inhabiting the exhibition. Descriptive photo essay* composed by five photos of the ephemeral installation 'Valdeloviewfinder inside the gallery' (author, 2019), one of the artworks included in the 'Living/Inhabiting Practice' exhibition.

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The Museum of Innocence: Five Concepts for Challenging the Status Quo in Art Education

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Abstract

In 2012, novelist Orhan Pamuk, recipient of the 2006 Nobel Prize in literature, created a museum in Istanbul, Turkey. Awarded “European Museum of the Year” by the Council of Europe in 2014, Pamuk’s *Museum of Innocence* represents a personal, local, and small-scale model for museums. Crafted first as a novel of fiction and later as a real-life museum, the interplay of the novel–museum duo unfolds a love story through a collection of objects. As the summary of a broader article originally published in *International Journal of Education Through Art, volume 13, number 1* in March 2017, this text investigates Pamuk’s curatorial lenses in arranging the museum collection and elaborates on five concepts extracted from this unconventional museum: proximity to everyday objects, suggestiveness, polyphony, inquiry through the arts, and emphasis on the individual. By examining these key concepts in relation to and within the museum context, the article encourages discussion to challenge the *status quo* in approaching artworks and provides insight toward relevant practice for art educators who have close proximity to current art practices in art museums and similar institutions.

The Museum of Innocence: Five Concepts for Challenging the Status Quo in Art Education

Introduction

Novelist Orhan Pamuk, recipient of the 2006 Nobel Prize in literature, created *the Museum of Innocence* which represents a personal, local and small-scale model for museums in Istanbul in 2012. Crafted first as a novel of fiction and later as a real-life museum, the interplay of the novel-museum duo unfolds a love story set in Istanbul in the last three decades of the 20th century through a collection of objects and their careful arrangements. The addition of this unconventional museum to the cultural scene of Turkey unfolded the long-existing tension between the formalist artistic aura dominating Turkish art schooling and the new breed of approaches in recent art practices in a clearer and more recognizable fashion. Although two decades have passed since Hal Foster (1996) coined the term *ethnographic turn* in contemporary art to refer to the expansion of the field of art toward the study of culture, insertion of artistic practice into the wider cultural field is still a widespread issue of prudence among art educators in Turkey. As Desai (2002) noted 17 years ago, this prudence originates from widespread adherence to the tenets of formalist aesthetics. Due to the slow pace of curriculum enactment and deeply rooted traditions based on formalist narratives, many practitioners of art education, in varying degrees, still view their field through formalist lenses of aesthetics. We have in Turkey, for instance, preservice art education classrooms and studios that remain indifferent to creations outside the formalist aesthetic sphere. Although new approaches such as arts-based inquiry and visual culture education have found their place in books and a few educational documents, varying degrees of a conservative temperament promoted by the *status quo* dominate the field at the level of practice.

In this study, the primary purpose is to equip art educators who have close proximity to current art practices in art museums and similar institutions with relevant concepts for teaching. For this reason, I intend to recognize and identify concepts within the specific curatorial strategy utilized in *the Museum of Innocence* in Istanbul, Turkey, which represents "the current shift in the artist from solely the object maker to curator, facilitator, consultant, and ethnographer" (Desai, 2002, p. 319). In such curatorial strategy, as in arts-based research, diverse approaches of investigating, inquiring, probing, and interacting with the audience is crucial (Springgay, 2002). The strategy challenges the usual notions of the formalist models of aesthetics and underlines critical concepts that belong to the artist-ethnographer model. Concentrating on the curatorial lenses used in gathering and arranging the vast collection in *the Museum of Innocence*, I offer the following five concepts that unfolded as recurring themes throughout my continuous observation of various arrangements and processes in the museum.

Proximity to Everyday Objects

In the novel-museum duo, Pamuk uses objects to animate a love story, as well as a period (Özengi, 2012). The protagonist in the novel, *Kemal* envisions *the Museum of Innocence* as the individual expression of the remarkable attention he paid to his beloved *Fusun* through objects.

For Pamuk, attachment to objects is an essential human trait (Gardels & Keating 2014). *Kemal*, with his inquisitive attention to objects, displays variations of this essential trait in the novel. He "cherishes every physical relic of *Fusun* that he can save or steal: a barette, a salt shaker she once touched, the little china dog that sits on top of her family's television" and those objects eventually find themselves in the museum of the novel's title, almost as a shrine to everyday life (Gorra, 2010).

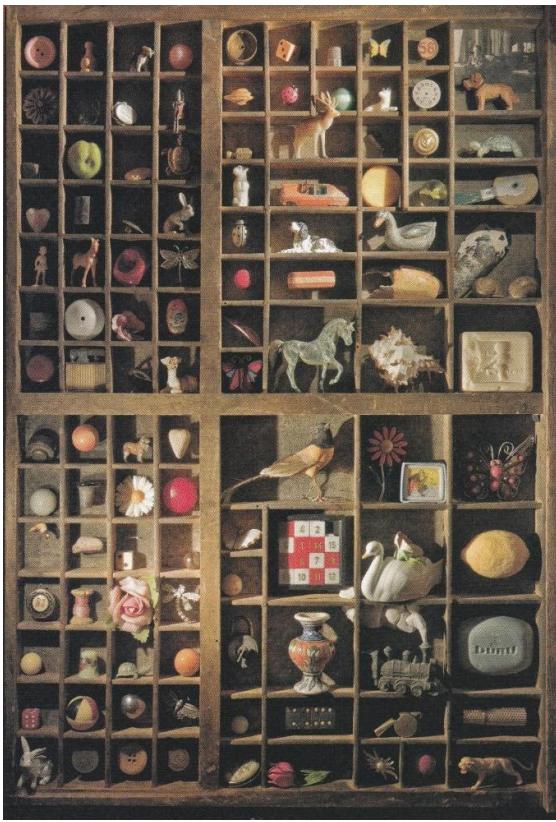


Figure 1 | A photograph of one of the 83 display cabinets in the museum. Courtesy of the *Museum of Innocence*, Istanbul, Turkey.

The display cabinets in the museum are vivid examples of Pamuk's typical focus on "the empirical particulars of the world" (Barone & Eisner, 2012, p. 101) in such a way that we find ourselves "paying attention to things in new ways" (Weber, 2008, p. 44). Through these cabinets, we once again witness that "images can be used to capture the ineffable, the hard-to-put-into-words" (Weber, 2008, p. 44). Existing "in the tensions of blurred boundaries" (Finley, 2008, p. 72) of experience, emotion, memory, record, words.

Polyphony

The museum constitutes a plural setting involving multiple ways of juxtaposing various mediums such as maps, illustrations, graphs, sound, videos, artifacts, and so forth. In doing so, it encompasses a polyphonic air, which encourages viewers to rearrange in their mind the place of fiction, memory, imagination, nostalgia, and reality. Pamuk seems highly aware that,

A conceptual "space" exists between objects, images, texts, and other art forms within which possibilities exist for learning. The aesthetic of contemporary visual culture is based, in part, on intertextuality and intergraphicality. (Freedman, 2003, p. 104)

When crafting its polyphonic climate, *the Museum of Innocence* neither shows any interest in whether something is entitled to be called art or not, nor it cares for the classifications of high and low art. It does not bother discriminating the mass produced from the unique, an ordinary object from a masterpiece, craft from art. It uses all possible mediums to communicate and make use of its text staying indifferent to hierarchies of formalist aesthetics. For *the Museum of Innocence*, categories which instruct us to call an object ethnographic, photographic, artistic, nostalgic, aristocratic, urban, utilitarian, kitsch, sublime, industrial and so forth are irrelevant as long as it sees them fit into the concept it aims to express. It expands the range of visual arts forms included in traditional art curricula and addresses critical issues of imagery and artifacts that do not center on significant form. (Freedman & Stuhr, 2004, p. 816).

Inquiry Through the Arts

The Museum of Innocence, through a collection of objects and their artistic arrangements, contributes to "the enlargement of human understanding" (Eisner, 2008, p. 11) about love. It deepens our knowledge on love by "addressing the qualitative nuances of situations" and "through empathic feeling" (Eisner, 2008, pp. 10-11). With its continuous documentary impulse, as in Susan Finley's (2008) description of arts-based research, it "makes use of emotive, affective experiences, senses, and imagination as well as intellect, as ways of knowing and responding to the world" (p. 72). As Leavy (2009) points out, it "challenges viewers in an immediate and visceral way while remaining open to a multiplicity of meanings" (p. 263). In a holistic fashion, it makes use of images and objects to communicate its subject matter, incorporating its multiple layers, and evoking related stories and questions (Weber, 2008). In Leavy's (2009) words, this use of images and objects are among "emerging tools" (p. 3) that adapt the tenets of the creative arts in order to address social research questions in holistic and engaged ways. According to Finley (2003), these tools "allow for wide-ranging, participatory conversations that engage multiple audiences and invite explorations of issues and concerns that may, in turn, contribute to newly formulated theories for ways of living together in our shared world" (p. 286).

Although both the novel and the museum are fiction, we perceive in Pamuk's work "an imaginary world being articulated in real details" (Banks, 2008, p. 62). As Ahn (2012) critically noted, the arrangement of the museum is part of a "curatorial strategy: to generate in us a false sense of longing, a nostalgia for something that neither we nor anyone else has ever experienced." Yet, this strategy is a core concept in critical approaches of inquiry and processes involving teaching and learning, because what Ahn (2012) calls "false sense" can be understood as a critical space that disturbs and inspires us through filling the gaps between information, knowledge, and meanings (Giroux, 2010).

In terms of art education, whether in a fictitious context as in the example here or in real contexts, broadening the conception of artistic process to include critical spaces as opportunities of questioning and interrogation of the *status quo* is necessary if art education is to remain abreast of contemporary art practices.

Suggestiveness

All works in *the Museum of Innocence* carry varying amounts of suggestiveness. As a term of literature, suggestiveness simply refers to the quality of texts to evoke visions beyond ordinary experience, to stimulate thought, and to stir mental associations. It is the tendency in a text that favour "openness." Focusing on the use of this concept in European art, Italian intellectual Umberto Eco (1984) states that, open works are in movement and can be characterized by their invitation to make the work together with the artist while they are "effectively open to

a virtually unlimited range of possible readings, each of which causes the work to acquire new vitality in terms of one particular taste, or perspective, or personal performance" (p. 63).

For Eco (1984), a theatre play can be "open" in the same sense that a debate is "open" (p. 55). In such openness, there exist multiple suggestions awaiting the collective enterprise of the audience, which can be conceived as an instrument of pedagogy (Eco, 1984).

In contemporary art in particular, it is crucial to challenge the master-genius narrative of conventional aesthetics replacing the conceit that knowledge is contained within the work of art with a new understanding of what meanings audience brings to the work of art (Springgay, 2002). Through suggestiveness, contemporary works invite the audience in as active participants of interpretation.

Emphasis on the Individual

In his museum catalogue, Pamuk outlines his thoughts on museums in ten short statements. The third one explains that much of the effort in forming museums was spent on constructing "the historical narratives of a society, community, team, nation, state, tribe, company, or species" (Pamuk, 2012, p. 55). For him, "the ordinary, everyday stories of individuals are richer, more humane, and much more joyful" (Pamuk, 2012, p. 55). On various occasions, he stresses the necessity of approaching individual lives rather than generalized data regarding human groups.

Desai (2002), for this very reason, urges art educators to discuss with their students the "nationalist agendas and the social construction of the art object as unique, autonomous, and timeless" (p. 309). For her, the reverence for such art objects in art education is no longer absolute (Desai, 2002, p. 319), because the direction of contemporary art education today does not favor clinging to the superiority of certain visual creations promoted by experts, but bestows emphasis on visual culture as a more democratic and inclusive gaze on a wider repertoire of human creations. This is only possible by constant emphasis on the individuality of students in instructional settings.

Discussion

There is no singular set of criteria for judging the quality of a work of art: "for some, the beauty of a work of art is in the aesthetics of its forms and the mastery of its techniques, for others, it is in the authenticity and expressiveness of voice, and for still others, in the incisiveness of its social critique" (Rolling, 2010, p. 104). This is the exact reason why art educators, instead of contributing to the stability of prevailing assumptions about phenomena by reinforcing the conventional ways, should revisit the artistic practice "from a different direction, seeing it through fresh eyes, and thereby calling into question a singular, orthodox point of view" (Barone & Eisner, 2012, p. 16). Initiation of a dialogue among students on the current debates surrounding various art practices requires understanding "their relationship to contemporary society, and the ways these practices have influenced and changed visual culture" (Desai, 2002, p. 319). In this respect, the concepts governing the curatorial strategy of the *Museum of Innocence* constitute a contemporary platform on which professionals such as art museum educators and studio art instructors can build relevant teaching strategies in art criticism activities, art making projects, and field trips.

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Implementation of Visual Culture in Primary and Secondary Visual Arts Courses in Turkey

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Abstract

The "Application of Visual Culture Theory in Primary and Secondary School Visual Arts Courses" project was initiated to support class teachers, visual arts teachers and prospective art teachers to help make their students aware of global visual culture's harmful effects, and to assist them to gain high level critical thinking skills through theoretical knowledge and artistic practices. The project was realized in seven cities of seven regions of Turkey with the participation of more than seven-hundred teachers. Visual culture-based arts education can help students become aware that the images used in advertising such as banners, billboards, newspapers, magazines, packaging, TV, etc., and some cartoons and novels may not be as innocent as they actually seem. Based on this conceptual framework, the target group of this project was composed of primary and secondary school teachers and teacher candidates who studied in the last class of education faculties and also school students who took part in the project. The aim of the project was to enable teachers and prospective teachers to learn visual culture theory, to gain skills by experiencing practice methods, and to transfer their knowledge and experiences to primary and secondary school students. At the end of the project, the results showed that the education program was effective on teachers' development of holistic perspectives in the context of deep thinking and multi-dimensional thinking about advertising, cartoons, music videos, social media sharing, and manipulated digital images. The teachers conveyed the gains of visual culture theory and its modalities of multidimensional thinking, different looking approaches, empathy, and questioning-thinking. Also, it was seen that the opinions of the class teachers evolved, and that the art course was a lesson that contributed to the formation of critical consciousness through art rather than being simply a traditional technique course.

Implementation of Visual Culture in the Primary and Secondary Visual Arts Courses in Turkey

In this paper, there will be an introduction to an art education project and the research findings for the project that were realized in Turkey. The title of the project was *Application of Visual Culture Theory to Primary and Middle School Visual Arts Lessons*. The Scientific and Technological Research Council of Turkey (TÜBİTAK) supported this project. We carried out our project between May 1, 2018 and March 31, 2019. Seven art educators formed the project team. We applied our project in the seven provinces of Turkey's eastern, western, northern and southern regions. Our project took three days in each city. Approximately forty of the participants were classroom teachers, forty were art teachers and twenty were Visual Arts teacher candidates (Figures 1-2). On the third day of the implementation of our project, we conducted focus group interviews with the participating teachers and teacher candidates.



Figure 1 | (left) Project participants in Mersin



Figure 2 | (right) Project participants in Kayseri

Aims, Target Groups and the Application of our Project

Visual culture education, visual culture theory or visual culture pedagogy which are called a vital part of art education research, focuses on understanding and interpreting the richness of visual experiences in contemporary culture. The critical pedagogy method used by visual culture is a necessary area for students to develop a reflective and subjective perspective and to question the values and beliefs in historical and cultural criticism. Current life, social content, different practices and awareness of students are seen as the most important elements of program content. These effects are seen in the field of education through changes in the content of visual arts lessons that address the most intense use of visual objects, visual perception and images in these lessons.

The gap between the richness of visual experiences in contemporary culture and their analysis requires the consideration of visual culture as a field of study. Nowadays, there is a need to educate individuals who can make sense of visual culture, can evaluate and consciously consume. The fact that the effects of this changing lifestyle are also seen in the field of education are forcing visual arts lessons to change.

The project reflected the visual culture phenomenon in art education by using the existing sample applications. Especially, primary and secondary school teachers have been provided with the knowledge and experience they need to have a mindful structure that can develop a critical perspective of young minds who take classes in their classrooms, through workshops and pilot practices in the project. By using visual culture stimulants in this course, it has been tried to improve the multi-faceted and critical perspectives of individuals, and to enable students to transfer visual images effectively to their lives. Thus, in the effects of multiple stimulants, we think that the students will have a conscious choice and consumption.

The target group of the project chosen for these purposes was the primary and middle school teachers and the last year visual art education students of education faculties. The aim of the project is to teach teachers the visual culture theory, to gain skills by experiencing the practical methods, and to transfer their knowledge and experiences to primary and middle school students.

Visual Culture and Virtual Museum Education

In the philosophy of visual culture theory, popular images and daily life take place. With the belief that we can find visual culture images in contemporary art museums and art galleries where today's art is exhibited, we also included virtual museum trip practices in our project. For this purpose, during the workshops, we organized trips to teachers and teacher candidates with virtual glasses, art museums and galleries on the internet (Figure 3). The aim was to show the participants that it would be possible to access virtually to the contemporary art and design museums and art galleries. The workshop participants had this experience with virtual glasses in a half-day section. In these sessions, they were also shown to make virtual glasses from cardboard.

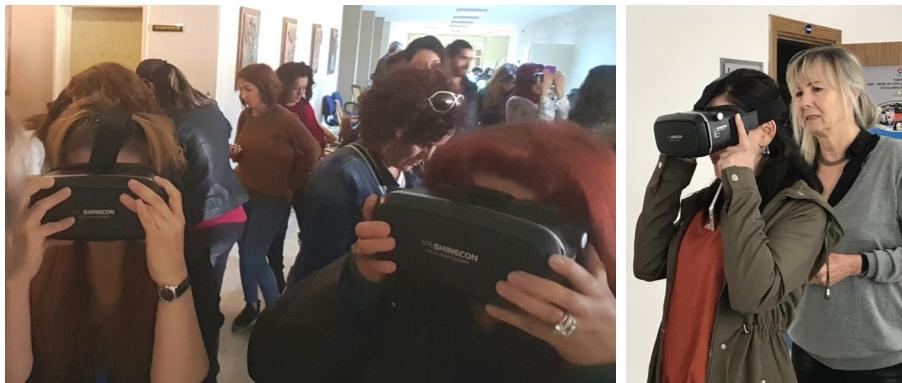


Figure 3 | Virtual museum trip with VR glasses

Methodology and Topics

The Visual Culture Theory Based Visual Arts Lesson Unit Plan was prepared so that the visual culture theory was understood by the teachers and teacher candidates, and some good examples of the art and design practices based on this theory were introduced to them. Workshops and pilot exercises were planned as sessions that enable participants to gain visual cultural awareness, to interpret them artfully, to make use of them in the course of their lessons, and to gain the ability to evaluate the results.

Common Impact and Sustainability of the Project

Upon the completion of the project, it is evaluated that contribution has been made to gain the concept of visual culture to the science culture and science literacy of our country. It is thought that visual culture-based art education will be instrumental in the development of critical thinking skills of the students while on the other hand indirectly transferring the harmful aspects of global visual culture to their families. This will help parents to take necessary measures to protect children from these unwanted effects.

A website has been created for the continuity of the achievements of both teachers and prospective teachers as participants, as well as the persistence of the achievements of the primary and secondary school students through these teachers and the sharing of original and rich application examples (Figure 4). In particular, visual culture-based art practices that teachers perform with their students upon completion of the project are widely shared through a page opened in the web block. We also created and have printed 1000 guidebooks for the dissemination of the project (Figure 5).

Teachers participating in the workshops will perform visual culture theory-based art education practices in their own schools in the part designed as the second phase of the project. They will upload their results to the project website. In this way, it will be possible for us as researchers to examine the artistic works and concept maps of the students that are uploaded to our web page and in this way, this method will be widespread throughout the country.

In addition, feedback from the participants was evaluated to enrich the project. It was also thought that by sharing the project in the academic environment, as we are here, that a door can be left open to search for original and new teaching methods in the field of visual arts education.

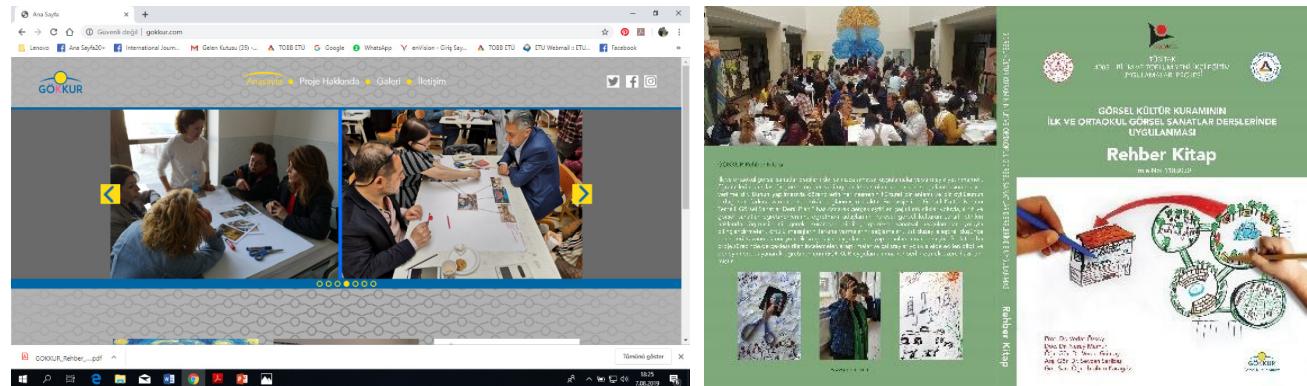


Figure 4 | (left) Project web site www.gokkur.com

Figure 5 | (right) Project Guide Book

Evaluation of the Project

In order to measure the effects of the project, pre-test and post-test were applied to teacher and teacher candidates. In this way, the impact of visual culture on education and training was questioned and the participants' feedback was taken. In addition, reflective diaries, prepared concept maps and artistic practices were examined to determine the effect of the project as a literary and visual.

The feedback obtained through semi-structured interview forms and unstructured interviews with teacher and teacher candidates contributed to the evaluation of the project process and its outcome. These will be converted into three different publications and sent to refereed journals.

Initial Results of the Project

With the support of the faculties of education and provincial education directorates in the provinces where the project was carried out, workshops were very successful. The interviews with the participants about the presentations and the activities carried out here gave us important information. It is worth it to share a few of these findings here.

A part of the class teachers who participated in our workshops stated that they were disturbed by the fact that they were officially appointed to participate, but as the activities progressed, they were attracted to the subject. As a cause of these ailments, they said that many such meetings and events were organized, and that some of them did not benefit themselves or their students. Some of the class teachers, at the first glance, thought that the subject did not concern themselves because they were not teachers of visual arts. However, they reported that the workshop had seen global problems, which they were interested in.



Figure 6 | Groups consisting of 2 art teachers, 2 class teachers and 1 art teacher candidate

On the last day of each workshop, the class teachers, who were interviewed with them, reported that they could use the knowledge they learned and the applications they had experienced not only in the visual arts courses but also in other courses. Teachers said that the virtual museum and art gallery visit they experienced with VR glasses was a first and very useful for them. Thanks to this method, they learned the different and easy ways of taking their students to the museum in the classroom environment.

Participants of the art teachers used similar expressions and stated that they had an up-to-date and practicable experience in the visual culture workshop. In particular, they reported that the activities of creating concept maps and performing artwork were more useful. The art teachers stated that their knowledge and experience gained through the workshop will contribute to the students' use of a very useful method to develop their critical thinking skills.

Art teacher candidates reported that they were happy to have learned a method they could use in teaching practices as senior students. The concept maps that were realized in the groups were prepared jointly and the artistic practices were mostly conducted by art teachers and art teacher candidates.

The teachers expressed the gains of visual culture theory as multidimensional thinking, different looking approaches, empathy and questioning thinking. Also, it was seen that the opinions of the class teachers evolved that the art course was a lesson that contributed to the formation of critical consciousness through art rather than a talent course.

In the workshop process, questionnaires, reflective diaries and focus group interviews and observation forms were used to obtain a lot of data. We continue to work on these. As these studies are completed, over time, scientific articles will be made. In order to share the project outputs worldwide, it will be tried to be published in national and international academic refereed journals.

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Neighborhoods as Matrices: An A/r/tographic Itinerary as an Appropriation of an Everyday Place Through Printmaking

Paloma Palau-Pellicer | University Jaume I of Castellon

Jessica Castillo | University of Granada

Abstract

This text exposes from an A/r/tographic approach, a graphic work that acts as an aesthetic reflection and as a methodological device. The work visualises the neighbourhood as a matrix seeking to visually reveal the way in which the everyday environment participates, influences and enters into the construction of identity. Through a tour of the neighbourhood, the artist marks relevant milestones through which she returns at night provided with ink, roller, silk paper and the gesture of the slipper as a means of printing. In the workshop, he mounts each semi-transparent print on other prints (maps, fabrics, writings, newspapers, etc.) in order to establish a direct dialogue between the printed image and the vision of the walker. Engraving and Identity are unified under the metaphor of the print, understanding it as a mark that remains and is added to others altering the shape of a surface, material or body, a process that is homologated to the construction of identity. From here arises the question that this piece attempts to answer: How does context contribute to the construction of identity and how do both parts interact? As an argument thread, the text passes through the concepts of displaced engraving, identity and affectivity as foundations for establishing a sensitive interaction with the neighbourhood.

Neighborhoods as Matrices: An A/r/tographic Itinerary as an Appropriation of an Everyday Place Through Printmaking

Displacement of Engraving

Engraving has historically been conceived as a very technically structured discipline with a very concrete function. However, at the beginning of the 20th century, poetic forms emerged that transcended conventional illustration and the printed image. This, coupled with the incorporation of new resources, marked the beginning of the expansion process of the traditional concept of functional engraving.

The historical avant-gardes were those who introduced paradigm changes that affected the arts in general and along with it, graphic arts, resulting in the appearance of new categories that broadened engraving to include painting, sculpture and installations. The matrix's character, which was stable up to this point, changes, and along with it, the existing relationship between it and printmaking.

The concept of "Displacement of engraving" appears at the end of the 1970's with Carlos Gallardo and his piece entitled "To Chilean Meat" (2018). The artist demonstrates various elements of matrices, printmaking and serialization concepts through the metaphor of meat. For example, he links the production dynamic to the idea of death in series, connecting it to the political reality of the time. The butcher repetitively produced a series of identical deaths; the animals metaphorically represent printmaking supports. This idea re-conceptualized and redefined the matrix, detaching it from its exclusively physical nature.

The concept of "post engraving" (Mellado, 2004) interprets these changes and actions indicating what has transcended the long-established technical limits. This involves deep transformations in language, technique, and ideas. Mellado believes that engraving's contribution no longer resides in the reproductive possibility of the image since it now acts as an important generative element. This perspective allowed for the birth of a new graphic culture. Bernal (2016) uses the term "expanded engraving" (p. 76). The matrix assists in its own physical disappearance by displacing and broadening all that is susceptible to printmaking. Bernal confirms that the series of prints is detached from past paradigms in order to generate unique objects.

The ideas shared by Gallardo, Mellado, and Bernal in the development of this experience are: a) the broadening of the concept of engraving along with the revision of its attributes b) expansion and disappearance of the traditional matrix and c) re-evaluation of the multiplicity and serialization of its uniqueness.

Affectivity as a Patrimonialization and Identity Development Process

Heritage is a relationship between goods and people with respect to property, belongings, identity and estimation (Fontal, 2013). It is a live and imaginary entity, drawing itself in order to understand itself. Heritage cannot be if not used, its use and nothing other than its use (Delgado, as cited in Godoy & Poblete, 2006).

The postmodern identity is based on the inevitable everyday life of our cultural system (Efland, 2003) encompassing different social, individual and personal aspects as collective patrimonial characteristics. This dynamic generates feelings of belonging and identification like affection, attachment and emotion. Speaking affectionately supposedly leaves an emotional mark, that of a patrimonialization process. This, from an emotional standpoint, can develop and take shape into a transformation that strengthens relationships and generated meanings (Gómez, 2014). This tight relationship between the individual and the environment through emotion is fundamental for its estimation and appropriation.



Figure 1 | Castillo, J. (2018). *Territory printing*. Photo Essay composed of Fragment Visual Quotation of Kilpper, T. (1998)

Figure 2 | *Don't look back* and a digital photograph of the author (2018) *Eva Printing*.

The A/r/tographic focus as an encounter between expanded engraving and affectivity/ emotion

Displaced engraving and emotion/affectivity are two key concepts in this investigation: engraving is the technical and conceptual means of appropriating the environment while emotion sustains the creative intention. *A/r/tography* (Irwin, 2017) is the vision that joins and directs both actions.

A/r/tography is a form of educational research based on artistic practice (Sullivan, 2004) and forms part of the Arts-Based Methodologies. These employ aesthetics along with methods and procedures from distinct forms of art (Denzin & Lincoln, 2015).

Broadening the role of relationships, perceptions and emotions means that under this view, the roles of the artist, teacher, and investigator converge, thus incorporating investigative tools connecting each of these areas (Irwin, 2013).

A/r/tography uniquely involves artistic and educative activities as a means of gathering information, analyzing ideas and measuring the dynamic among the participants, creating new forms of knowledge. It also simultaneously solves one of the main problems of Visual Arts professors: the impossibility of making interests converge that join investigation or production of one's work to teaching activities, establishing strong links with investigative action.

For Irwin (2017) an *a/r/tographer*'s work is reflective; one uses and considers what has happened and what could happen. It is recurrent because it spirals through an evolution of ideas. It is auto-reflective because it questions its own biases, assumptions and beliefs. It is sensitive because it is responsible for acting ethically among participants and colleagues (in Marín-Viadel, 2017).

The Walking Methodologies (Springgay & Truman, 2018) complement the A/r/tographic vision of this experience with four concepts of learning “places” that emphasize the material body: place, sensory investigation, embodiment and rhythm. These further encompass: land and geography, emotion, trans-materiality and politics of the more-than-human.

Neighborhoods as Matrices

The act of walking and employing graphics calls to mind other similar reflections: “Don’t Look Back” by Thomas Kilpper (1998), “Raubdruckerin” by Emma France (2012), and the structural rescue of Pascual Fort (in Ruiz, 2008). In all of these, public spaces reveal information and history in the character of a printing workshop.

In the experience explained, a neighborhood becomes a matrix through the steps of the person walking, thus taking on a graphic quality. Through this, all of its symbolic, semantic, aesthetic and material content is made available, information that acquires value through its perception as a permanent and variable visual discourse of cultural elements.

The print metaphor unites the concepts of Identity and Engraving; it emerges and is added to other prints, changing the shape of materials, surfaces or bodies in a process that homologizes one’s construction of their identity. The question emerges: In what way does context contribute to the construction of identity and how do both parts interact?

“A Meter of Territory” (Castillo-Inostroza, 2019) is a visual-graphic piece that presents a neighborhood as a participatory entity that constructs one’s identity. Through a conscious and emotional walk, attention is paid to places of special meaning and interest, those that are rescued and directly printed with ink, brushes, tissue paper and the shoe acting as the printer. This reusable aesthetic investigation is a textural summary, opting for a direct dialogue between the printed image and the vision of the walker. In the workshop, this interaction occurs, superimposing each semi-transparent layer onto other printouts (maps, fabric, writings, newspapers, etc.); images and visions fuse into one, made up of 100 different pieces. We can thus integrate the four elements enumerated by Springgay and Truman making the emotional existence within a place evident. Therefore, we employ embodiment as a means of action. Rhythm is implicitly involved in walking and the wild act of printing, making it a physical and corporal response to environmental stimuli.



Figures 3 and 4 | Castillo Inostroza, J. (2019). *Proceso de apropiación*. Photo essay composed by nine photographs by author and prints.

Conclusions

In conclusion, this a/r/tographic exercise is a graphic response to everyday surroundings. It influences the development of identity and explores relationships through experience. This converts a reflective act into a learning tool to be used in educational contexts. Above all, the graphic piece is intimate, storing a place in one's personal history, re-discovering engraving limits and aesthetic qualities of neighborhoods. On the other hand, it replicates a/r/tographic action as a pedagogic strategy for primary and higher education, adapting technically and conceptually. Thus, displaced engraving presents many creative possibilities because it focuses on the symbolic content instead of technique. Neighborhoods transform their materiality and diverse experiential meanings are extracted; small narratives also emerge revealing interactions and printed results.

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Spiritual Punctuation: The Meeting of Art and Mystery in Daily Life

Sean Park | Celeste Snowber

Abstract

We come together to explore the connections between the inner and outer landscapes of our lives and how they inform making, creating and living in the academy. The curriculum of our lives become the brushes, strokes, and movements to infuse vitality into not only research creation, but recreating our bodies and souls. This performative presentation and workshop will share our own creations and work together in process as well as open up the space for the audience to find ways to honour the nuances and textures of their own lives as places of inspiration and transformation. The aim of the session is to make space for mystery by marinating movement, breath and sound in the seasoning of suffering and spontaneity. We begin with improvised invitations and gestures that arise from our longing to make and write in ways that sustain life, quench parched souls, and transgress boundaries that distance us from mystery. Resisting the tyranny of the urgent, we share poems, movements and sounds that call forth of humanity, humility and humour as culprits in our failure to become numb and succumb to academic humdrum. The responses of participants are evoked to establish a lyrical resonance of need and longing; for change, for creating, for w(holi)ness, for something beyond understanding that holds the aching of making. Attention is directed to the senses, to felt rhythmic interplay, and to, making room in the heart for a spirited grammar. Playfully working with what arises, we re-learn what it means to turn our bodies, our voices, our making, into prayer wheels. Gifts may be exchanged as punctuated expressions of praise for vitality and beauty. We transition ourselves in closing with instructions for courting mystery in the cracks and margins in daily life, from getting ecstatic in your attic to dancing between meetings in university bathroom stalls.



3612+ PEPITA UNICORN Project: Between Black & White Walls

Dr. Gabriella Pataky Ph.D. | Eötvös Loránd University (ELTE TÓK)

Abstract

The word “pepita” points towards the character of the strikingly different, minimalist work sites, or artistic behind-the-scenes spaces (black for the dramatists, white for the visualists); working towards the effectiveness of cooperation allowed by divergence in the pedagogical methods used. The tools of contemporary arts and the results of work based on active, responsible participation—the fruit of the semester course bringing together the latest pedagogical elements—are characterized by common creative actions and personal and group artistic achievement. Mutual discovery and rediscovery of our creative sites and their active formation, by means of personal experiences, led to—from the perspective of other cultures—nonstereotypical conclusions. The basis for our cooperation was a critical perspective on our direct educational subject areas, the loosening of the rigidity born of habit, and the self-critical analysis and recognition of lesson plans’ hidden elements, with a commitment to changing/creating change, and the optimization of pedagogical processes. “School is our second home,” we often hear. Can our educational fields be responsive to this challenge of our times? How do drama education (MFSzE) students and students specializing in visual communication (MOME) approach the artistic complexity of built environment education, and what can they do together? The goals of Built Environment Education are to transmit knowledge of the physical environment, the awakening of awareness of cultural and social values manifested in built spaces, and the promotion of society’s participation in the transformation of the environment. The objectives of this special pedagogical discipline are to foster sensitivity and stimulate critical perspectives and opinion formation; thus, it is characteristically built not on ready responses, but rather on questions, interrogations, and exercises based on creative solutions. 3612+ PEPITA UNICORN is a longitudinal arts education action research project. After the first stage, introduced here, the pre- and primary teacher training (ELTE TÓK) students also joined, so that the children involved in their educational training and the broader local community could, working together with architects and artists, develop and form collectively utilized public spaces. With the findings presented here we will elucidate Built Environment Education as a complex artistic experiment, in which place/space, through the interaction of community and individual desires, creates new platforms for teaching, summoning “design thinking” as a mode of perspective.



3612+ Bamboo Tandem: Creating Unique Cultural Learning Processes for Making in Teacher Training Courses of Hungary and Japan

Gabriella Pataky | Eötvös Loránd University

Maho Sato | Chiba University

Abstract

This research project called "The 3612+ Bamboo Tandem" is a longitudinal art-based research project between two teacher training courses located in Budapest, Hungary and Chiba, Japan. 3612 stands for kindergarten and primary school ages (3-6 age of Kindergarten/Preschool and 6-12 years for the primary/elementary education), and + stands for secondary art teacher training. Bamboo is considered an important plant in both countries, - a basic material in architecture and fantastic supply for MAKING in art classes. Tandem is a metaphor for collaboration and for exploring new paths and routes. A bicycle made of bamboo is rare, showing the experimentation in our less travelled field where the authors, two InSEA World Councilors, both use our strong design-based behavior and problem-solving skills. The main aim of this project is to develop art curricula in teacher training courses in Hungary and Japan in order to develop pre-service teachers' visual competencies and their teaching skills. We designed, conducted and evaluated collaborative art lessons about Japanese/Hungarian cultures in both countries in 2017-2018. It was an experimental and creative process. The art lessons stimulated each other's' teaching ideas and motivated the students' learning. One of findings from the first stage of this project is that participant students in both countries developed not only their understanding of other cultures, but also their own ones. The project moved and developed continuously our student's visual competencies primarily, but it is also about collaboration, learning from each other, cultural heritage, intercultural and multicultural education, while we would like to give a note to the importance of transdisciplinary art education and help raise the prestige of Early Childhood Education as secondary art education as well. The results of this collaborative research project will be presented as an exhibition. In our paper we would like to present the latest results and new plans of our collaborative work using artistic and visual language.

3612+ Bamboo Tandem: Creating Unique Cultural Learning Processes for Making in Teacher Training Courses of Hungary and Japan

Hungarian Visual Stimuli to Kick-off the Introduction Phase of the Dialogue

The 3612+BambooTandem project is continuously moving and developing our student's visual competencies primarily, but it is also about collaboration, learning from each other, intercultural and multicultural education, while we would like to give a note to the importance of transdisciplinary art education and help raise the prestige of Early Childhood Education.

I began with the first preparations in Budapest, where I tried to show a good example by experimenting with more contemporary teaching roles, which are maybe more rarely used, alongside classical methods as a facilitator, as a coach or even as a hard-working mother and all the roles are necessary, being given or chosen in our contemporary society.

Phase I

During the first weeks, we learned about *Problem-solving with Design Thinking* and traditional hand-crafting techniques by planning and making design objects. We experimented with tradition but also with the rule breaking pedagogical potential of creative processes for object making. We researched traditional Japanese methods that are similar to Hungarian folk art. This is how we found, along with *origami*, *kirigami* and *shibori*, which are well known in Hungary, and a number of other specialties, like *kumihimo*.

Even though we didn't have traditional tools to make *kumihimo*, we made usable, simple objects in order to be able to try out the techniques and experiment as to what is the best way to teach this gained knowledge to kids. We documented our work with live images and shared the photos with our Japanese partners.

On a winter's day, as a reply – much to our surprise and happiness – we received a package with real Japanese tools, which was a gesture we reciprocated by making a short guide film to the Hungarian tool of *Körmöcske*.

In the theme of built environment education, we got to know the innovative educational spaces of early childhood on the basis of Japanese examples. We explored the ideal spaces for development in visual education, as well as its object and environment culture. We made mock-ups, montages, blueprints and building games.

Phase II

The goal of the next course was to acquire understanding towards - *Planning Visual Art Activities and Lessons*. The structure of the second semester was defined by a collection of Japanese artworks. After careful consideration, I picked out 25 Japanese contemporary works, which stand alone and grouped them following different aspects which would help in developing the visual competences of our teacher training students, as well as being examples to follow for children. After our collective work, everybody chose one, the inspiration of which lead to the assembling of individual Hungarian and an international collection for everyone. Based on these collections, the students pitched exercise ideas, and detailed one of these to use in their teaching practice.

My experience is that no matter how many dedicated and excited students arrive to kindergarten with original ideas and innovations, most of them quickly assimilate to the basic kindergarten visual education, which is based on ordinary schemes. I hope that immersing them in another culture will also help them learn how to look at common things with fresh eyes.

This project is a journey: experimenting, developing, reflecting. We know, we are not perfect and learned a lot while we explored different ways of thinking, they are crucial in art pedagogical processes as well, like *Wabi-Sabi*, the Japanese philosophy for a perfectly imperfect life. We looked into original and new ways of how to use profound, progressive, but also sensitive, honest but at the same time encouraging assessment to motivate education through art. The first semesters ended with formative assessment based on the ENViL CEFR_VL Rubrik, as well as reflections, the project is continuing.

Phase III

The most significant echo indicated was about the transdisciplinary approach based on the knowledge of storytelling and the theory of fairy tales. Out of the elements used in the whole spectrum of the training, I picked out fairy tales as a base for our transdisciplinary escorting program. Storytelling and its theoretical (psychological, educational, pedagogical) and methodological (didactical) background are a strong part of our early childhood, pre- and primary school teacher training.

To me, it seemed obvious to utilise the opportunities hiding in the training: to communicate with visual narratives informing towards all the benefits of arts education to start a visual dialog with our Japanese partners. We were successful in our search for plenty of Japanese folk stories but finding the appropriate resources to achieve our goals have proven to be difficult. Comparing Japanese and Hungarian folk tales and the ways of data visualisation was the first part of the subproject / 3612+*Bamboo Tandem*. We created subjective maps, where we tried to visualize the differences between Hungarian and Japanese folk tales with roads, turns and intersections. Involving teacher training students from two other Hungarian Art Universities: Design and visual art teacher candidates from the Moholy-Nagy Art University (MOME), future drama education experts from Hungarian Art University of Film and Theatre (MFSzE) together with prospective teachers from the ELTE TÓK new art/visual culture program, we had the possibility to build a wider community to share knowledge and shape new arts interventions. The students of the three Hungarian universities spent multiple days together. Next to their traditional arts, in our project, the provocation of food art and community art have joined, as a preparation for welcoming Japanese students, hopefully soon...

I read the Hungarian translation of a Japanese story to half of my students. We marked every part of it that differed from Hungarian folk tales. My students then altered the story by these differences with the actions and turns a Hungarian folk tale would usually take in either situation. Just an example from the differences: the golden egg is hatched by a turtle in Japan, by a chicken in Hungary. I asked them to present these with pictures and make a storyboard of the Japanese story with the Hungarian influences. In every creative group, tale adaptation of shadow plays, dramatic theatre pieces, puppet theatre performances, the main character out of all of them ended up being the turtle.

By sending artworks and results to Japan, I hoped the students at Chiba University could guess the original story. We were looking forward to receiving a reply visually, a colourful storyboard, painted or drawn by hand from the original tale: the Hungarian drawings translated into Japanese drawings. The Japanese students did the same with the original of the Japanese tale.

Those Hungarian students that didn't know the tale, but received an illustrated yet unreadable version, the text being uninterpretable, from the Japanese students, either wrote a new tale based on communicational signs, or turned it into a comic. We expected a lot, when we translated and sent these to Japan... Here comes the answer:

Cultural Understanding and Visual Literacy: Japanese Folktale Project

I present a Japanese folktale project that was used for a teacher training course in Japan, as a part of a collaborative art project between Hungary and Japan. This part of the paper aims to reflect critically on how I, as an art teacher and researcher, engaged in creating and supporting the process of cultural learning of pre-service teachers. I achieved this by primarily developing their visual literacy skills that included creating, understanding, and interpreting images.

About a year ago, I faced difficulties in teaching Hungarian art and culture because of insufficient information and lack of material. At this point, I received an email about a Japanese folktale project with some pictures from Gabriella, a Hungarian art teacher and researcher.

At first, she read a Japanese story translated into Hungarian to her students. Her students marked every part of the story that were different from typical Hungarian folk tales. Secondly, they altered the story with the actions and turns normally used in a Hungarian folktale. Finally, she asked them to present these with pictures and to make a storyboard of the Japanese story with the Hungarian influences. She asked me and my Japanese students to guess the original story and to respond to her teaching and students' work visually.

I received a copy of the Japanese folktale from Hungary. It was a story that combined two classic folktales, *Urashima Taro* and *Hanasakajisan*. The title of the story was, *Kinwoumukame*, the turtle yields gold. Interestingly, I had not heard the tale before. I searched for information about the story and found out that it was one of tales that had been passed through the generations in *Ikishima* Island, located in the southern part of Japan (between Korea and Japan). It was a folklore that had been recorded in an old storybook called "*Ikishimamukashibanashishu*" by Asataro Yamaguchi. It was interesting to note that I learned about this Japanese folktale from Hungary.

I conducted this project with three different art classes in primary and secondary school teacher training courses. A total of 54 students participated in the project. As a preparation for this lesson, I asked my students to find out information about Hungary and we shared their research and reflections. We then looked at the pictures sent by Gabriella and I explained how her students had worked on the story. After that, I asked the students to guess the story. Some of the students identified parts of the story but most of them could not. For example, some students pointed out that rice, mentioned in the original story, had been replaced by bread in the Hungarian version. However, when I read out the original story to my students, none of them recognised it, as this was probably a local folktale that had not been popularised.

In the second part of the lesson, I translated the story into Japanese and asked the students to identify words or terms that they believed were distinctive to Japanese culture and they would like to explain to the students in Hungary. Some of the words that they identified were, *kome* (rice), *okazari* (new year decorations), *ryugajo* (Palace of the Dragon), *otohime* (Princess of the Dragon Palace), *kame* (turtle), *gou* (a unit of volume), *azuki* (azuki-beans), and *mikan* (mandarin orange). I asked them to explain the words visually by drawing them with colour pencils.

According to the comments made by the students in their sketchbooks, most of them enjoyed this activity. One student wrote, "I had thought that being a Japanese it would be easy for me to draw a Japanese folktale. However, while doing so I realised that I have limited knowledge of my own culture." Some students wrote that they were confused about what Japanese culture is and reached the conclusion that the culture and tradition might be collective and not fixed.

The group of students who were in the primary and secondary art teacher courses, paid attention to explaining the folktale visually by considering not only the details and accuracies of Japanese culture but also the knowledge that the Hungarian students had about Japan.

To respond to the work done in Hungary, we conducted a *Kamishibai* session. *Kamishibai* (paper drama) is a form of traditional visual storytelling that originated in Japanese Buddhist temples in the 12th century, where monks used picture scrolls to convey stories with moral lessons to a mostly illiterate audience. In contemporary society, it has been used in kindergartens, nursery schools, and primary schools in Japan.

I thought it would be nice to introduce Gabriella and her students to *Kamishibai* as a form of Japanese art as well as a part of the school culture. At the end of lesson, the students of the primary school course performed *kamishibai* for the audience. I sent the video to Hungary with the hope that they would enjoy it.

This project was multidimensional as it included curriculum development for teaching art and it also led to my professional development. This approach to developing curriculum that creates learning opportunities through conversations, encourages both the participant student-teachers and teacher trainers to engage in art education in a positive manner by working together closely and spontaneously.

This project affirmed that cultural understanding is an on-going process that can be further enhanced with organic experiences. Most of the students gradually started reconsidering the meaning and value of their own culture and traditions by developing their visual competencies through communicating with the Hungarian students. According to Ballengee-Morris and Stuhr (2001), "if people learn about members of a particular group, their heritage, traditions, and culture, they can understand more deeply and richly the social and cultural group they or others belong to."

People who work in the field of art education constantly contemplate what kind of art should be taught or not, why and how should it be taught, and what is art? Working with Gabriella and her students has broadened my approach and ideas about art education. Also, during the process, rather than being fixated in terms of approach and expectations, I became open to unexpected situations that arose because of our collaboration with the Hungarian team.

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Turning Inward: Student-Led Creative Research on/in Art Education

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Abstract

Post-secondary students in art and design education, while recognized for, and engaged in the making, learning and experiencing of various creative practices do not always have the opportunity to speak as valued stakeholders in/for their own education. Since 2014, students of Art and Design Education Lab at OCAD University have taken on yearly arts-informed research projects to both playfully and critically examine their own institution and its practices and policies. A personal narrative response is valued in process. Some students choose to report their findings under pseudonyms due to fear of reprisal and out of the desire to speak with an authentic voice. Research findings have been presented through text-based posters, coloured cards, and exhibitions both in the institution and to the larger art education community.

Turning Inward: Student-Led Creative Research on/in Art Education

Introduction

The act of making has been integral to contemporary art education. But perhaps when making-as-idiom is examined using a multi-faceted lens, a myriad of interpretations become possible. Making could refer to a person or thing that makes, a structure or constitution, the means or cause of success, or as plural, makings, the potential or capacity or the material through which something is made. In most cases one assumes that in making there is a realization of a shift in perspective or understanding, or the appearance of a form. Whether this be physical, conceptual or transformative, a change occurs.

One question posed by the InSEA 2019 conference call referred to risk, both artistic and pedagogical, that one might adopt as an art educator. That has been my focus. In a yearly project through intra-university partnerships as elucidated here in *Turning Inward: Student-Led Creative Research on/in Art Education*, my art and design university and myself-as-teacher become the target of student critique. Within the context of a particular area of concern, each project addresses problems and then produces guidelines for best practices. As designers and stakeholders, student researchers work with each other and university partners to propose actions to improve their art and design education. This activity is taken up in a confidential risk-taking environment where students are urged to speak from their own biographies. The intent is to encourage a passionate and deeply meaningful classroom experience. I accept that, as an art educator, for this process to have any hope of success, I need to be attentive to unpredictable and sometimes difficult questions and responses.

Predictable responses do not necessarily incite animated classroom discussion. But those which startle and problematize, sit outside the assumed norm, are restless, in flux, and shift due to changing situations, provoke unusual sitings and enactments. Madeleine Grumet (1988) suggests that there are many levels of experience that we can employ to inform, confront, and potentially mystify. The relationship between our personal experiences and our public enactments is dialectical – each influences the other and the more conscious and skilled we become, the more energetic and challenging our – and our students – responses can be. Herein lies the potential pedagogical risks and rewards.

In classroom project situations such as these, risk-taking is doubly layered. As an art educator, I provide a confidential classroom space for discussion, problem solving, and project making. The students and I, through disclosure, consider risk potential in class or peer critique. But as most respect confidentiality and learn to genuinely listen to each other, the classroom learning is not so problematic. It is when the final form is presented to the larger university community, that students can feel anxious and apprehensive. But, they are motivated to investigate regardless.

Among art and design education students there is a deep curiosity for, and commitment to investigating issues relative to their education. They explore yearly how, as art and design undergraduate researchers, they can take up social science research and develop strategies for constructing research-as-arts-informed. The data they accumulate reveals the many issues which are surfacing as their school transitions into a 21st century art and design university. Tensions, ambivalences, and challenges have been expressed by researchers, interviewees, and respondents. But, how do they develop a creative presentation representative of this?

We know our student artists make objects or perform actions that are contextually linked to their lives and/or speak to the stimuli they receive from the world around them. They create interpretive sites. Perhaps they intentionally attempt to invite or provoke responses. But can they anticipate what these responses will be?

Art and Design Education Lab: Community

Post-secondary students in art and design education, while recognized for, and engaged in the making of various creative work, do not always have the opportunity to speak as valued stakeholders in/for their own education. Since 2014, students of Art and Design Education Lab: Community at OCAD University have taken on yearly arts-informed research projects to both critically and often playfully examine their own institution and its practices and policies. A personal narrative response is valued in process. Some students choose to report their findings under pseudonyms due to fear of reprisal and out of the desire to speak with an authentic voice. Research findings have been presented through text-based posters, coloured cards, and exhibitions both in the institution and to the larger art education community.

Kurt Lewin, then a professor at MIT, coined the term "action research" in 1944. In a 1946 paper he described action research as using "a spiral of steps, each of which is composed of a circle of planning, action and fact-finding." As we know, such research challenges traditional social science by extending the limitations of knowledge production by outside experts, to a practice which employs an active moment-to-moment theorizing, data collecting, and inquiry by those who are invested in the project (pp. 34-46). While Art and Design Education Lab: Community projects are not formally framed as action research, they honour similar goals recognising that knowledge is gained through action and for action.

As a site for art and design-informed research in art and education, Art and Design Education Lab: Community OCAD U initiates projects at the intersections among social practice, knowledge production, and "school". Our projects function in a transdisciplinary way, reconceptualizing particular problems through artistic practices as transpedagogy.

"In transpedagogy," notes Stephanie Springgay (2013), "the pedagogical value is not in the transfer of art skills or techniques; rather, the pedagogical process becomes the artwork" (p. 17). Socially engaged art creates, "to use Jacques Rancière's oft-quoted words, 'a community of narrators and translators.' This means that a project's participants willingly engage in activities from which they extract critical and experiential knowledge. They walk away from the project feeling enriched, perhaps claim some ownership of the experience, or acquire an ability to reproduce its methodology with others" (Helguera, 2011, p. 13).

I am going to speak briefly to three of these projects: How are U OCAD U? Access/Service OCAD U, and Talking Wellness OCAD U!. All have been shown in different settings within OCAD University and, in some cases, to the larger art education community in conference presentations or exhibitions.

How are U OCAD U?

Art and Design Education: Community is an experiential course which provides theoretical, historical and practical learning in class and in community for socially engaged student art educators. In fall 2014, Art and Design Education: Community invited the OCAD U community to assist in re-imagining OCAD U for the 21st C. This activity was an outgrowth of the students' inquisitiveness about teaching and learning at OCAD U. Project co-facilitators included me, as classroom teacher, the Learning Zone curator, and a Faculty and Curriculum Development Centre (FCDC) educator. Students decided on research questions, did survey monkey data gathering and video interviews, coordinated and built the exhibition, designed a Facebook site, and hung the exhibition.

I facilitated an in-class discussion around various issues voiced by students, staff and faculty around OCAD U schooling: administrative changes in the faculties, new courses and programs, lack of space, access to studios, and work-load stress. From this, key questions emerged as terms for examination:

What has been your learning experience at OCAD U? What supports your learning and practice? What teaching methods do you prefer? Have you experienced a sense of community at OCAD U? How? How do your experiences match your expectations? What have you achieved as a student or faculty or staff at OCAD U?

These terms informed the research data gathering. Students designed and posted a Learning Zone interactive question-posing installation and made video interviews in which only participants' torsos, feet or hands were visible. An online survey followed. They gathered both quantitative and qualitative data and, while the number of participants was not extensive, the data collection reached out in diverse ways to many. The OCAD U Student Union provided them with data from their own surveys and a link to the survey monkey also went out to OCAD U Faculty Association and staff members.

As the project exhibition date neared, Students investigated how they might present their findings in compelling and yet accessible ways. A proposal presenting twenty-four terms for examination prepared by Liam Gillick and his graduate students at the School of the Arts, Graduate Studio Program (Madoff, 2009) inspired the use of a creative strategy whereby declamatory (and somewhat exaggerated) statements could be fashioned from the diverse and often contradictory OCAD U data into a visual presentation. Our final posters – shown in an exhibition for the OCAD U Learning Zone, at the CWSE Hallway Gallery, Ontario Institute for Studies in Education, University of Toronto, and at OCAD U FCDC – were presented, and enjoyed, as art. The video interviews accompanied the Learning Zone exhibition and remained on the Facebook site indefinitely. These provided additional animated responses.

Confidence will be chaotic. There will be a shared sense of humility. We will be able to talk our way out of anything. There will always be engaging conversations within earshot. You will be flabbergasted at all the interests your peers will generate in you. There will be no disconnections. We will make friends as long as we sit in one place for long enough. There will be no rivalry. There will be competition. Skills will not be guarded. Some of the art we create will be relevant. We will know who we are, who we want to be, and the line between the two will not squiggle. (It may loop.) We will sell our work and value our time and nap them both away. We will require minimal sleep to be functional and punctual. The quality of our work will not be based on the quality of our materials. All courses will be pay-what-you-feel. We will be critical. We will have doubts. Our school and our thoughts will live three hops in the future. Academic narcissism will dissipate. There will be more options. There will be no need to validate the options we create for ourselves. Courses will be directed by the passions of those involved and not collective preconceptions. Roles will blur. Curiosity will drive curriculum. We will learn to take photos with our toes and sculpt with our noses, if we so please. We will not have to ask for what we want. We will learn practical skills. We may not learn at all. We will experiment. We will not be faced with open-ended questions, but we will revel in creating open-ended answers.

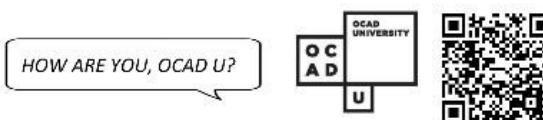


Figure 1 | How are U OCAD U! poster.

Access/Service OCAD U

In 2015, Art and Design Education Lab: Community took up institutional access and service. Students chose one aspect of their art education that had specific relevance to them and then, using an environmental survey, created a deck of cards that could be put into play in the institution. They worked with faculty and the Office of Diversity Equity and Sustainability Initiatives and provided recommendations for productive change at OCAD U. The key question was: "How can I help?" They asked, "Do we actively promote and support a pedagogy/technology for, and accessible administration of art and design education at OCAD U and how?"

In the completed cards, the students called for action: one wanted more extensive and creative English-language support for international students; another wanted to see the website more easily navigable; while another wanted more flexibility in meeting students' changing accommodation needs. Students could choose to print their own names on their cards, assign themselves an avatar or remain nameless. Some were concerned about possible institutional repercussions.

JANET TRAN

ACCESS ENGLISH



Janet Tran is a maker, doer and experimenter at OCAD U majoring in Integrated Media. Janet creates multi-media works as well as performances that are curious of the East-Asian identity in the Canadian context. Her dream for the world is to get people to make a little peace with each other.

Hear no English, See no English, Speak no English

JANET TRAN

ACCESS ENGLISH

ISSUE

Many students requiring English language assistance, especially new comers to Canada lack visible and immediate support therefore going unseen, unheard and not helped.

STRATEGIES

- Teachers need to compassionately open up communication with English Language Learners by making initial contact .
- ELL services should be more visible on and off campus.
- During O-Days teachers and students should come out and speak with others who also share a common language other than English.

ACTION

OCAD U should encourage their teachers, staff and students to speak and share other languages they know openly with each other. Many people come to this country stripped of their native tongue and forced to only use English in school. Let us fairly exchange languages instead of force those who come here to assimilate into the English language.



Access/ Service | ADEL Community Fall 2015

Figure 2 | Access/ Service OCAD U: Access English.

This was not intended to be a conventional research project but rather as a vehicle through which students could speak from their own personal biographies using an arts-informed research practice. This was a difficult concept for some OCAD U administrators to understand. Some embraced the project and enjoyed the ensuing dialogue with students, some did not. Some understand research as fundamentally quantitative. They wanted to see hard figures and large-sampled data. It was difficult for them to accept that students here were using a narrative research practice which revealed, in arts-informed form, the stories that traced their university experiences. The work was deeply personal. We made this very evident.

Talking Wellness OCAD U!

In 2018, Art and Design Education: Community investigated how a healthier art and design education community at OCAD U could be achieved. This was taken up through personal observation and in conversation with the staff at the Health and Wellness Centre. The intention was not to suggest definitive policy changes nor to do a rigorous quantitative research but rather to explore, as artists, through personal discovery and dialogue, what might be envisioned as an ideal – or even imaginary – healthy community for those who study, teach and work in art and design at OCAD U. The resulting bubble-text exhibition presented creative voices in declamatory dialogic as they imagined a healthy thriving community for OCAD U.

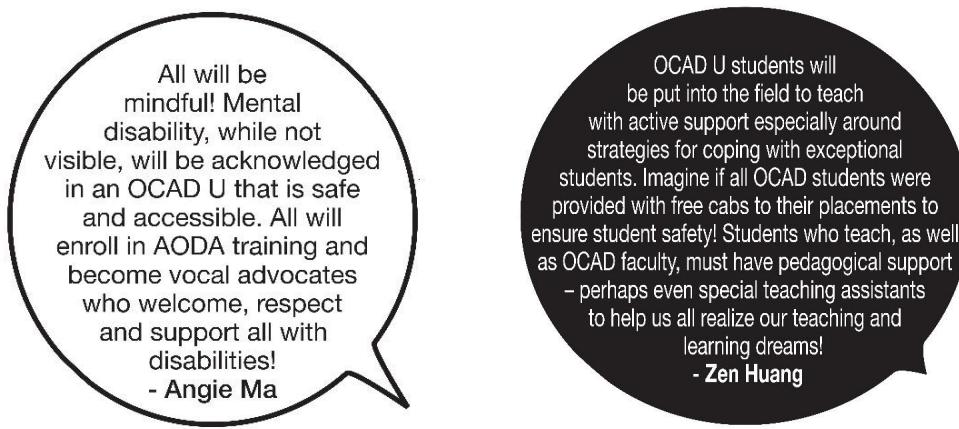


Figure 3 | Talking Wellness OCADU! text bubbles: Angie Ma and Zen Huang.

Conclusion

These projects provide a microcosm of what occurs daily at OCAD U. They are representative of a notion of research that is dynamic and depends on the synergy that occurs among three aspects: community, art and occasion. It's not as if students identify a phenomenon for study as in traditional social science research, but rather create multiple and varying "occasions" in/for research and art making. The function of art is not only the product – it's situational. The OCAD U community is dependent on the activity of art in order to be vital. In any occasion of research, all act as/in community, create the phenomenon, as well as research it. It is risky, but there is no other way it can be done.

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Critical Reflections of Art and Education: Exploring Student-Teachers' Constructions of their Professional Identities

Victoria Pavlou | Frederick University

Abstract

This paper explores the development of student-teachers' shifting identities in relation to art education within a Bachelor of Education (Elementary) degree using reflective visual journals. Reflective journals can be training grounds for critical reflective practice. They can provide an intellectual space to experiment, question and play with ideas and identities during the course of a semester. The arguments put forward are based on a qualitative study that focused on the experiences of five senior students with varying academic performances, perceived confidence, and attitudes in and about art. Students were invited to challenge pervading ideas in art and education discourses and to design their own art units without being depended on tutor initiated ideas and directives. Analysis of the data reveals the ways with which the construction of their identities as curriculum designers, as artists and as researchers evolved, as they negotiate different ideas in art and education.

Critical Reflections of Art and Education: Exploring Student Teachers' Constructions of their Professional Identities

Introduction

Teacher identity continues to be the focus of several publications in teacher education. In regard to art education, many publications focus on the identity of art specialists, that is, of artist-teachers, as these professionals have to contemplate their identities as art teachers and artists (e.g., Hatfield, Montana & Deffenbaugh, 2006). Not many pieces of research focus on the identity of generalist elementary teachers in relation to art education. But there is a need to do so as in many countries, generalists teach all the subjects of the school curriculum. This paper focuses on ways of promoting in-depth learning in art education courses in Higher Education and on understanding how student-teachers develop their professional identities within a Bachelor of Education (Elementary) degree, and thus gradually move from the student-teacher identity to the teacher identity.

Generalist teachers' training includes general pedagogical courses as well as subject specific courses. Due to the large number of subjects/disciplines in elementary education, subject specific courses, and specifically those related to the arts are limited in comparison to those related to language, maths and sciences. Thus, there are limited opportunities for student-teachers to engage with the arts and develop their teacher identity in relation to them (Joseph & Heading, 2010). Further, it is acknowledged that generalist student-teachers and teachers are not always positively predisposed towards art and many have limited perceptions of what is art and what art can offer to children. At the same time, some have low self-confidence in their own art making abilities, and lack the knowledge of how and why to incorporate art responding activities in their art lessons (Alter, Hays, & O'Hara, 2009; Garvis & Pendergast, 2011; Hallam et al, 2008; Kowalchuk & Stone, 2003; Miraglia, 2008).

Given the above constraints, art educators in Higher Education Institutions are challenged to think of innovative ways to train generalist student-teachers in art education and to balance breadth and depth in their art instruction. Reflective practice seems to be a good way to respond to these constraints as it enables student-teachers to develop self-reflection and self-confidence and interpret and reinterpret their experiences in a meaningful manner for their development (Hunter-Doniger & Herring, 2017; Joseph & Heading, 2010; Sickler-Voit, 2007). Therefore, in a small qualitative study, reflective visual journals were piloted to assess whether they could be used to promote student-teachers' autonomy and self-reliance in their art making as well as in the design of art units for their future students, ultimately supporting the construction of their professional identities as teachers.

The research was a qualitative study that was conducted during an art education course within the context of a Bachelor's degree in Education (Elementary). It focused on the experiences of five senior female students with varying academic performances, perceived confidence, and attitudes in and about art. Students were required to complete an assignment titled 'the reflective visual journal assignment'. The assignment had five stages which included open-ended instructions that challenged students to respond to using images and text. At the first stage they had to critically reflect on their choice to study an education degree and on their views on art and art education. At the second stage they had to choose three social issues that interested them and present them. At the third stage they had to choose one of the three social issues, study it in-depth, investigate artists that dealt with the issue and create their own artwork. At the fourth stage they had to develop an art unit around their chosen social issue and prepare a microteaching. And lastly, they had to reflect on the whole process of the assignment, as well as on their knowledge and attitudes towards art education. More details about the research study, the assignment and a

comprehensive account of the findings may be found in a forthcoming article. Next, a brief overview of some of the findings and implications related to identity development are presented using as headings the characteristics of the teacher professional identity as identified in relevant literature reviewed by Vloet (2007).

Professional identity is not a fixed characteristic but a dynamic process

Several studies highlight that professional identity is not a fixed characteristic but a continuous dynamic building process throughout student-teachers' training and teachers' professional practice (Atkinson, 2002; Vloet, 2007). Therefore, student-teachers need to be encouraged to understand how their experiences are contributing to their professional development and to acknowledge that their knowledge, competences and attitudes are always affected by their continuous experiences. Keeping a reflective visual journal appeared to be effective in enabling student-teachers to create their own narratives. Students combined images and text to document (although they found it difficult at first) the reasons that were behind their decision to become elementary school teachers and how their past experiences contributed to their aspiration to become a teacher. By keeping a journal that followed the pattern past-present-future, they were also able to understand how their attitudes and confidence towards art were changing. Moreover, they could document their goals for their future art teaching, for example, offering truly imaginative and creative activities to the children, integrating art with social issues and thus connecting art with children's real lives. When asked to prepare an art unit they were developing their identity as curriculum designers and when asked to do a micro teaching during class time, they were in essence asked to shift away from their student identities to becoming art teachers as they were given the opportunity to act as art teachers and think like teachers (Hatfield et al., 2006).

Professional Identity: Person in Context

Professional identity in teachers entails an interaction between the person, such as personal, biographical experiences, and the context, such as widely accepted professional images in society (Atkinson, 2002; Vloet, 2007). The reflective visual journal enabled the author to better understand the interplay of person and context and the way that student-teachers were developing their professional identity. For example, from the personal perspective, it was visible that their childhood experiences, early teacher role models and critical moments in their lives impacted their perceptions of teachers, e.g. students stuck photos in their journals from their school life and their favourite elementary teacher, and wrote words, phrases and/or sentences that reflected their emotions. They also referred to art experiences in school, which were not very notable, and questioned the status of art in schools. From a contextual perspective, students reflected on societal expectations of them. For example, they presented an idealistic perception of the teaching profession and all reported on an intrinsic motivation for wanting to become a teacher: 'the teaching profession is more than a profession', 'primary school teachers are the most important adults in children's lives after their families'. Further, they appeared to adopt an 'activist' identity, since they tended to focus on democratic principles and social justice: 'teachers need to love children, respect them, empathise, work towards social justice, be role models, focus on emotions and personal growth'. By the end of the semester, their 'activist' identity towards education included art as a means for promoting children's wellbeing and all-round education as well for promoting social justice.

Professional Identity: Sub-identities in Dialogue

As Vloet (2007) highlights, we cannot "define 'the' professional identity of teachers because teachers fulfil a variety of professional roles or have sub-identities" (p. 71). These are usually related to the roles/tasks that a teacher may undertake in his/her school/community. By researching student-teachers' identity development, one needs to recognize that students are required to take up multiple roles as researchers, artists and curriculum designers. The assignment enabled students to develop all of these roles with confidence. The students had to undertake the role of researchers; they needed to ask questions, to be critical, to make investigations and judgments (e.g., students questioned the status of art education in schools, searched for established artists that dealt with specific social issues, investigated art materials, etc.). Students did not see themselves as artists and they felt uneasy with their abilities:

At the beginning, I was taken by surprise by the assignment; it was something new for me. ... I was a bit anxious because I'm not good at drawing ... I was wondering how I was going to respond, what I would study, what I would do... how I would be able to express my thoughts through images.

Despite these feelings, by the end of the course they reported increased confidence in both their art making and art understanding competences and assumed the role of an artist, which was evident in their artworks and inquiries on artists' works. Further, the fact that they were required to investigate in-depth social issues, artists that dealt with these issues and produced their own artworks, seemed to enable them to undertake the identity of curriculum designers and prepare an art unit more easily.

Conclusions: Possibilities for Teacher Education

As presented in this small-scale study, through keeping a journal the students were able to reflect on their learning as well as on their beliefs and attitudes. Frequent conversations between the students and the tutor allowed for the creation of a relationship where the art educator was not seen as "all knowing" but as a guide and co-learner encouraging reflection and engagement (Hatfield et al., 2006). The findings suggest that reflective journals can be used to promote generalist student-teachers' autonomy and self-reliance in their art making as well as in the design of art units for their future students. The student-teachers developed a repertoire of attributes for their own practice in relation to pedagogy, content and student art learning. This paper offers a brief preview into the findings and implications of a qualitative study about the role of reflective visual journals in elementary school teacher training.

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Art, Education and Social Issues: Addressing Societal Challenges

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Abstract

In Europe, there is a growing recognition of the important role that the arts may have in addressing societal challenges. The Horizon 2020 call *Societal Challenges and the Arts* states that the arts 'have the power to move us, educate us (...) foster civic engagement and social change, mobilising a variety of actors around a common agenda. As such, the arts can complement scientific and policy approaches. While the Horizon2020 call focuses on the role that the arts may have towards addressing social challenges and encourages the submission of proposals that will address the above, one wonders about the overall role that art education may have in this context. Can or should art education move beyond the representation of social issues? How can art education respond to societal challenges? What are the benefits for learners? What are the potentials of art education and of artistic research in generating alternative solutions to current and emerging societal challenges? Moreover, what does research tell us about the value and effectiveness of art projects dealing with social issues? These are some of the questions that this paper tries to address in an effort to identify educational projects that have generated new thinking, engagement and possibly action in relation to contemporary societal challenges. The main argument put forward in this paper is that education should be viewed in a wider perspective, which addresses timeless humanistic ideals and intrinsic characteristics of people.

Art, Education and Social Issues: Addressing Societal Challenges

Introduction

The need to connect the art taught in schools or in other institutions (e.g. Higher Educational Institutions) or settings (e.g., in communities) with learners' real-life issues is not something new, it was identified many decades ago. For example, Herbert Read published his well-known book, *Education through art* in 1948. Different movements have evolved with different names and a plethora of writings exist in the areas of socially engaged art, community-based art, participatory art, dialogic art, relational aesthetics, multicultural art education, dialogic art, participatory art, political street art and many others (e.g. Lippart, 1984). What these writings have in common is that art in this context, focuses on – as noted by art critic Nicolas Bourriaud (1998, as cited in Sanders-Bustle, 2018, p. 39) – "human interactions and its social context, rather than as an independent and private symbolic space" (p. 14). Thus, the stereotypic view of the artist or the learner in the art classroom/setting as autonomous, self-focused and neutral is challenged (Campana, 2011). Art making and education is viewed as vehicles for bringing into light social issues and inequalities and thus as being vehicles for social justice, and in some cases, for social and political activism.

While more and more artists in the contemporary art world are working towards socially engaged art for social change; being activist in nature, "school art" continues to be dominated by the curriculum and teachers, specialist generalists, find it hard to integrate new approaches to art education, including contemporary practices. Stereotypic notions of art as a form of self-expression and of the artist/child as working autonomously and being self-sufficient and self-directed along with the view of art as being neutral have created a resistance to viewing and creating art for social reasons.

In this paper, we are not arguing that art can only be valuable as a vehicle for social change. A learner may learn in art, about art and through art. Art can be valuable for its own sake, but also art can be a means to an end and art can offer a distinct way of knowing. However, we identify recent developments in research within the European funding scheme Horizon 2020 and aim to understand how art in education has been so far 'contributing' in engaging children with current social issues and further to understand the effect that art education, which aims to address societal challenges, can or should have in people's lives.

Context

The starting point for this research was recent developments within the European Research Framework. In the European Union, Horizon 2020 is the biggest EU Research and Innovation programme ever with nearly €80 billion of funding available over 7 years (2014 to 2020) – in addition to the private investment that this money is attracting. It promises more breakthroughs, discoveries and world-firsts by taking great ideas from the lab to the market. As shown in figure 1 Horizon 2020 has five main actions with several sub-actions. We focus our interest on *Societal Challenges* and the recognition that the arts can have in addressing them within an understanding of the important role of culture in promoting inclusive, innovative and reflective societies (see figure 1, especially the orange boxes).

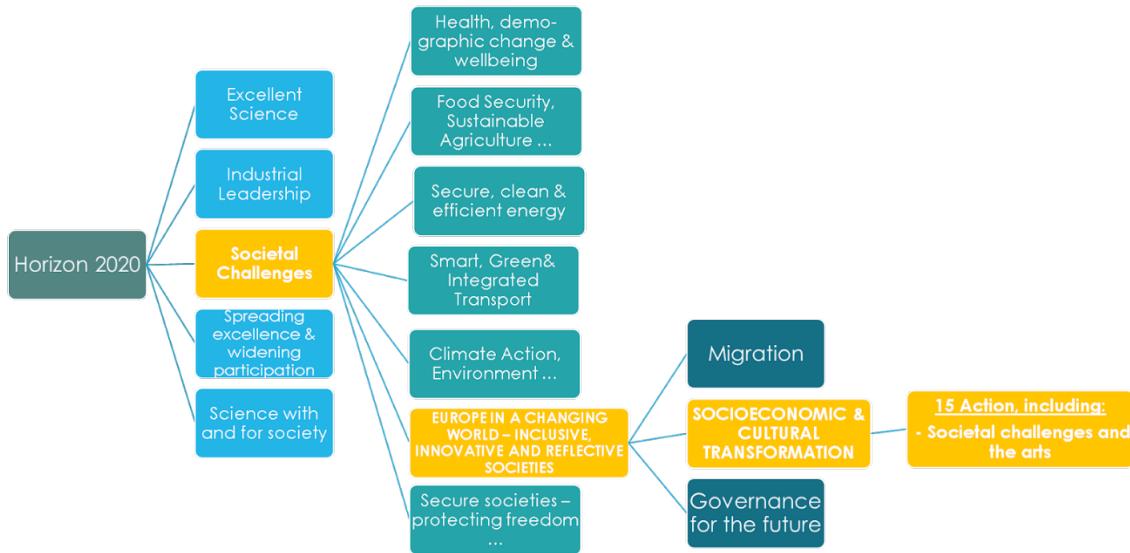


Figure 1 | Horizon 2020 actions with a focus on societal challenges and the arts

In Horizon 2020 call 'societal challenges and the arts' it is stated that (European Commission, 2019):

While art has value in and of itself, the arts have also engaged directly with societal challenges such as inequalities, migration, climate and environmental change, social justice, conflict and violence. However, there is substantial fragmentation as artists and arts organisations sharing common concerns often do not interact or network across artistic genres or geographic locations. Better multidisciplinary methods for capturing, assessing and harnessing the societal impact of the arts are still needed. In addition, the potential of the arts and of artistic research to generate alternative or unconventional solutions to current and emerging societal challenges remains largely untapped. (p. 50)

Further, Horizon 2020 call 'societal challenges and the arts' states that the arts (European Commission, 2019):

can shed new light on the past, hold up a mirror to contemporary life and initiate new perspectives for the future. They have the power to move us, educate us and question accepted narratives. They can also foster an exchange in which people encounter points of view radically different from their own. In the process, the arts can inspire personal belonging and mutual understanding. They can also foster civic engagement and social change, mobilising a variety of actors around a common agenda. As such, the arts can complement scientific and policy approaches. (p. 50)

Therefore, it is expected that proposals for funding should 'identify and study artistic productions that have generated new thinking, engagement and possibly action in relation to contemporary societal challenges as experienced in Europe (European Commission, 2019, p. 50). The call also inquires into artistic productions that are participatory and give voice to marginalised or disengaged groups and individuals and aims to explore the relationship between art and democracy and between art and individual or community resilience.'

Moving to art education, the focus of our inquiries center around the following questions:

- Can or should art education move beyond the representation of social issues?
- How can art education respond to societal challenges?
- What are the benefits for learners?
- What are the potentials of art education and of artistic research in generating alternative solutions to current and emerging societal challenges?

Moreover, we wonder what counts as research in art education and what is already known through empirical research about the value and effectiveness of art projects dealing with social issues. In order to identify educational projects that have generated new thinking, engagement and possibly action in relation to contemporary societal challenges, we contacted a systematic review of empirical research using the electronic database of ProQuest. The criteria of our search were the following: a) publications should be peer-reviewed and we should have access to the full text, b) publication dates 2000-2019, c) published in the English language.

Findings

The aim of the study was to map these pieces of research quantitatively and qualitatively through a thematic analysis of the way art education is being used for the social issues examined. We did not focus on one specific social issue and so our search words included the following phrases combined with art education: 'social inequalities', 'social issues', 'socially engaged art' 'community art', and 'community-based art'.

Table 1

Search words: "art education"	N	Journals						R/C/E/ *	N	RI/AD **	Empirical Research	Theory	Not relevant ***
AND		Art education	Studies in Art Education	The Journal of Social Theory in Art Education	Journal of Cultural Research in Art Education	Others							
"social inequalities"	21	2	4	3	-	12	3	18	3	3	8		4
"socially engaged art"	38	15	13	2		8	12	26	6	8	9		3
"social issues"	36 2	169	69	18	19	87	46	316	19/120	13/120	55/120	34/120	
"community art"	15 7	68	46	7	17	16	31	126					
"community-based art"	12 1	46	44	8	12	11	22	99					

A sample of two empirical studies:

1. Rodríguez-Valls, F., Kofford, S., & Morales, E. (2012). Graffiti walls: Migrant students and the art of communicative languages. *The Journal of Social Theory in Art Education* (Online, 38):

- In this paper, the authors explain their interdisciplinary methodology -Visual Arts and Language Arts- utilized by three teachers and one faculty member at San Diego State University. The purpose of the project was to create a common ground and a shared agreement based on linguistic codes utilized in the classroom. For four weeks, forty-five high-school sophomore migrant students and the teaching team discussed and analyzed poetry, short stories, graphic novels, and movies. They later created visual expressions -Cultural Tags and Graffiti Walls -that reflected students' views about their cultural identities. The outcomes of this project stressed the importance of preserving Visual Arts Education as a pivotal element for the development of students' communication skills. (pp. 96-111).

2. Toren, Z. (2007). Attitude towards artwork in the Israeli kindergarten and the reproduction of social status. *Studies in Art Education*, 48(2):

- This research analyzes the attitude of teachers, children, and parents toward artwork in Israeli kindergartens and the role this attitude plays in the reproduction theory of social status. This micro-ethnographic field research was carried out in two kindergartens. This research is unique in its examination of the social aspect of artwork done in kindergartens, in light of the fact that the educational literature regards artwork as individualistic in nature, and fostering personal expression. (pp. 172-188).

What counts as research data?

- During the course of studying the results it was evident that there were many writings that were: commentaries, reviews, editorial etc. these were excluded ...but the number of these was noted down as an indicator of the growing discussion around this topic.
- There were many writings that were mainly theoretical but in an effort to exemplify theory, they were using anecdotal data and examples of practice in the authors' settings (e.g. projects with university students or art classes in schools or art programs in community settings). Other, very relevant to the topic of our search, writings were actually instructional resources for practitioners ... Here I would like to note, that it was not always clear whether the examples used in many studies were actually selected 'extracts' from research projects.

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The Red Tree: Lessons for Student Teachers from Kindergarten

Astrid Pedneault | Simon Fraser University

Abstract

A long time French immersion kindergarten teacher and artist, I recently embarked on a new journey as Faculty Associate at S.F.U., in the Professional Development Program. In this paper, I narrate how I had my students create a community tree together at the end of our first week in the program. I was aware that, for many of my students, creating with paper and crayons was something they had not done for a long time. Therefore, I put great care in making my activity inviting and easy enough for everyone to participate. In order to get them started with the creation of their leaf (or anything they chose to put on the tree), I asked them to get in touch with their inner child, the one who used to fully experience color and texture and who did not yet censor their ideas. The experience was successful, and the result was beautiful. During that hour, we transitioned together from a state of vulnerability to a state of connection and joy through our combined creativities. I have learned, from my many kindergarten students, the precious lesson that vulnerability and creativity are two of the states where we humans are the most truthful.

The Red Tree: Lessons for Student Teachers from Kindergarten

Today I want to tell you the story of how my student teachers and I made a beautiful red paper tree at the end of our first week together last fall. How during that hour, by reconnecting with our inner child and using our creativity, we moved from a feeling of vulnerability, from stress and worry, to a feeling of joy and wonder, and ended the week as a community.

My name is Astrid Pedneault and since September 2017 I have worked as a Faculty Associate in the Professional Development Program at Simon Fraser University. I am a lifelong artist and, as far back as I can remember, I always engaged spontaneously, organically, and creatively with materials like paper, paint, fabric, glass, clay, and more. In short, I enjoy working with my hands and making things. I also enjoy working with student teachers although my true love is kindergarten, as I worked as a French immersion kindergarten teacher for most of my career. A few years ago, faced with a multitude of new educational propositions, I felt tension within me, a 'wide-awareness' (Greene, 1978) that soon turned into a need to reconsider my understanding of teaching and learning. Suddenly confused, I wondered how I truly taught my students all these years. What exactly did they learn in my classroom? To borrow Lynn Fels' words, "whose script have I taken to guide me" in my teaching (2013, p. 33)? I embarked on a doctoral journey and went to teach at the faculty of Education in order to explore my questions through a new lens. Irwin (2004) suggests that perhaps all educators desire to become artist-researcher-teachers when they begin to question how they were taught" (p. 29). Embracing my identities of artist, teacher, and researcher, I have been exploring my own teaching history, trying to grasp what I learned from the hundreds of young children I taught for nearly three decades. I am currently exploring the relationship between vulnerability, creativity, and our inner child.

In June 2017, I hugged my last kindergarten students really tight, hugged their parents, and hugged my colleagues. Then, I emptied my old classroom, I filled my heart with one last look, and I closed the door on this part of my life. I began my first year as a faculty associate feeling acutely vulnerable. Although there were great opportunities for faculty associates to connect and build community, I mostly felt lonely and lost. I felt like the new kid who doesn't have any friends. I was afraid to teach adults, terrified of what they would do, say, or think. I knew that learning to be a faculty associate would be challenging and I was prepared not to feel good for a while. Still, I wondered more than once why I had left the safety of my kindergarten class!

How does one teach others how to teach? In no time, I had to prepare schedules, classes, and activities. I had to attend meetings, answer emails, read assignments. The days were packed, no time for hesitation. There was enough to do for me to look competent, but it was a performance and deep down I felt like a fraud. I wondered why I had been hired. My students were impatient to learn about the curriculum and how to plan lessons. They wanted to know about strategies and resources; technology, assessment, and management! I worked hard, they worked hard, but somehow, I did not feel like I was sharing what was most important about teaching.

In kindergarten, every September my little students were hesitant and shy at first, many of them scared. Going to school made their world suddenly a very big place. As nervous as I always felt, I knew that it was much harder for the children, so the first thing that mattered to me was welcoming them, making them feel that things would be okay and that they were safe. Acknowledging and attending to their vulnerability. Next, I would let them

explore the room, touch things and get to know one another. Soon, I offered them paper, crayons, paint, as well as opportunities to explore and express themselves creatively. This always took a few days, but it was necessary in order to then move on to more structured activities. I learned to honor this adaptation period and to take my time with it.

From kindergarten, I also learned that children need to use not only their minds but also their whole bodies; their senses, their emotions, and their imagination. That when they play together, they teach each other and learn from one another, thereby building a strong community shoulder to shoulder. I learned first-hand that if, as Eisner (2002, p. 198) suggests, we give the children's imagination "license to fly" in the classroom, and that we help them find their unique voices through plenty of mediums and creative exploration, they become engaged and learn to accept and even enjoy challenges. Malaguzzi, founder of the Reggio Emilia pedagogy, reminds us that "in learning effort and pleasure come together" (Vecchi 2010 p. 21). If anything, the more I taught, the more my teaching became simplified. I learned when to trust the children and just let them be. I learned to awaken, practice, and cultivate creativity as a pedagogy.

Back in kindergarten, I did not think nor talk about these things, I experienced them every day with the children. I worked hard to provide what John Dewey (1934, 2005) termed 'esthetic experiences' for them and for myself, long before I heard of that term. I strived to make my classroom a place of joy and wonder, a place where things often happened organically and where surprises were welcome and even expected—a place where one would be excited to come to everyday. Elliot Eisner (2002) encourages us to "think about teaching as an artful undertaking, to conceive of learning as having esthetic features, to regard the design of an educational environment as an artistic task" (p. xiii). He also states that "promoting a love affair between the student and his or her work is one of our schools' most important aims" (p.196). I wondered how I could achieve this in a faculty of education. I did not feel that I was promoting this "love affair between the student and his or her work" during my first weeks as a faculty associate. As hard as I tried, I felt unsuccessful at sharing the most beautiful parts of teaching with the students.

Later in the fall of that first year, something important happened which changed things for me. During a presentation from an aboriginal elder who shared her story of survival in a residential school, my students experienced powerful emotions, and at one point many of them cried for several minutes. The silence was extremely loud yet, the elder's presence was reassuring. She gave them time. Looking around the room, I could see students comforting one another, rubbing each other's back or sharing tissues. I saw hands and eyes. Later on, the elder had them sew small leather pouches to keep sacred herbs. There were art supplies and tools scattered around the room and everyone worked quietly, elbows sometimes touching. As I watched them talking peacefully and helping each other, fragile still, some with red eyes, I saw them! In a flash I saw my kindergarten class. I clearly recognized their inner five-year-olds, vulnerable yet creative, playing together. That night at home, I could not stop thinking about that powerful moment of recognition. I realized that most of them were the age of other students I had taught and that, somehow, I knew them. I even found myself trying to picture them as five-year-olds, almost able to imagine their younger faces. I experienced what Appelbaum (1995) calls a 'stop.' Fels (2013) suggests that "a 'stop' is a moment [...] within which horizons shift, and we experience our situation anew" (p. 15). During that afternoon, the poles reversed positions for me. The elder pointed me in the right direction, and from then on, I found my way towards my students.

September 2018, a new year and a new cohort of students. I was still nervous but this time I knew better what to expect. It is not so much that I had figured out how to be a proper faculty associate, but rather that I knew how anxious most of the student teachers would feel. I was on stand-by, ready to welcome them and attend to their vulnerability. Once again, that first week was jam-packed and the students received the usual overwhelming amount of information. They began working on assignments and my inbox quickly filled up with urgent questions from them. However, I had secured the last hour of the week and told them that we would create a paper tree together. I had found my footing and was going to welcome them in the best manner I knew, by being the kindergarten teacher that I am. Through creative exploration I was going to make them play together.

I chose a tree for all the symbolism that it contains and because everyone loves them. I had noticed a few groans of discomfort and seen a few eyes rolling when I announced the activity and I knew that many felt uncomfortable at the idea of working with paper, crayons, and scissors. So, I painted a red tree shape with curly branches, inspired partly by Gustav Klimt and partly by kindergarten, in an attempt to give it humor and to model creativity—in order to draw out imagination and give it ‘license to fly’.

Friday afternoon came and so did the moment to start making our tree. I could feel anxiety and excitement in the room. I had told my students that we would make leaves, but I suddenly decided to open the door wider. I asked: “who said that a leaf has to be green and shaped like a leaf?” I added: “are there only leaves on the branches of a tree? What else can be on a tree?” I also told them about my passion for children’s artwork and how much I loved watching them in the act of creating. That enthusiastic first stroke of a fat brush saturated with thick paint! How I envied children their freedom, the non-judgmental way they put all their favorite colors together on the page. If it felt good, it belonged there, no question! I told them not to overthink but rather to feel things, to reach out to their inner child.

The first fifteen minutes were rather quiet, and I worried a little; creativity was not yet in sight. Slowly, gentle noises emerged, happy whispers that got louder and morphed into wholesome conversations. The atmosphere grew playful. There were also organic movements as students started to go up and add their leaves to the tree. Some stood there looking at it and exchanged comments with others. Nachmanovitch states that “shared art making is, in and of itself, the expression of, the vehicle for, and the stimulus to human relationships. The players, in and by their play, build their own society” (p. 99). I eventually got what I wanted, a shared ‘esthetic experience,’ rich enough to engage everyone and make us forget time for a brief hour and, in the end, transform us. As we debriefed, comments were positive, and the dominant feeling was one of surprise. I certainly did not convince everyone of the importance of creativity as a pedagogy on that day, however, the experience was successful and the result, beautiful. We all loved our tree. I know that a seed was planted in my students that Friday afternoon and that ‘our red tree’ kept growing inside them throughout the year.

In kindergarten, I learned that children are vulnerable and creative, that they learn when they play and create art together, and use their senses, their emotions, and their imagination. At the Faculty of Education, I learned that we all often feel vulnerable, that it is possible to play and learn together and, if we connect with our inner child, to awaken, practice, and cultivate creativity as a pedagogy.

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Educational Experiences from a Hybrid Model from a School in Texas and a University in Spain

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Abstract

These educational experiences developed at the University of La Laguna (Spain) and are the result of implementing a hybrid model based on an intensive teaching experience as a teacher in Dallas ISD (Texas, USA). It goes beyond the appropriation of some valid teaching and methodological strategies learned as a bilingual and primary teacher in Texas. Furthermore, it represents an identity process in which it is essential to adapt one's teaching practices: from an American school to a Spanish university; from children to college students; from bilingual education to only teaching in Spanish; and from general subjects to art education subjects. Consequently, two main concerns need to be considered for a hybrid model: the meaning of place and the concept of identity. The model compiles valuables and practical aspects that are clearly transferable, such as: time management, organization of classroom space; the teacher's role and students play during the learning process; and combining dynamics of participation. Additionally, place and identity are the inevitable themes that connect to the specific educational reality we are teaching.

Based on this model we have designed two educational initiatives developed with students at the University of La Laguna. Indeed, each initiative has been implemented with different groups in order to compare and validate them. Although the experiences have had a positive impact on students, adjustment to the spatial and temporal requirements of each subject is the complexity we are still dealing with. Being able to integrate one of these initiatives as a weekly dynamic in the classroom will be our next challenge.

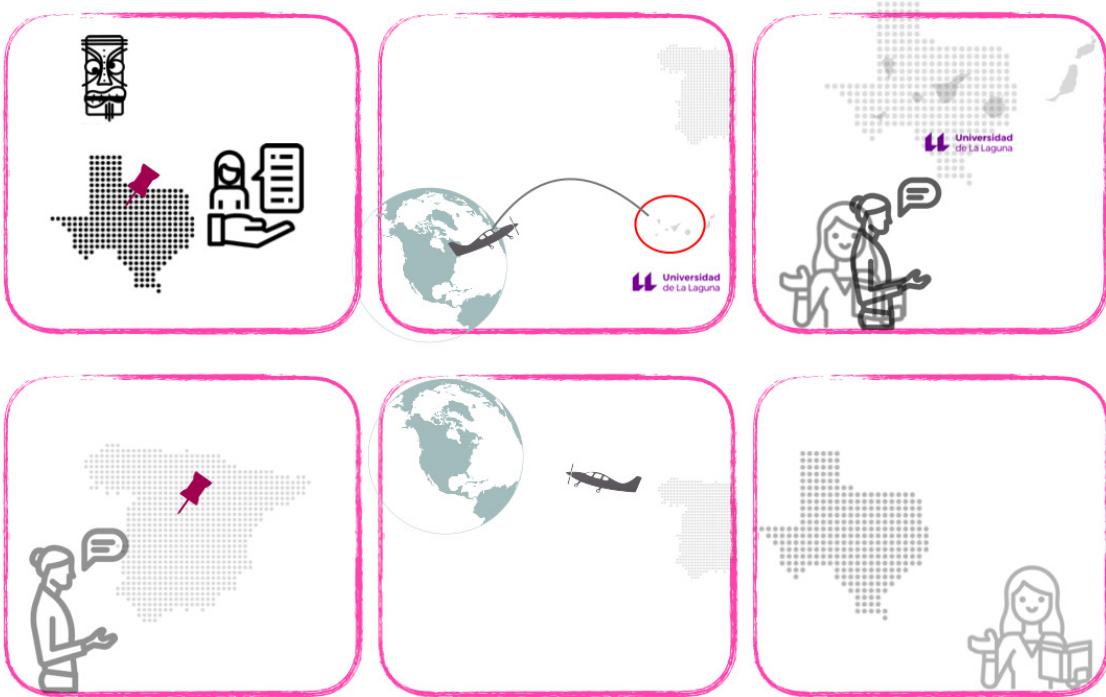
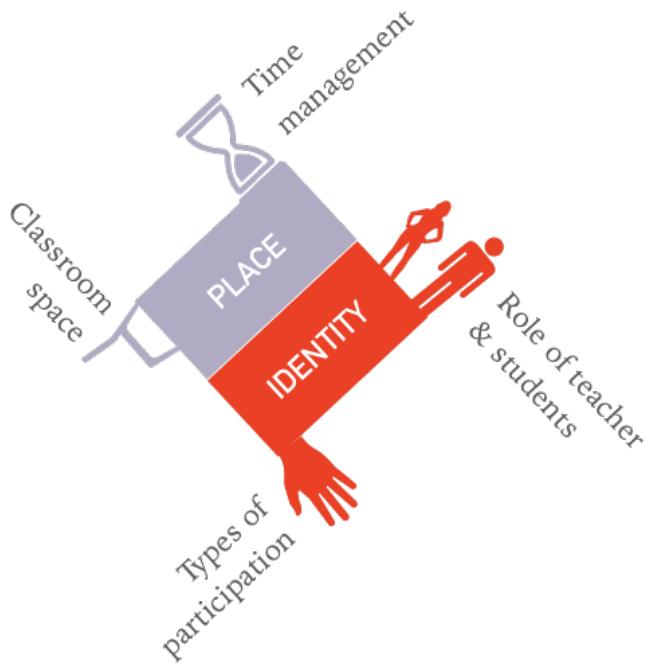


Figure 1 | (above) Peña-Sánchez (2019). A biographical journey as an Art Educator from 2015 to 2018.

Figure 2 | (below) A hybrid model designed for planning educational experiences (Peña-Sánchez, 2019).





A Contemporary Art Museum Comes to an Elementary School

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Abstract

This experience was developed within the program of Art Day at Harry C Withers Elementary School in Texas. During an entire day the whole school is engaged in art workshops taught by many different invited artists and educators. Classrooms are transformed into workshops, and the library into an art museum. The majority of these art practices were focused on manipulation and creation as the strand mostly taught also by Art teachers during school days. According with Fine Art Curriculum Standards of Texas, there are four basic strands: observation and perception, creative expression, historical and cultural relevance, and critical evaluation and response. Nevertheless, the development of children's aesthetic and critical senses is not considered part of the artistic learning as it should be. *Our Little Contemporary Art Museum* proposed an art experience focused on aesthetic and critical attitudes towards creative expression. The multicultural and feminist approach has been our theoretical framework for designing the type of museum we were particularly interested in. Chalmers (2003) idea of cultural diversity is reflected through the presence of female and young unknown artists, including some artworks from non-Western cultures. The museum program consisted of three different itineraries: an individual visit; an aesthetic art walk based on an observation guide; and a creation proposal. As a critical approach, students were able to symbolic purchase an artwork from this museum. Finally, the evaluation process gathered the following data: oral and written opinions and creations made by students in the different itineraries, the justifications given by students for their art purchases, as well as teachers' opinions about the full visit made with their students.



Working on Contemporary Artistic Identity Starting from Traditional Fairy Tales: From Snow White to Little Red Riding Hood

Pilar Pérez Camarero | Autónoma University of Madrid

Abstract

Fairy tales are materials that help us to understand important aspects in the construction of personal and societal values and identity. They help us to understand ourselves as part of a group against the "other". Good and evil are considered as comprehensive aspects of every human being. The family tree, and its power in the process of life and generational transmission, are subjected to thought and repetition. The feminine and the masculine are complementary aspects of everyone. Considering fairy tales as spaces of individual and collective projection enables the possibility of making the unconscious conscious and helping us to live better, through understanding. I have developed this conceptual framework from my work in Art Education as a professor at the Autónoma University of Madrid. Using interdisciplinary strategies to work in the visual academic field concerned, we present a culture of images made possible through the power of individual creation and also the creative force of teamwork. Performance, archetypal and artistic drifts, puppet work and video were used among other strategies.

Working on Contemporary Artistic Identity Starting from Traditional Fairy Tales:

From Snow White to Little Red Riding Hood

Over the years as an Art Education professor at Autónoma University of Madrid, and especially because of my visits to the practice schools and conversations with the students assigned to these schools, I have been able to verify that contemporary children's stories are used in school. However traditional fairy tales occupy a relatively small place in the imaginary world presented to children. In addition, Disney versions and stereotyped story formats with a "pretty" aesthetic are used many times. For instance, it's really strange to see a version of Little Red Riding Hood, illustrated by Gustave Doré, in a primary school. All these things have a lot to do with the 'childish' qualities of consumer products that adults prepare for children, this idea involves the treatment of children below their ability to discern, prioritizing instead aesthetic features.

In my Art Education classes at the University, I've tried to pay attention to the knowledge of traditional fairy tales, observing their potential as top priority interdisciplinary materials to use in a working classroom. Over time we have worked with different fairy tales, *Sleeping Beauty*, *Snow White*, *Little Red Riding Hood*, *BlueBeard*... researching the deep meaning of these stories with students. Through this experience, we've been able to see how the stories that the students reference are deeply inserted into the reality of their understanding as human beings. We also recognized the way that the main aspects of people's and children's concerns are highlighted by reflecting them through fairy tales and their narratives.

Children don't escape the big questions that affect us in life because of their youth, even more, they must learn from their fears, to overcome them or to use them to help to protect themselves. Children need to understand the meaning of things and the ideas of good and evil. Children also need to build their own moral sense and an ethical background that allows them to be unique as people and can be used to help them to be conscious of everything around them.

Working with fairy tales, many times we have seen, as Dr. Marie Louise Von Franz said that "some dreams resemble fairy tales, and what is covered in the stories helps us to understand each other, because even if they have cultural elements, there is a cross-cultural substrate in them, in which the Jungian concept of collective unconscious becomes palpable." So we have experienced fairy tales as an interesting resource through which we can work in the classroom through aspects like:

- The problem of good and evil, this is something very important to reflect on in school if we want to train committed and ethical citizens.
- The importance of protecting yourself from predators, (It should be noted children like horror stories and there are often dire characters within them. This, among other reasons, may have to do with the need to be aware that the intra-species predator exists).
- The permanency in every human being of a feminine and a masculine part, reflecting on these two archetypal aspects often arises in fairy tales.

- The value of solidarity, understanding how some circumstances take place in fairy tales in which solidarity happens among the characters and aids them positively in their quest, no matter whether they are human beings or animals.
- The need to face tests and travels inside / outside the way of personal discovery.
- The importance of knowing and loving ourselves in our different aspects, values and potentials.

How have we worked from fairy tales in the arts education classroom? The work with fairy tales was developed as an adventure in which the story of the fairy tale was analyzed by students individually, in small groups and in large groups.

We were working for a whole semester with each of the fairy tales *Snow White* and *Little Red Riding Hood*. Fairy tales became the main focus of research during those years in art education.



Figure 1 | (left) Snow White Performance

Figure 2 | (right) Bluebeard Drift

BlueBeard, *Sleeping Beauty*, *The Red Shoes*, *Vasilisa The Wise*, among others, required more specific work: the story was told, analyzed and reflected upon, so we could carry out an artistic education workshop, in some cases, taking advantage of a sample of contemporary art in which the artist had worked on a traditional story.

In the case of works that were developed longitudinally over time, as were the ones we carried out with *Snow White* and *Little Red Riding Hood*, we started making contact with the different versions of the story and researching the iconographies that had been developed to illustrate them, in order to observe also, how some contemporary artists have been inspired by these stories to develop a work of personal creation. Then, we used them to analyze various psychoanalysis texts, from Bettelheim to Marie Louise von Franz, Pinkola Estés or Cziffra... We delve into the story and the characters with different dynamics that included incubating a character with whom we felt an identification, imagining them related to a color and dressing them fully in this color.

The dynamics acquired performative aspects and spontaneous classroom situations developed, like the creation of a Snow White dance with the dwarfs to conjure the arrival of the Witch. Symbolic analysis and a selection of objects that could serve as an antidote to the danger of the stalker and how to conjure it, were also performed.

On two occasions, working on *Snow White* and *Bluebeard*, we decided to make an archetypal drift that gave life to the story and allowed us to feel its symbolic strength. On both occasions, the design of the dynamics was done by the students after a complex process of inquiry and group reflection (We must bear in mind that we work in a large group with more than sixty people, and in a small group with six or seven people. Archetypal drifts are developed by more than thirty people each time, being a voluntary activity).

For the dynamics that were designed to give life to the story of *Snow White* we traveled to Sigüenza. In the case of *Bluebeard* our destination was Toledo. In both cases, they are historical cities with an old downtown area in a maze format and contain enormous cultural and symbolic value.

The dynamics for *Snow White* consisted of initially deciding whether we would travel as Snow White or as the Witch (regardless of the gender we had, in both cases). Once this was decided, we would choose a color for our archetypal character in order to wear it from head to toe. If we represented Snow White, we would have flowers in our hair; for the Witch, a hair scarf. That way, it was possible to differentiate Snow Whites from Witches by the headdress in their hair. The next part of the dynamic consisted of a Snow White draw for the Witches. Surprisingly, we saw that we had the same number of Snow White as Witches. Sixteen in each case. Moreover, there were also sixteen people who still pointed to that dynamic, who finally did not come (The numerical synchrony with the sixteenth made us reflect on this number and we observed that it was that of the Tarot card "The Tower of Destruction", all this was useful in post drift reflections).

Each Witch knew who her Snow White was that she had to catch, but each Snow White didn't know who her witch was. The Snow White was caught and released until the third time, when they were not allowed to leave. This whole process was very transformative, and the students then commented, how they had felt on developing this dynamic throughout the day they were walking and looking for certain streets within Sigüenza.

In the case of *Bluebeard*, the group was divided into subgroups. Each subgroup had a Blue Beard, a Wife, a Sister, and a Brother. The characters were raffled among the members of each subgroup. The teacher would be the wild card character that would help with the realization of the dynamics. Initially we were lost in Toledo, although locations were sent with the mobile phone. The movements we made were:

1. The Blue Beards had to look for the keys the teacher carried.
2. Then the Blue Beards had to look for his wife to give him the key.
3. From there, the Sisters had to look for the teacher who would give them a piece of red ribbon that symbolized the blood that permeates the key after opening the forbidden door.
4. The Wife and the Sister meet, the Wife carries the key and the Sister carries the blood.
5. The Wife and the Sister look for the door. Key and blood come together.

6. The Brother looks for the transforming sword, it is the green (sword) and yellow (transformation) tapes the teacher gives.
7. Bluebeard looks for the Wife to kill her.
8. The Brother looks for the Sister.
9. The Brother kills Bluebeard and transforms him.

In the case of the *Snow White* story, that course was completed with a performance-dynamic that resulted in a video "*Snow White and the 16 Witches Apples*". There were five performance shifts with people who freely wanted to participate. The dynamic was inspired by anonymous addicts, according to the incubation process of the students. On each turn there was one Snow White and fifteen witches. We therefore had five Snow White and one of them was a man. Everyone was sitting in a circle, wearing jeans. Initially, Snow White wore a white T-shirt and the Witches wore black, regardless of the gender of each of them. The dynamic began when Snow White got up and mentioned some personal vulnerability. Then, she or he began to go through each of the seated Witches, the Witch held out her apple while saying something negative that she felt in herself, Snow White bit the apple. The Witch took off her black T-shirt and gave it to Snow White who put it on. The Witch was wearing a white T-shirt. Snow White passed to the next Witch. This dynamic was done through the fifteen Witches. Finally Snow White was covered in black clothes and the Witches wore their white shirts.

In each turn, Snow White ended in a different way, tearing off the black clothes, asking for help to take them off, going out to vomit, crying etc. As it happens in the performances, one could not foresee what would happen because it was connected in each case intensely with an internal, personal emotion and each Snow White reacted in their own way. During all this time, the teacher, dressed in a red sweater and jeans, holding Snow White's chair which, for most of the time of the dynamics, was empty. The experience was powerful and very truthful. From there, the students reflected on what happened and in what way they had been affected by their own processes of self-knowledge.

In the case of the *Little Red Riding Hood* story, it ended with a puppet show. Each subgroup invented a new version of the story and represented it with puppets. There was also a student who made a personal video reinterpreting the story and placing himself as the protagonist in a somewhat performative sense, but such a thing wasn't decided by the whole class. It was an interesting thing that, apparently, the story of *Little Red Riding Hood* is more difficult to bear on the skin itself and working through a subsidiary medium, like a puppet, is more bearable.

Conclusion

Through the experience of working with fairy tales throughout these years I have been able to observe how the material they contain is especially transformative and of great help in self-discovery processes, in both a personal sense and within a group. Classic fairy tales allow us to know and approach human phenomena and to work on issues such as family conflict, vulnerability to predation, gender difference and sexual diversity and plurality, courage and kindness. Personal and group values, as well as fundamental aspects of the meaning of life. In addition, through experiential dynamics, a very transversal work can be developed, in which workshop practices are used together with performance dynamics, drifts, analysis and critical reflection.

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Re-positioning Practice Through Virtual Teaching for Socially Engaged Art

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Abstract

Virtual education for socially engaged artists can open new spaces for understanding art making, place and space. The postgraduate programme, MA Art and Social Practice at the University of the Highlands and Islands, demonstrates how synchronous technologies can be used not only as an effective and invaluable means of teaching but equally as a means to build a sustainable, international community of practice among dispersed students, professional practitioners and researchers. The nature of virtuality has facilitated innovation in delivery of the subject and encouraged hybrid forms of dialogue, collaboration and partnership which mix virtual and real-life engagement. In response to challenges presented by virtuality, new pedagogical approaches have been developed which employ interdisciplinarity, internationalisation of practice and re-thinking of the field of socially engaged art practice. Teaching and learning methods are constantly evolving in relation to key components of dialogical projects, particularly location and collaboration (Helguera, 2011; Kester, 2015). Opportunities, such as an annual Winter School and Virtual Symposium, employ virtual technologies to extend and diversify modes of learning, strengthen relationships and empower students to work more innovatively and effectively in the field as well as with each other.

Re-positioning Practice Through Virtual Teaching for Socially Engaged Art

This paper considers virtual education not only as a means of pedagogical innovation for the field of social art practice but equally as a means for socially engaged artists to open new spaces for understanding art making, place and space. Virtuality facilitates innovation in the delivery of social art practice at the University of the Highlands and Islands and fosters experimental approaches to teaching practice compared with similar, but non-virtual, postgraduate programmes in this field. The new technologies of the late 20th and early 21st centuries have impacted significantly on the ways artists, teachers and researchers work from remotely situated communities such as those in the Highlands and Islands, allowing them to engage more readily with peers as well as professional and educational contexts nationally and internationally.



Figure 1 | The Virtual Symposium, Shetland College University of the Highlands and Islands (2014). This event was created for the pilot research project, Networked Learning for Participatory Practices.
Photo ©Roxane Permar

The feasibility of virtual tools to teach participatory forms of visual art practice and promote connectivity among students, lecturers and professional arts practitioners in the Highlands and Islands was tested through an Artworks Scotland pilot research project in which new undergraduate and postgraduate elective modules in socially engaged art practice were developed at the University of the Highlands and Islands (Permar, 2014). Research findings from this project and subsequent teaching experience show that virtual tools can indeed be used to effectively teach the practical skills and qualities students need to practice socially engaged art as well as promote connectivity among students, foster a community of practice and facilitate networks locally, nationally and internationally. The research findings directly informed the development of the Master's programme Art and Social Practice. This programme, which commenced in 2017, is specifically designed for full virtual delivery and has attracted students who live "on the edge" whether through geography, mobility issues or a desire to take risks. The programme provides access to advanced study for students in the Highlands and Islands who have previously not been able to study at this level without leaving the region. Additionally, the programme attracts students who live and work in similarly remote or rural locations both in Scotland and throughout the rest of the world. Students currently range in age from twenty-five to sixty-nine years old.



Figure 2 | *Islands With Views*, Mary Carol Souness, MA Art and Social Practice, University of the Highlands and Islands (2019). Participants take their stick weaving to the street at the Taigh Chearsabhagh Art Hub in Uist, Outer Hebrides. Photo Courtesy Mary Carol Souness

Synchronous technologies, used in combination with a VLE (virtual learning environment) and other virtual communication tools, are well suited to teaching the subject of socially engaged art practice as they create a community and place students within a framework that mirrors participatory projects where the participant is placed at the centre. Furthermore, virtual tools require an emphasis on learning rather than teaching and acknowledge that learning is social (Stiles, 2007).

While virtual teaching demands re-appraisal of teaching methods, fundamentals of best teaching and learning practices employed in real life apply to virtual teaching, too. Thus, the emphasis on active learning, including student-centred learning, students learning from each other and learning by doing, is as effective in virtual education as in real life. Conventional one-to-one tutorials as practiced in art and design higher education in the United Kingdom remain central to virtual teaching, too, although play a more significant role in helping to build relationships with lecturers by breaking down virtual barriers and providing reassurance in addition to academic support.

Despite some overlap in teaching and learning practices, the virtual experience is, of course, significantly different from face-to-face teaching and learning in real life. Students can initially feel isolated, and the combination of new course material with the new virtual way of learning (for the majority) can be overwhelming, creating confusion, self-doubt and panic. Without the benefit of chance encounters, such as in a hallway, canteen or residence hall, or even five minutes after a seminar, students can accumulate unspoken anxieties which can undermine their confidence. For lecturers it is difficult to gauge student engagement without seeing the physical nuances we sense in real life through body language because everyone is only visible from shoulders upward, or their image may be blurred through pixelation, and their vocal responses can be delayed by slow broadband speeds.

The programme actively nurtures open communication with students. Feedback sessions are held on a regular basis. Each full and part-time cohort has a student representative who takes their views to Programme Committees. By listening to students, who are the experts in their virtual learning experience, new systems have been regularly implemented to address challenges as they arise. Early examples include a buddy system, study groups, and collaborative learning all of which enable students to get to know each other, fostering cohesion among the dispersed cohort and encouraging a sense of belonging. Students are surprised by how quickly they bond and develop a sense

of belonging to the programme and university. Students also have their own video conference space where they can meet at any time to chat, study collaboratively or test virtual presentations. Students are encouraged to take initiative and share. They have set up collaborative projects, mini-residencies and their own ways of communicating, using various forms of private networking through social media, telephone and postal communications.

In response to challenges presented by virtuality, new pedagogical approaches have been developed which have enhanced internationalisation of practice, interdisciplinarity, and re-thinking of the field of socially engaged art practice. A huge benefit of virtuality includes the ability to attract students nationally and internationally without geographical limitations. By using virtual tools students can study from anywhere in the world including remote, sparsely populated areas. Equally lecturers, guest speakers and mentors contribute to the programme from diverse locations. To date students have met and worked with people from throughout the UK, India, North America, Europe and Australia, promoting greater recognition and understanding of cultural, social and political distinctions and commonalities. This internationalisation introduces different challenges that require re-thinking of course content, assignments, and language used in assessment criteria, feedback and teaching practices.

For many students two events form the highlights of their studies in art and social practice, the annual Virtual Symposium and the Winter School (*Figure 3*). Both events were initiated to provide enhanced learning opportunities for students. The Winter School provides an optional residential opportunity for students to meet in real life, focussing on the university's local region by rotating locations annually. Students lead and attend practical workshops, meet local professionals and visit regional organisations as well as engage in virtual seminars with students who cannot attend in person.



Figure 3 | The Winter School, MA Art and Social Practice. University of the Highlands and Islands (2018). Students and lecturers visited Saxa Vord, Unst, Shetland Islands (2018). Photo © Roxane Permar.

The Virtual Symposia (Figure 1) provide a national and international dimension to the programme. Students from different universities share their projects, demonstrating that they share similar concerns despite working in different situations. In some instances new connections, networks and collaborations have emerged. In spring 2019 students and lecturers from postgraduate programmes in social art practice at Middlesex University (London) and Limerick School of Art and Design (Ireland) participated in the Virtual Symposium, *Making A Difference: Social Art Practice and Higher Education*. Students enjoy the opportunity to share their own practice and see what others are doing. The Virtual Symposia contribute to students' expanded knowledge, awareness and sense of connectedness to the field of social art practice not only by meeting other students but equally through engagement with significant figures in social art practice from different parts of the world, such as Pablo Helguera (New York), Jane Trowell (London), Greg Sholette (New York), Loraine Leeson (London), Alba Murphy (Ireland), Perdita Phillips (Australia) and Grant Kester (California).

Students benefit from the cross-cultural connections facilitated by virtual learning and raise varied questions about the nature of social art practice, including the benefits of virtuality, issues surrounding ethical engagement, decolonisation, identity and embodied practice. Some students have suggested they might be "introvert" social art practitioners and discuss ways to engage in social art practice for artists who are very shy. Other students are attempting to bring different communities together including those separated by geographical distance.

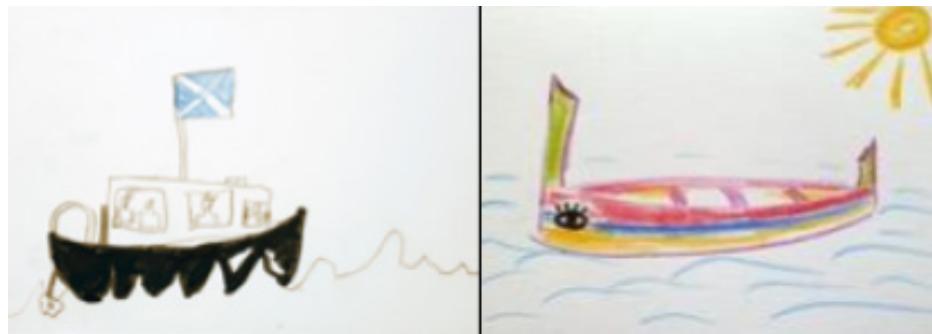


Figure 4 | Examples of postcards made by participants in Uist and Malta for *Islands With Views* (2019). Photo © Mary Carol Souness.

Virtuality has destabilised students' and lecturers' sense of place. In some instances, it has intensified place consciousness, motivating students to investigate their place more deeply and through a different lens. Some students have looked beyond their own place and have made connections between different places and communities, combining the familiar with the new.

Mary Carol Souness has experimented and sought to make connections between the virtual world and real life throughout her course of study, using the ancient technique of stick weaving to engage participants. In 2019 she expanded the geographical scope of her work by taking stick weaving to two island communities of similar geographical size but very different culturally. Malta is a country in its own right and is located in the Mediterranean Sea, while Uist is an island in the Outer Hebrides in the North Atlantic, and is part of Scotland. In her project, *Islands With Views*, Mary Carol has used a range of methods to enable school children in the two communities to connect with each other through different forms of creative engagement, in real life, virtually and by postal exchange (Figure 5). She has linked schools - Lochdar School in South Uist and St. Therese College in Birkikara, Malta - and partnered with cultural organisations, the Gabriel Caruana Foundation Art, Culture and Craft Center in Birkirkara and Taigh Chearsabhagh in Uist, to bring the work into the public sphere.



Figure 5 | *Islands With Views* (2019). Mary Carol Souness is working with participants using the stick weaving at the nursery school in Cothrom South Uist. Photo Courtesy Mary Carol Souness

Susan Timmins has also been striving to connect communities both virtually and in real life. In her project *Lost and Found* (Figures 6 and 7) she invited participants to share their experience of loss and what they discovered as a result of what they found through this loss. She engaged with her virtual community of MA Art and Social Practice students and members of her home community in the Shetland Islands. Participants received materials either by post or in person in Shetland. Each group met either virtually or in real life to make work which was then displayed together at her Claesline Gallery. While the project confirmed there are differences in virtual and real life participation, it also showed that the quality of participatory experience can be very good either way, just different. Susan is currently working with two geographically distant communities on a project titled, *Swapping and Squawking*. The project will use photography and sound recordings to facilitate conversation between two northern airport communities situated four thousand miles apart, Tingwall Airport in Shetland and Wilderness Seaplanes in PortHardy, British Columbia, Canada. The project aims to enable the members of these two communities to share their working lives in ways that are meaningful to them and to connect through their shared virtual and real life experiences. The challenge of virtual teaching and learning for students in the field of social art practice has engendered benefits. By wholeheartedly embracing virtuality, programme structure, content and new teaching and learning strategies are constantly evolving, just as the field of socially engaged art changes. Virtuality has liberated teaching delivery from conventional pedagogical practices in art and design education. For example, theoretical content is drawn from social anthropology and cultural geography rather than art history and visual theory. The emphasis on process over production of objects is prioritised in teaching. Students are required to investigate and use conversation as the core of their first practical assignments, establishing a dialogical foundation upon which they hone appropriate skills and qualities. The traditional Degree exhibition has been abandoned in favour of formats and forms of representation that best represent students' projects, often including a longer time trajectory than the institutional framework allows. By striving to develop relevant learning experiences, actively engaging in experimentation and risk taking, as well as assertively engaging in reflection, review and self-appraisal, both students and lecturers are united in forging new territories for the field while building a new community of practice.



Figure 6 | *Lost and Found*, Susan Timmins, MA Art and Social Practice, University of the Highlands and Islands (2018). Virtual participants gather to make and talk about what they have lost and found. Photo © Susan Timmins



Figure 7 | *Lost and Found*, Susan Timmins, The Claesline Gallery (2019). All participants' work was displayed together on the clothes line. Photo © Susan Timmins

The Master's programme Art and Social Practice is developing a dynamic and mutually supportive community of practice which contributes to new collaborative networks, different approaches to creative community engagement and new experiences of teaching and learning. There remains untested potential for synchronous technologies to extend meaningful virtual reach for teaching, learning, research and networking, such as through bespoke platforms for virtual collaboration in the teaching and practice of socially engaged art. Further research into the potential for a generative, symbiotic relationship between virtuality and social art practice is needed in order to further inform methodologies for teaching socially engaged art and contribute to continued evolution of this constantly shifting field of practice.

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Wearable Art for Serious Play as Artist/Researcher/(Early Childhood) Teacher Becoming-Artist/Academic in the Making

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Abstract

Play as learning, the arts, materials, and embodied experiences are an essential part of education for young children. These pedagogical approaches were employed as I participated in research about some aspects of teaching and learning through art as used in early childhood education. The documentation of this research intertwined with art works, images and words as openings and ruptures for playing and thinking. Working in this way provided opportunities to embrace my transitory selves and imagine different ways to present my doctoral work. Making wearable art and dressing up to give the formal presentations in my candidature connected my early childhood practice to arts-based education research. The garments I wore were a way of understanding, being reflexive, and participating as artist/researcher/(early childhood)teacher. An applique tunic for confirmation of candidature; a shredded journal article ghillie suit at mid candidature; and a friendship pinned battle-dress robe as a mantle for an artist/academic in my final presentation were protective coverings. Tailoring to fit, making fit, embellishing, recycling/upcycling, adjusting, handling and wearing these garments led to thinking about possibilities in being and becoming a 'good teacher', a 'good artist' a 'good researcher', a 'good girl' - or not - as I wandered along my doctoral path and into academia. I was living in relation with my shifting selves through making and wearing art, and recognized possibilities for me in becoming an artist/academic. While moving across and in between selves, wearing art, and making to know I could own my process and connect that to my work with pre-service teachers of children. Losing and finding self/ves in the making can create openings to understandings (and more questions) about pedagogical practices that use art in early childhood education.



Yellow, Blue, Red: Photographic Engagements with Colour for A/r/t/o graphic Connections with Place

Corinna Peterken | Brigham Young University, Provo

Abstract

Our sense of location can be fluid in a very mobile world. Place consciousness is part of this autoethnographic, living inquiry. Transitory thoughts about teaching and learning were held momentarily along with art and ideas that came from walking, photographing and noticing things that were yellow, blue, and red. As I questioned what I, teachers, and children can and might do with art in early childhood education to enhance being, belonging, and becoming, I inquired with embodied and arts-based practices. Visual noticing of fragments from walks in local and (un)known places were openings to (re)searching with art and words. My knowing was in the making; both in the process and in the making of art. Reverberations from artist/researcher/teacher (Springgay, Irwin, Leggo & Gouzouasis, 2008) perspectives were collected in multiple forms of art making and writing as a conversation that could temporarily hold moving thought. A beach walk in Mount Martha, Australia, gathered images of yellow flotsam and jetsam, here and gone, that provoked (dis)comfort in having pedagogical answers. A blue place to sit in Nice, France was an in between space for me to notice what emerged as I pondered artifacts and encounters with child art. Images of red popped up before me after a walk in Rock Canyon, USA, that called forth ideas for early childhood education connections with place and belonging. As we research and teach in relation with place, materials, and artifacts through making as an active learning environment we can support connection to the multiple places that impact us as artist/researcher/teacher and the lives of those we teach.

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Practicing Self – Voicing through Indigenous Film

Mara Pierce, Ph.D. | Montana State University Billings

Abstract

Hearing counter narrative voices of Indigenous cinematic artists about positions on struggles to rise above historical and contemporary treatment helps to frame larger conversations about global behaviors and relationships. Each step of the making and viewing process in creating current Indigenous film – writing, direction, casting, etc – requires filmmakers and audiences to reconsider Indigenous perspectives through analyzing and challenging preconceived notions. During this time, viewers gained insight about such viewpoints through experiencing how a collection of timely Indigenous cinematic works can be pivotal in shifting perspectives about Indigenous artmaking voice. The more than fifty Indigenous written, directed, and/or produced films from nine different countries on exhibition at the National Museum of the American Indian's (NMAI) 2018 Native Cinema Showcase presented at the Santa Fe Indian Market I investigated speak deeply to the diversified living cultures and voices of contemporary Indigenous film artists, as well as to the development of the visual culture genre of Native Cinema. Exploration of films such as these inspire Native Cinema inclusion in the teacher and art education classrooms thereby providing tools of local/global visual culture exploration and strong artistic voice implementation. Furthermore, by viewing the Indigenous cinematic works through the lens of the NMAI *Native Knowledge 360° Essential Understandings* document, art educators may transform how and what students are taught *with* Indigenous peoples' and about contemporary art making.



Listen: A sound art education

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Abstract

Murray Schafer (1967) talked in the late eighties about an increasing deficiency in the listening abilities of his music students. According to his experiences, we have realized about the importance of the education of the senses, and maybe, hearing is one of the most important. Furthermore, sound artist Bill Fontana has produced a large number of art works that explore the idea of creating live listening arrangements. From the late nineties Fontana have explored the capabilities related with listening technologies such as: dynamic microphones or binaural dummy heads, developing projects that access in live musical compositions to explore the sound energy (Licht, 2007). Using a mixed recording audio technique (a pair of dynamic microphones and a binaural dummy head) and a video camera, our workshop goes deeper in the idea of listening and the sound art compositions. "Listen" involves focusing on something that sounds in the real world, captures that sound, and delineating its musical structure, to, finally, create a sound installation that shows us the sound as a living musical instrument. According to Barlett (1999), in this workshop of the InSEA 2019 World Congress we are going to develop a brief tutorial in which participants could understand the binaural recording approach. In a second step, binaural gear, and even, the understanding of it limits and success points is presented. The next step: listen, just listen, to suggest different ways teachers might help students to listen more effectively and try to answer the questions about the relationship of listening, sound art and pedagogical success. To develop this workshop, our technical requirements are a binaural dummy head, a pair of dynamic microphones (Sm58 and Sm57), a laptop and a four-in audio interface (for recording audio) and a HD video camera.

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Cartography for Artists

Robert D. Quinn | East Carolina University

Abstract

A map can be defined as a graphical representation of the environment that shows relations between geographic features (Robinson & Petchenik, 1976). Maps are popular for a wide variety of reasons, including ease of use, convenience, their simplification of our surroundings, credibility, and visual impact (Kimerling, Buckley, Muehrcke & Muehrcke, 2016). Explorers throughout the ages have relied on maps and mapmaking to help them understand place. In this paper, the author describes cartography, the art of mapmaking, as a form of artistic inspiration for K-12 classroom use. The paper considers a wide variety of mapmaking conventions and alternative ways that art students can think about mapping their lived experiences, considering the role of place in their lives, and using those understandings as inspiration for artmaking and cross-cultural dialogue. The paper includes information about cartography itself; in particular, that the four traditional concerns of cartography have been map editing, map projections, generalizations, and map design. The author then turns the reader's attention to some issues that present themselves in relation to cartography, echoing Menno-Jan's (2013) warning that map readers should be aware of potential issues presented in the interpretations and analyses used by the map-makers. The paper also includes information about nearly a dozen artists from the past 50 years of art history who draw significant inspiration from maps in their work. The content is organized in this way: a) Define cartography, its four traditional concerns, and issues related to place and mapmaking, b) View and describe maps from history such as The Bedolina Map, The Babylonian Map of the World, Ptolemy's Cosmographia, Tabula Rogeriana, and Europa Regina, c) View and describe artists' work that is inspired by maps, and d) Discuss cartography issues as they impact art education practice in a wide variety of settings.

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Transforming Local Communities to the Ethos of a Global Economy: Who is Responsible?

Allan G. Richards | University of Kentucky

Steve Willis | Missouri State University

Abstract

The coarsening of the rhetoric and the frequent physical altercations we see and hear in the news seems like an indication of a society in decline. While this decline may not be imminent in our neighborhoods, it will find its way there if the core problems are not addressed. Cultural diversity triggers the issues relating to major conflicts among people. Hamid (2017) argued, that this is a failure of imagining the future in which we want to live. Through ideas, beliefs, and values of the human imagination and cultures, we created the world we now live in, but the good news is we can recreate it (Robinson, 2011). While we can agree that education prepares us for our futures, we cannot agree on who should guide the changes society needs, especially now, when communities are experiencing heightened anxiety about migration, immigration, refugee settlements, and cultural diversity. This presentation discusses the roles practitioners, parents, communities, and governments should have in reimagining and working towards the global community we want. Eisner (2002) argued that education through art enables students to be creative, communicate ideas and enable them to express themselves using different materials, processes, and tools. Students' exploration of their cultural identities, cultures of others, develop collaborative skills, use different technologies, and combine knowledge from different disciplines to resolve complex problems can also be facilitated through art. Reimagining a culturally diverse world where political, social, economic, spiritual, and environmental justice prevail is the first step to this reality. With the tools at our disposal, art educators should model the way forward (Richards & Willis, 2018). This presentation will discuss and provide examples of how arts educators can model the way forward. Some of these ideas come from the book entitled, "*Global Consciousness through the Arts: A Passport for Students and Teachers.*"

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Migration, Immigration, Refugee, Cultural Diversity and the Intervention of Art Education

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Abstract

This presentation discusses the dichotomy of migration, immigration, refugee, cultural diversity and the intervention of art education. Today migration, immigration and refugees are triggering a profound debate on cultural diversity and how it is changing communities. Conflicts among people seem to be dotting the landscape of the new human world being created. This does not have to be the case. Through our ideas, beliefs, and values of the human imagination and cultures we can create the world we want (Robinson, 2011). *Global Consciousness through the Arts: A Passport for Students and Teachers*, a recently published book, suggests ideas practitioners can use through art education to address this situation. Targeted pedagogical strategies to execute some of these ideas are suggested in this presentation. The coarsening of the rhetoric and the frequent physical altercations we see and hear about in the news are endemic of a decline in society. While this decline may not be imminent in our neighborhoods, it will find its way there if the core problems are not addressed. Cultural diversity seems to trigger the issues and conflicts among people that the global society and the education enterprise must address. Hamid (2017) argued that this is a failure of imagining the future in which we want to live. What roles should practitioners, parents, communities, and governments have in imagining and working towards the global community we want? Parents cannot abdicate their responsibility to provide a safe, caring, and rich learning environment for their children if they expect them to succeed. Communities, in the form of governments, cannot shrink their responsibilities to provide adequate resources for K-12 schools to educate students rather than expecting teachers, who are already underpaid, to purchase materials they need for their students. Many believe that educating students to be successful is a wise investment by for communities—students will grow up and pay taxes rather than the alternative. It is not only investment, however, because leadership matters. Leaders, whether they believe or not, set the tone for society and should model the behaviors society expects of their citizens. What about art education? What is the role of practitioners in art education? Nyman (2002) argues that education through art can enable students to be creative, communicate ideas, and enable them to express themselves using different materials, processes, and tools. In addition, education through art can also facilitate students' exploration of their cultural identities, cultures of others, develop collaborative skills, use different technologies, and combine knowledge from different disciplines to resolve complex problems. Likewise, education through art can help us imagine a culturally diverse world where political, social, economic, spiritual, and environmental justice prevail. Art educators should model this culturally diverse world in the art-room.

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Arts Education in Latin America: The Integrated Paradigms and the Development of Professional Identities

Felix Rodriguez

Abstract

Since the late 1990s, several Latin American countries have made art education a mandatory subject in K-12 education (Carabias Galindo, 2016). While art education existed in some form in schools and other settings, these reforms aimed to make art education most consistent, inclusive, and accessible. This push for arts education reform was championed by the Organization of Ibero-American States (OEI). The OEI's Arts Education Commission argued in several reports that arts education was important to foster democratic citizenship, ethical values, creativity, and aesthetic sensibilities. This commission developed a set of lines of action to assist countries in the region to advance their arts education systems (Jiménez, Aguirre, & Pimentel, 2009). Since these reports addressed comprehensively the need for the arts in education, they have been interpreted as favoring an interdisciplinary approach to arts education. The trend toward an interdisciplinary understanding of arts education has shaped educational reforms in several Latin American countries in the last twenty years. This integrated model has been interpreted in different ways across the region, from collaboration between arts teacher and other subject teachers to requiring one single teacher to teach various artistic disciplines. In this presentation, discuss how the arts education paradigm advanced since the late 1990s have defined arts education practice and theory in the Dominican Republic and other Latin American countries. Drawing from my experience as a secondary school teacher, interviews with art educators, and archival research, I examine the challenges and opportunities the current interdisciplinary model has generated in the Latin American context. I propose questions about how this model has shaped the identities of art teachers and the field, the short and long-term implication of the integrated paradigm in teacher training programs, and how this approach limits/encourages innovative practices.

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Resisting Globalization through Rural Arts and Crafts in Dominican Art Education

Felix Rodriguez

Abstract

In the Dominican Republic, there are traditional crafts associated with techniques, materials, and habits developed by indigenous and African groups during the colonial era. Some of these traditions have been recognized by UNESCO as cultural patrimony of humanity, as it is the case of carnival mask-making by Afro-Dominicans (Sanchez, 2012). Today, traditional crafts are seen as intimately connected to rural life, where farmers use natural materials from their surroundings to make artistic objects during off-season (Cruz & Duran-Núñez, 2012). Because of racial bias, these traditional crafts were excluded from the mainstream art scene or relegated to a lower status. Since the 1980s traditional crafts boomed in the country due to the demands of touristic consumption. The growth of tourism and the tendency toward a globalized economy were seen as a threat to the natural environment, traditional local economies, and national cultural values. Because of the fear that national values and traditions could disappear under the overwhelming influence of global powers, intellectuals saw in formerly neglected arts and crafts the source of true Dominicaness. Traditional crafts were introduced in the school curriculum as a means to strengthen the students' sense of national identity. I draw upon Nestor Canclini's critique to notions of monadic identities, to problematize the idea of a harmonious national culture as presented in this romanticized framing of traditional crafts. I argue that when moving away from a dogmatic attempt to advance one single legitimate identity, the integration of traditional crafts in art education creates spaces for democratic dialogue about multiple ways of being Dominican. The romanticized approach to making and appreciating traditional craft is often deprived of its historical conditions. I argue that making and understanding traditional crafts should be accompanied by critical reflection on the social processes, and material needs traditional craft-making are embedded into.

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CULTUARTECNOLOGIA: Art, Culture, and Technology in Teacher Training

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Abstract

The development of society is also reflected in the development of art and related cultural and educational systems. Art is the ideal medium for the union of the individual with the collective, expressing the culture of a people, reflecting the human capacity for association and circulation of experiences and ideas. The permanent training of arts teachers is necessary for the use of cultural equipment and technologies as a form of professional development to better exercise their social role as a trainer and their technological empowerment. Art teaching is an essential area of knowledge for the promotion of transdisciplinary and interdisciplinary actions. Developing skills in analysing and using technology resources available in resource banks, many of which are free, is an important part of teacher education training. Constant updating is necessary in all professional fields and it is in this idea of updating that we must invest our best values believing that the teaching of art must be in harmony with the needs of contemporary times. This paper presents the experience of specific methodological action for the analysis of these resources, which is under development as part of the CultuArTecnologia research project, applied to the Visual Arts course. The device clarifies the evaluation criteria developed to establish resource classification parameters to verify their effectiveness in supporting the teaching of visual arts, either in person or e-learning, highlighting the necessary inclusion of aspects of fun and leisure in game analysis. as part of the pedagogical process.

This research work had the collaboration of undergraduate students Caroline Batista Pachioni and Giovanna Pontes Poletto



Making ARTspaces. Art education for Social Justice

Ángeles Saura | Autonomous University of Madrid

Abstract

The polysemic ARTEspaces word is invented to name those spaces designed and made specifically by teachers and professors for the realization and enjoyment of artifacts (bi and three-dimensional) in classrooms or common places of the educative centers (not necessarily closed or delimited by frames or doors). ARTspaces is also the name of an artistic didactic and international research project developed by the "Research Group on Educational Change For Social Justice" GICE-UAM working with people from all over the world. Each of their members actually work within the framework of the macro project EDU2017-82688-P (Democracy in schools as the foundation of an education for social justice). Faced with the progressive disappearance of artistic subjects in regulated education in some countries like Spain, we propose to give more presence to art in regulated education, in all kinds of teaching spaces (Kintergarden, Primary, Secondary and University). ARTspaces is also the name of an itinerant collective and international exhibition of photographs curated by the author of this paper (Saura, 2017-2010). ARTspaces visited Dorothy Sommensem Exhibitions, UBC (36th World InSEA Congress Vancouver, Canada 9-13 July 2019)



People visiting the "ARTspaces exhibition" in Dorothy Sommensem Exhibitions, UBC. (Source: personal elaboration) ©Ángeles Saura

Making ARTspaces. Art education for Social Justice

Introduction

The ARTspaces exhibition grows every day. Each photo is like the tip of an iceberg, under each of them, there is a big project developed during a month or more by an art educator in collaboration with his or her art students. The resulting artwork is not as interesting as the process beside each picture in order to do networking with other colleagues, practice art, democratic coexistence and learning in social justice.

The project's goal is to awaken art education teachers and professors to the realization of opportunities to work collaboratively with their students to create, in their own class or in a common area of the center (hallways or meeting areas). Those spaces can be dedicated to art, take photos and participate in the virtual and real, itinerant and international exhibition of ARTspaces photos.

ARTspaces is a work in progress open to all art teachers and professors of the world. You may join in by filling this form: <https://goo.gl/forms/FB4R0yYEuWyoPZQy2>. The deadline for signing in is 5th May 2020. For more information, check web Project at <http://proyectoartespacios.blogspot.com/>. In this paper I will invite you get involved in the ARTspaces project, an interactive and itinerant exhibition for social justice.

Art education for Social Justice

Firstly, I will present you what we understand by Social Justice. Social Justice is a "political" term (Murillo and Hernández-Castilla, 2014), in the idea that if we imagine a fair world we are already imagining a different world. We work Social Justice (Murillo and Hernández-Castilla: 2011) from its three dimensions (Arribas & del Castillo: 2007), which are the following: Redistribution (Rawls, 1971), Recognition (Fraser and Honneth, 2003), Representation and Participation (Fraser, 2008). Our researcher group GICE (<http://www.gice-uam.es/>), is "an interdepartmental and multidisciplinary research team of the Faculty of Teacher Training and Education in the Autonomous University of Madrid (UAM, Spain), with a hundred university professors, Ph.D. students and professionals in the educational field.

ARTspaces is an international artistic research project whose objective is to move people to transform educative centers with art. Also, it is a virtual exhibition located in <http://cort.as/-7053>. ARTspaces Project's main ideas or conclusions are presented like an international collective photography exhibition. You will see the work of transformation of the school space carried out by 60 teachers from 40 cities, from 12 countries by now (2019): Argentina, Brazil, Chile, Colombia, Spain, Italy, India, Iran, Mexico, Norway and Venezuela. Each image is accompanied with data related to their authors, place and date of realization, also a QR code. These codes let you to see short videos, by using your phone, through the QR code reader; you can access the video summary of the work done in each educational center. Through the ARTspaces exhibition, we give you roughly sixty ideas to transform your teaching space into a livable artistic space. As already mentioned, the result is not as important as the practice of the work methodology.

We have encouraged the apprentices of artistic teachings to practice on democratic coexistence, to reflect about social equality, equal opportunities, our rights and duties, among others. The project also claims the right of everyone to culture and art. It acknowledges the value our closest Heritage, works of art made by artists and artisans, which are part of our cultural identity.

We aim to redistribute artistic and didactic resources, acknowledging by giving due value to diversity and represent by being part of the educative staff whenever possible.

Context: What are we talking about?

We wish to increase the presence of ART in education centers. We transform those spaces using art with the purpose of exhibiting and creating art. Our art research group is interested in promoting democratic coexistence. We are inspired by "Liquid Times" (Bauman, 2017) and by "The Pedagogy of Hope" (Freire, 1993). It is a current of thought whose principle lies in respecting individuals regardless of race, creed, language, social status, level of education, culture or ideology. Therefore, tolerance and the consideration of equality must prevail in democratic coexistence. Another point that takes into account is that rights must be respected because you want to find an environment where people can express themselves freely and can participate in the democracy of the country where they are. It also emphasizes respect for duties and obligations. The intention is for this type of democratic coexistence is to become a familiar element, so that all students can apply it to different contexts.

Project development

How? Inspired by the ideas of Rita Irwin (University of British Columbia) and Stephanie Springgay (University of Toronto) and from the conceptual context of ARTography, we designed an investigation based on artistic practice. All participants work as artists, researchers and teachers or professors. The methodology used is the organization of a collective, international, entangled and itinerant exhibition called ARTspaces. We use the 2.0 tools and the social networks (Facebook, Instagram and Twitter) to launch a call to participate in a photo exhibition with the theme ARTspaces (places where artistic works are exhibited and where we can make art in our free time).

Why? In art education, we work by projects methodology, so we have an excellent opportunity to learn the norms of a democratic coexistence, as well as concepts related to Social Justice, among other things. The main objective is to point the importance of art and artistic expression in education, giving value to art teachers and professors in order to improve the role of art in academic centers.



Figure 1 | Project development. Where and who had been involved.

(Source: personal elaboration) ©Ángeles Saura

Who? Educators explain their motivations to transform their spaces, for example, owning their space, transforming the space, identifying the space and sharing artworks. Our students worked like artists and active creators. They engaged with work in collaborative teams. The most important was they were promoters of ideas about Social Justice. When we ask about the opportunities people found, they answered: personal development, create art for specific spacial contexts, promote and engage social works, defy the current educative policies, increase awareness in ethical values such as peace and equality, work on the betterment on resources redistribution, reflect on social conflicts and develop critical thinking. With the creation of ARTspaces we have reflected on Social Justice. Our achievements include ART transforming our living space in a better way. Art has changed us for the better, we have met enthusiastic and creative people, spread and widen work networks, online collaboration, we have created a meeting point for artists and educators around the world, shared a feeling of pride and visibility not only in educative centers, but even outside them, opening new paths for future projects.

When? ARTspaces project is a work in progress. We welcome you to join us in this project. It is very interesting for the Didactic Artistic Education area to do networking with other art education colleagues. You can add value to your own artwork in educational centers, furthermore, you can work towards more side objectives such as making art with your students while they all practice democratic coexistence and learn issues about social justice. This is a travelling exhibition, a work in progress. You can participate free of charge in this project until 5th May of 2020.

Where? ARTspaces is also a travelling photographic exhibition. However, who is involved with this project? In Spain, along Ricard Huerta (Valencia University Professor), we prepared ARTspaces exhibitions in several autonomous communities and we wish to create more exhibitions in the rest. In the InSEA World Congress at UBC in Vancouver (July 9-13, 2019), we contacted with new curators for our ARTspaces Canada exhibitions, like Marni Binder (Toronto), Rojia Dadashzadeh (Vancouver), Deindre Potash (Quebec), Lucía Lombardi and Miriam Celeste Martíns (Sao Paulo), Renata Oliveira Caetano (Juiz de Fora), Ju Sampaio (Campinas), Olusegun Michael Adeniyi (Lagos, Nigeria), Karen McGarry (Cincinnati, EEUU), Virve Kallio (Finland), Roxane Permar (Shetland Islands), Susan M Coles (UK), María Letsiou (Tesalonica, Grecia) and Rolf Laven (Vienna, Austria). They will try to become spokespersons for our project to continue growing.

Conclusions: An "ART corner" in Every Classroom?

We claim the right to enjoy art and culture for everyone, everywhere. Education through developing arts projects like ARTspaces is a means of learning fostering values and disciplines essential for full intellectual and emotional development of students to live in a democratic and fair society.



Figure 2 | Project development. Art professors envolved in Vancouver exhibition edition. (Source: personal elaboration) ©Ángeles Saura



Figure 3 | Summary Objetives Project development (Source: personal elaboration) ©Ángeles Saura

Our hope is for this project to keep on growing for a long time. If you like to join us, please write to angeles.saura@uam.es.

We'd like to influence the education authorities' opinion from our respective countries. Especially in Spain, we wish to get increasing the importance of art education in the curriculum. We think Art education need be growing, have more space in education, in benefit of all education community.

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The Rainbow Museum

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Abstract

The proposed presentation shares an in-progress research project conducted in collaboration with FAQ collective and the Finnish National Gallery. The project combines research, public and anti-normative institutional pedagogies, and art practices. In this collaboration platform, a Rainbow Museum is developed as a foundational concept and as a meta-museum (Tyburczy, 2015). The aim for the experimental project is to create, collect, and test practices that aim to build queer friendly art educational/museum pedagogy, practices, and institutional (museum) actions. FAQ is a research and a study group that examines feminist and queer approaches in art and art education. As a collaborative group FAQ focuses on exploring contemporary feminist and queer scholarship as well as the emerging contributions by Finnish and international students and faculty at Aalto University. The aim of the pedagogical and arts-based research (Bresler, 2017; Suominen, Kallio-Tavin & Hernandez, 2017) project facilitated by the presenters is to advance socio-cultural equality and pedagogical approaches where art has a central role in building radically democratic and sustainable futures. The research and pedagogical project advocates for non-normative educational, artistic, and cultural approaches that explore largely silenced issues. The research project initiated from a graduate level university course that has been offered at the authors' university. During this elective course, students of art education combine critical and theoretical thinking, workshops lead by art professionals, artistic/performative work, and pedagogical practice (unit plans & educational materials) to explore the potential of rethinking gendered education (Wolfgang & Rhoades, 2017). The pedagogical approach in this course has notions of radical democracy, feminist pedagogy and public/critical arts-based pedagogy (hooks, 1994; Sandlin, Burdick & Rich, 2016) which provide a frame for exploring the potential for non-binary (Sandlin & Letts, 2016; Kumashiro, 2001) and gender/sexuality-sensitive art education. Several publications and thesis have emerged from this course and the work of the FAQ collective, including a book that features student scholarship. Most significantly, the on-going project has continued to inform the development of the members pedagogical practices personally and as a consequence encouraged them to look for opportunities to generate discussion at a governmental policy level. To continue to promote anti-normative gendered education and pedagogy, members of the FAQ are collaborating with leading Finnish art museum pedagogues to explore potential for gendered and queer public curricula and pedagogical practices.

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ComunicArte: Voice, Body and Message

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Abstract

This is a research project about the importance of good communication. This is in fact, a very important skill especially if we know that our work is to teach future teachers. It is essential that people understand our thoughts in the same way we intended if we want to connect with them. It's very difficult to become a good teacher if we can't transmit, connect, motivate and empathize with others. Yes, we can know a lot about a topic, but if we can't control the elements of effective communication, our message won't come across the way we want it to. Many techniques like visualization, virtual reality or videogames can help us with this.

ComunicArte: Voice, Body and Message

Introduction

Often, speaking in public is something that nobody teaches us. It is a fundamental skill for everyone, and even more so if the person is going to be a teacher. It isn't only the words that you say, it's how you say them, non-verbal communication and even the things that you don't consciously transmit. Can we learn effective communication? Can we connect with the public?

It could be a natural ability, but normally this activity generates stress and suffering in people who feel uneasy or blocked when speaking in public. The ability to control emotions is a part of the overall learning. As it is breathing, along with the other parts of effective communication. Every student has specific learning needs. It becomes very difficult to teach these skills when you have a class with 70 students.

The central idea of this paper is to understand that the most important things in a class are, in this case, communication, emotion and the power of our minds to imagine and create a perfect context for us. Our starting point is to think that art, emotion and communication are the same and that they are a very important part of our lives. The other topic is if we can learn basic skills with the help of Virtual Reality (VR).

Objectives

With the ComunicArte project, we propose the learning of effective communication as a priority for university students. In this case, for future teachers of primary school and in the art education course of Teaching in Primary Education degree. It's a multidisciplinary project that began with the intention to improve people's communication skills easily with the possibility of generating in the speaker a real feeling that they are actually speaking in public. There is also the opportunity to get feedback that helps them to prepare and improve, using an active and participative methodology, with direct experience, virtual reality and videogames.

The premise is that if professors develop good effective communication, their students will learn more, because their learning is based on the professors' ability to connect, inspire, motivate, invite curiosity and willingness to learn. A good orator knows how to evoke these sensations in the audience.

Students will learn depending on the professor's knowledge, but also on his or her soft skills (empathy, humility, compassion, authenticity, confidence, coherence, capacity to debate, synthesize, surprise). These skills are related and influenced directly by communication. The most important things are learning and developing

Discussion

A Few Styles of Teaching and Learning Effective Communication in Class

We learn in different ways. The important thing when we learn isn't the content because we can recover the information later. For example, memorizing consists in repeating the information until we can retain it. Or we can visualize, associate a text with images or sounds, in fact, if we can't stay in a place but we "combine correctly our visual perspective and tactile stimuli or from other nature that impact in our body at each moment, the brain creates the illusion that we are in this place" (Mora, 2015, p. 51). We learn also by imitation.

Mora (2015), says that emotion and communication are essential elements for a good class, as important as the subject matter. He says that we are born with the capacity to be an excellent professor and depending on school, context, family and possibility to practice, we'll develop this ability (Morgado, 2012). For Sarah-Jayne Blakemore and Uta Frith (2015), the process of teaching is a mystery at the neurological level. We know how we learn, but the neural process to teach may be different. They say that these skills to teach seem to be a communication in two directions (Blakemore & Frith, 2015). In an art class we work the capacity of imagination and creativity every day. But maybe other people need some help, and we can help them with VR. It is the same point. If you can experience speaking in public in a controlled environment with a real situation, you can learn how you can improve your abilities, taking on new skills. As we describe in the next section, those exercises in the classroom are key to the learning process.

An Experience in Class

When we start a new course in arts education, the students come here with many fears, one of them is to speak in public, others are afraid of not knowing how to draw, paint, etc. They want to do all perfectly, because they are very scared of their evaluation. We need to counter these beliefs. In this case, the first lesson is that to be is more important than to do. And that all of them are creative persons. In the next classes we work in teams, the climate, confidence, respect, active listening, empathy, and understanding that one alone isn't as effective as a team. If we don't have a good base to work from, we won't learn anything. We suppose that this is very important in any course, but in art it is especially important because we speak through our own drawings, pictures, and images about emotions. Art has a part of self-knowledge that is very important.

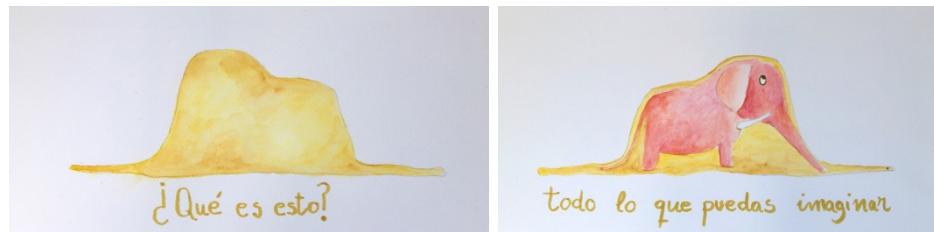


Figure 1 | (left) What is this? Adapted by the Author. From The Little Prince.

Figure 2 | (right) All you can imagine. Adapted by the Author. From The Little Prince.

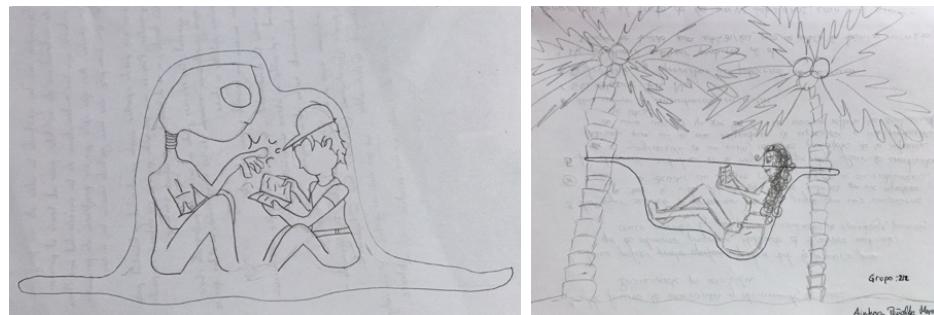


Figure 3 | Examples of images created by the students, Autónoma University of Madrid (UAM).

The specific exercise to try effective communication consists of several parts. First, we show the image from The Little Prince, by Antoine de Saint-Exupéry (2010) and we ask, "What is this?" (fig. 1), we let the students answer, and we show the next image (fig. 2) and ask that they draw their own drawings from the same object, the hat. We show the drawings and we make comments (fig. 3).

At this moment we show images and we ask, "What do you see?". The image in the screen shows a tree. But it is a tree in the middle of a landscape. All say what they see. It is the first layer of meaning. The second part is to ask about the meaning of the image. Later we ask about what we feel when we see this image.

They can see the different points of view with the same image. This is very important, because we can understand the importance of communicating properly. If this kind of thing happens when we look at the same picture, imagine what would happen when we speak about our own. The next picture is a black picture. We ask the same question: "What do you see?". The usual answer is, "Nothing". We continue asking, "And what more?" "And what more?". Suddenly someone say, "All!", "A wall", "A table", etc. They start to think out of the box. It's true, the point is, this picture can be nothing or all. And the picture is in a specific context.

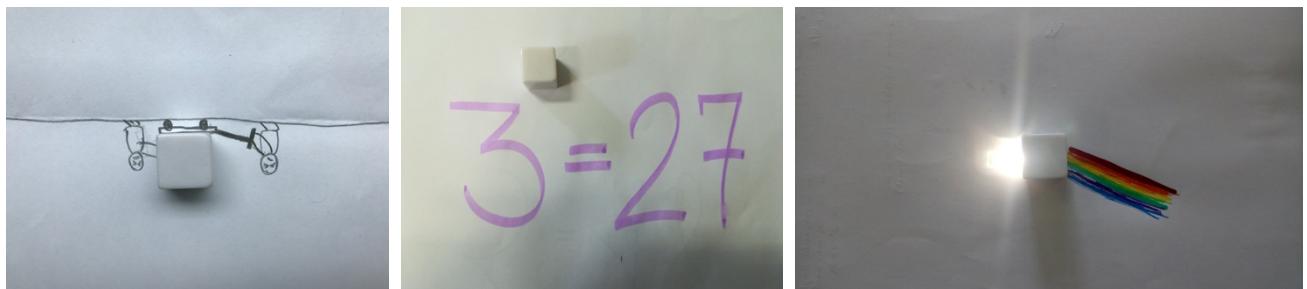


Figure 4 | Examples of images created by the students, Autónoma University of Madrid (UAM).

At this moment we give to them a white cube, they have twenty minutes to make it, they can choose the place to do it and they need to think about the meaning that they want for their cube. They send us the images. And at the next class we show a short video about the Elevator pitch. This game consists in explaining in sixty seconds a project that we want to do. Later, we speak about the things that we need, to explain our idea. They say empathy, authenticity, ability to synthesize, be a nice person, be direct, secure, brief, a clear message, be awake, go to the objective, have initiative, don't doubt, say the important things, innovate, connect, be creative, concrete ideas, be polite. Then, they go to the blackboard and deliver it. Teach the students to think creatively and communicate effectively.

ComunicArte, a Virtual Reality Game to Improve Public Speaking Skills

The main objective of this project is to create a virtual environment in the form of a videogame capable of improving a speaker's communication skills through a virtual audience that provides real-time feedback. According to the studies of Mel Slater (e.g., Slater, Pertaub, Barker, & Clark, 2006), the speaker reacts the same way to a virtual audience as to a real one, and an audience that gives a negative feedback negatively affects the speaker (and vice versa).

The game is built as a scenario on which the speaker stands and can move freely. Opposite to the speaker, there is the virtual audience, by automatized agents that react in real time to the actions of the speaker: variations in the speech, areas to which the speaker's gaze is directed, voice tone, etc.

The virtual environment tries to put the user in diverse public speaking situations as realistic as possible, allowing the speakers to train their speech and develop their skills to better cope with this type of situations in real life. In our system, the speakers features can be analyzed. These features can be internal or external. They are more related to biometrical parameters (e.g. sweat or heart rate). However, what interests us to generate feedback are the external features, which are external to the speaker. They are those that are clearly apreciable by the audience and, therefore, will have an impact on the degree of its attention. We can distinguish between different types of features according to the parameter that is being analyzed at each moment: voice, content or gaze.

Conclusion

With these kinds of classes, we can observe the change in the students when we finish the course. They have developed more confidence, self-esteem, visual thinking, creativity, empathy, critical thinking, among others, and now they believe that all of them are creative and can learn how to draw. And, the most important thing, they know themselves better.

We have a big problem, because we have little time to work with these competencies and all the content of the subject. When we do the exercise described, as a professor, we know who has a problem speaking in public. It is at this point where we want to help the students with a new proposal like the ComunicArte project, with virtual reality and video games. We use this type of tools because usually it is a language common to them. And we have to practice a competency that is very difficult to learn in other contexts with the specific circumstance needed.

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Embracing Chance and Moving Toward (un)Knowing Experiment Thread

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Abstract

In their performative session, Sanders and Snowber reviewed their arts-based inquiries between 1975-2019 that unfolded in multiple nations, conference sites and venues. Both explored intersections of dance and craft, and argued that embodied inquiry demands researchers respond to the physical surroundings in which presentation are sited, and contemplate both poetic possibilities and values shared in moving session participants and thinking with them. Sanders and Snober's performative session built on decades of international collaborations--repeatedly seeking to integrate place, pedagogy, artistic practice, site-specific work and relationships between spirituality and physicality. The session was presented fit within the Experiment thread. As co-presenters' our collaborative history has unfolded across multiple conference sites from Balcones Springs, TX. To San Diego, CA and Oxford, OH in the USA, with rehearsals pursued in Canada and Portugal. Our inquiries aim to disrupt predictable ways of performing scholarship in scholarly academic settings. The presentation aimed to offer participants opportunities to listen to the land, and with those who walk and move upon it. Combining the artistic practices of the textile artist, dance artist and poet, we've troubled conventional ways of articulating sexuality and gender, and incorporating a bodysoul queered by chance. Exploring the connections between the inner and outer landscapes of the body and how they inform and inspire art, alive moments as places of inquiry are revered as opportunities for embracing the unknown. We invite ourselves and others to excavate the depth of loss, becoming, and ways of being in relationality and in spaces yet to be determined. Modelling autobiographical and embodied forms of artful inquiry, we excavated connections between the personal and the critical; play and work. As a poetic and visual performance historic dance and images were shared in ways that illustrated how meaning-making may emerge through creative inquiries that serve as both sites and ways of knowing. Jim and Celeste's journey aimed to embrace serendipity and honor unpredictable potentialities emerging by chance (in-part building on 20th century collaborations between John Cage, Merce Cunningham, and Robert Rauschenberg). Building on practices of improvisation and decades of experience exploring connections between multiple arts practices, this session lean toward fresh and new ways of creating and recreating, hybrid re-researching methods with InSEA's international audience.



Object-book at school: escola artografica de são sebastião

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Abstract

This text describes a work project that was carried out in 2006 with high school students in the poor periphery of Brasilia, Brazil. This initiative reverberated and is still applied in other schools. This work, the making of an Object Book, brings the proposal of articulating visual and textual narratives on a theme that students know and dominate: themselves. We seek to articulate artistic practice, the knowledge of contemporary art and the production of texts and images in order to familiarize students with the creation of a poetic object and also to collaborate with the improvement of the abilities and capacities in the Portuguese language. This artistic and pedagogical event was proposed to the students as the fusion of innumerable possibilities, such as image, writing and support, that go beyond the concept of a book, a hybrid of literature and the visual arts. It was not the intention of the art teacher to teach the students to write correctly or to learn the structure that standardizes the language, but to propose dialogues between the text and the images that signify the daily life of the students, as it proposes a|rlt|ography a propositional of dialogues between practice, theory and poetry. So, share a pleasant contact with words, presenting them as poetic graphics and expression tools available to everyone, including those who believe they are not able to use them. The strategy adopted was to embrace culture, life experiences, to introduce new habits in the production of intellectual and artistic knowledge. In addition, discuss social values and analyze the culture of images in order to try to understand the society in which we are inserted.

Object-book at school: escola artografica de são sebastião

In 2019, I was invited to participate in the management of public education in Brasilia, to coordinate 26 schools in São Sebastião, a city of 160,000 inhabitants on the outskirts of Brasilia. I brought with me to this public office the desire and willingness to do differently, and try to change how things work in education, even if that change is minimal. In this management position, after a long experience in the classroom and school management, I know that no initiative occurs in the school if teachers and students do not agree and commit to the idea. For that to happen, a phenomenal exercise of politics is needed. It is not easy to propose something new, especially in the educational field, where the changes are very slow and gradual. Why to change education? Because the results of Brazilian education are so worrying that it is important to try to propose other ways of doing education, and especially because it is impossible to want different results if we do everything the same.

The initial idea of my team is to take examples of pedagogic practices based on a|r|t|ography (Irwin, 2013) for teachers. We think that by creating a true bank of pedagogical practices from all disciplines based on a|r|t|ography, it is possible to make education better. We also believe that by making suggestions, collaborating and dialoguing with teachers, we can create some empathy and thereby establish a relationship of trust and respect that allows us to disseminate, discuss and improve the a|r|t|ographic method applied to education.

In this sense we created a website to share artistic and pedagogical practices with teachers, in order to make available procedures, reflections and examples of events that do not end with wind and time. We want teachers to interact with each other, to practice interdisciplinarity, transdisciplinarity and to promote a more holistic and less compartmentalized teaching. In this process of permanent debate and persuasion, it is important to demonstrate how this new pedagogy happens in the classroom, without prejudice, of course, to the theoretical debates about education. This debate with teachers is possible because we all want motivated, curious and participative students, all of them happy to learn.

We are aware that the process of change is long and difficult and that we will encounter resistance among teachers, students and educational authorities. We also know, however, that art is a powerful political instrument, as history demonstrates. More than believing, we know from experience that its use in education is timely and welcome. We are confident that we will be able to demonstrate to our schools and teachers that art educators have vast literature on a/r/tography, and that they already successfully practice this new pedagogy in many countries around the world.

We will also encounter suspicion and resistance within our own field of study. Critics of Arts-Based Education take the identity and practice of the teacher little into account, they emphasize the identities of the artist and the researcher, not their educational practice. The practices of the teacher, who is simultaneously an artist and researcher, aim at the empowerment of students through learning. They are practices that contain elements of social criticism from the visuals and, at the same time, promote political resistance, through art and artistic practices, because poetics does not exist without artistic action and, between the two, lies the politics. It is important to empower the student, but also the teacher, so that he may perceive himself strengthened in the face of society, to consider the transformation of education and, if boldness allows, the transformation of society. Therefore, our pedagogical practices have been designed to elevate students' self-esteem, make them protagonists of their own stories, so that

they have a voice both in school and in their community. As a photograph that registers reality and at the same time re-signifies this reality, this is the work, not of the art teacher, but of the educator immersed in visualities seeking poetic meddles in life and exercising the political role intrinsic to his profession.

How does A/r/tography Work?

When we claim that poetics, theory and practice come together in schools, when we want the meddlesome poetics in education, we are looking for other pedagogical possibilities that consider, beyond reason, imagination, introspection, uncertainty, illusion. Because life is not only a matter of rational decisions, life is also lived with sensitivity and intuition. And pleasure. In fact, pleasure in school is almost a heresy for teachers who propose a unique approach in the classroom, a veritable insult to rigor and to hard work. No pain, no gain. Really? As if it were not possible to sow the field by singing the same songs we sang during the harvest. The result comes from work, it is true, but it can be the result of pleasurable work, the joy of doing good.

Work projects are a good way to introduce pleasure into the classroom and motivate students. Work Projects are also an efficient and effective way to work with a|r|t|ography in the classroom, to promote dialogue between theory, practice and poetics in school. One of my pedagogical practices, as an art teacher, was to carry out a work project relating the teaching of modern and contemporary art and the production of texts in Portuguese language. How to approach modern and contemporary art, considering the local culture and at the same time contributing to the students' literacy? Based on this question, a project entitled "Object-Book" was developed.

One of Brazil's main problems is illiteracy. The number of Brazilians who cannot express themselves correctly in the Portuguese language is very large and presents itself as one of the main obstacles to the country's development. From the knowledge of this reality, we elaborated a project that aimed to improve the skills and abilities of the students in the Portuguese language, through the teaching of contemporary art.

This artistic and pedagogical event was proposed to the students as the fusion of innumerable possibilities, such as image, writing and support, that go beyond the concept of a book, a hybrid of literature and the visual arts. It was not the intention of the art teacher to teach the students to write correctly or to learn the structure that standardizes the language, but to propose dialogues between the text and the images that signify the daily life of the students. So, share a pleasant contact with words, presenting them as poetic graphics and expression tools available to everyone, including those who believe they are not able to use them. The strategy adopted was to embrace culture, life experiences, to introduce new habits in the production of intellectual and artistic knowledge. In addition, discuss social values and analyze the culture of images in order to try to understand the society in which we are inserted.

These students, who are mostly from poor working families, have difficulties with reading, interpreting and producing texts and are unable to organize and express ideas in a clear and intelligible way. At school, this problem is exacerbated by the lack of familiarity of students with the theme usually proposed by Portuguese language teachers in their writing exercises, because it is quite difficult to write about something that is not really liked and known. In this sense, the choice of the subject of writing by the teacher is fundamental, in order to make it possible for students to write easier and less suffered.

As a contribution of the Arts Teacher to overcome the immense difficulties of the students with the Portuguese language, we proposed that the students write their autobiographies articulated to the images in an artistic object, an Object Book on a subject that they like and dominate themselves. As an example of what we wanted from the students we showed some book-objects worked by Brazilian and foreign artists such as Haroldo de Campos, Hélio Oiticica, Augusto de Campos, Julio Plaza, Fluxus group, Artur Barrio, among others. I decided also to guide them in the construction of the book. To do so, I chose an autobiography to read with students in the classroom, with the purpose of exemplifying how an autobiographical account should be conducted. The choice of the autobiography of José Luiz Tejon Mejido (2006), a famous brazilian journalist, occurred because he was a person from the outskirts of São Paulo who lived as teenager with similar problems.

Working on self-knowledge with an audience of teenagers who want to get to know each other better and understand their reactions, produced a kind of enchantment on classroom. The young people were attentive to the readings, which is not usual, on the contrary, the reading of texts in classroom, any text, generally causes the annoyance and the disinterest. Contrary to all expectations, students began to enjoy writing about their lives. The biographies were shared by the students who came to recognize themselves in the other, sharing similar experiences of life, inspiring each other. For my part, I was led to reflect with students on ethical and existential questions and, in this way, to instigate changes in judgment behaviors, reinforcing tolerance in the school environment.

In fact, the story of this project is made up of hundreds of life stories of young people from the outskirts of Brasilia. This profusion of object books, almost 600 in all, represents a process of construction, of [constructing] identities, of poetic accounts, of reports of many pains, of difficulties, of frustrations, and of many dreams. Each object book tells the story of a desire, a victory, a loss. Even if the final result, the students object-book, cannot be considered a work of art, doing, experimenting, practicing has put students in a new world that has already been distant, incomprehensible, indifferent. Still, among the hundreds of works exhibited, some may be considered true works of contemporary art.

This project meant a lot to me, in addition to the results of this exercise, understood as cultural pedagogy, was a strategy to expose, not the identities of the involved subjects, but of the diversity that is revealed, where the consideration and valorization of otherness relativize certainties and truths. The dialogue between teacher and student, something often difficult to achieve in our conflicting schools, came naturally from this project of work. This is because the complicity created among all allowed a less hierarchical, a more horizontal relationship between the arts teacher and her students, something that generated in consequence confidence, respect and friendship, precious values in the context of learning.



Figure 1 | Object Book describing a family ruined by alcohol © The author's photography personal archive.

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Visual Competency and the Structure of 'Making' in Art Education

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Abstract

In 2016 the European Network for Visual Literacy (ENViL) published the prototype of a Common European Framework of Reference for Visual Literacy (Wagner & Schönau, 2016). This prototype is based on the analysis of 37 European curricula in the domain of visual learning. The leading concept used in this analysis is the concept of 'competency'. The prototype presents sixteen sub-competencies, covering the complete domain of learning in both the productive subdomain ('making'), as well as the receptive subdomain ('responding'). In this presentation the concept of 'competency' is given further scrutiny. Also, the sixteen sub-competencies are reviewed and presented in a more generic and coherent format for use of these competencies in the subdomain of 'making'.

Visual Competency and the Structure of 'Making' in Art Education

The notion of 'competency' is a hot issue in educational debates these days. Its origins are manifold: the need for lifelong learning that demands for skills that surpass what students learn at school and addresses skills to organize one's own learning processes; educational psychology, that underscores the need for learning within relevant contexts; the need to compare professionals in an international context and the insight that 'intelligence' is not enough in contemporary society. Criticisms about competencies are also manifold: competencies serve an economic agenda of transnational organisations like the European Union, the United Nations and, most importantly, the Organisation for Economic Co-operation and Development; they are too vague to be useful; they introduce standards; they are too complicated to assess and finally too complex for schools and teachers to organize their learning processes. But are these criticisms to the point and is the concept really supporting the goals of education in a better and more effective way?

First, let's look at the definition of competency. In the research done by the European network for Visual Literacy (ENViL) the following definition is used: "The combined use of learnable knowledge, skills and attitudes in specific (professional) situations that are relevant for the domain." (Wagner & Schönau, 2016, p. 98). This definition shows that 'competency' is a concept, that includes a series of other sub-concepts that are normally taken for granted. But in order to make the definition more practical and insightful these sub-concepts should be well-defined. Knowledge, to start with, can be subdivided into factual knowledge, conceptual knowledge, procedural knowledge and metacognitive knowledge (Anderson & Krathwohl, 2001). Knowledge is more than remembering facts. This becomes more clear when we look at the notion of 'skills'. The actual processing of knowledge (generating, remembering, applying) refers to so-called cognitive skills. These have found their way in so-called taxonomies, like the one of Benjamin Bloom in the early sixties (Anderson & Krathwohl, 2001). Based on Bloom other taxonomies have been generated related to other types of skills, like psycho-motor skills and affective skills (Krathwohl, Bloom, & Masia, 1964; Simpson, 1966). But within the educational and economic agenda these taxonomies have received far less attention. It is interesting to observe that all taxonomies relate to 'skills', being these cognitive, affective or psychomotor. But what about perceptual skills, social skills and all those skills that have found their way into models of '21 first century skills', like creativity, critical thinking, ICT-skills and the like? So, the concept of 'skills' is multi-headed as well.

The concept of 'attitudes' is even more slippery. It most often relates to issues of will and motivation (Krathwohl et al., 1964; Weinert, 2001). But an attitude relates to more than willingness or motivation, for instance to aspects like one's personal views on issues or to ways of (non-)behaving in a social context. When looked at more critically, it seems 'attitude' refers to aspects of a person that cannot be described in, or even covered by, terms of knowledge and skills alone, nor to their combination. It actually introduces characteristics of the person that can better be understood in terms of personality traits and learned views on social behavior. The latter views can be described in terms of knowledge and skills and would therefore not require an extra concept, but personality characteristics cannot. However, they do play an important role both in learning and in professional life, and maybe even more in the domain of visual and artistic learning. Such concepts as intelligence, talent, extraversion, risk-taking and open-mindedness cannot be reduced to elements of knowledge and skills. It therefore makes sense to replace the concept of 'attitude' in the general definition of competency by 'personality characteristic'.

Finally, an important aspect in the model – and in the concept of competency – is the notion of ‘situation’. A ‘situation’ generates when a given context is being interpreted by a person and demands for action in a responsive way that fits this interpretation. A situation can relate to the personal domain, the occupational domain, the public domain, but also to the educational domain. In this latter case a situation can be presented as a task that relates to an issue that is relevant for the student as a learner. When we take this first analysis as a starting point it will be clear that it might be helpful for art education to describe the notion of ‘competency’ in terms that are typical and relevant for this domain of learning. In an EU co-sponsored research project, ENViL had just tried to do this: to arrive at a model that describes the content of this domain in terms of competencies. This domain has to be understood in its broadest sense: competency in making and understanding man-made imagery, being these two- or three-dimensional or moving images, everyday images, applied art, film, fine art, architecture, multimedia, and even human-related visual imagination, perception and visual phenomena. The model developed by ENViL and presented as a prototype, is based on the analysis of 37 curricula from 22 different European countries (including Turkey) in which the use of the concept of ‘competency’ has been the guiding principle. Figures 1 and 2 give a visual summary of what this prototype looks like.

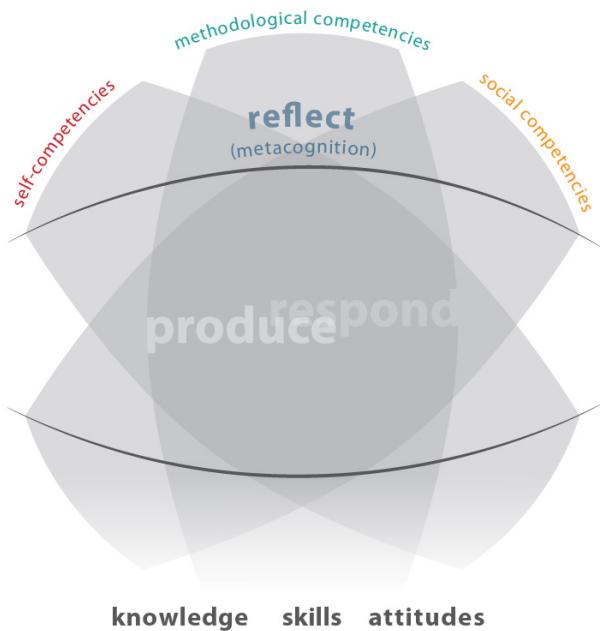


Figure 1 | The ENViL competency model: basic dimensions

In Figure 1 *visual competency* is presented by two sub-domains: ‘produce’ and ‘respond’, representing the main division with the domain: making visual objects and understanding visual objects made by others. Visual competency is embedded in more generic methodological, social and personal competencies that always play a role but are not typical or unique for the domain of visual learning. The issue of ‘reflection’ is presented as a competency that is relevant and essential for both the productive and the receptive domain.



**Produce and respond to images/objects
and reflect on production and response**

Figure 2 | The ENViL competency model: differentiation of sub-competencies.

In Figure 2 sixteen so-called sub-competencies are presented: analyse, communicate, create, describe, draft, empathise, envision, experience aesthetically, experiment, interpret, judge, perceive, present, realise, use and value. The sub-competencies turned out to be the most often mentioned in the curricula as researched. Some are typical for production, other for understanding visual images, but most competencies can be applied in both subdomains. But as can be seen, they are presented as a kind of 'cloud' of concepts, with no internal structure, order or hierarchy. At this point the research project had to stop, as there was no time or money left to make this prototype more practical for discussions on the content and curricula of the domain of visual learning.

In the past year a working group of ENViL has investigated the possibility to find some structure in this cloud, thus offering a more practical version for use in classrooms and curriculum development. First, it was decided that the sub-competencies should be reformulated in terms of 'ability' (or competency, for that matter), not just verbs. Secondly, they should be formulated in terms that are relevant and typical for learning in the visual domain. For the subdomain of 'making' (which is the theme of this congress), the working group has come forward with five more

generic competencies that not only fulfill the requirements as set, but also represent a logic that is recognizable to both learners and professionals in the domain. The five generic competencies in the subdomain of making are:

- the ability to perceive or envision a situation to generate visual ideas;
- the ability to do visual research;
- the ability to make visual images;
- the ability to present one's images;
- the ability to evaluate one's images and image-making processes.

When presented in their temporal order these five competencies can be described as 'generate', 'research', 'make', 'present', and evaluate'. The order is not prescriptive but reflects the most common way of working. Some stages can in some cases be skipped, other stages can be repeated, when for instance a work does not fit the expectations of the maker and the maker has to start the process anew.

As a result of this re-elaboration of the model and further investigation on the concepts used, the notion of productive visual competency can be reformulated in the following way:

"The integrated use of knowledge, skills and personality characteristics that are relevant and effective in a given situation to arrive at an image that reflects the requirements of the situation."

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Making Art Work: Why Students Should (not) Look into Art

Diederik Schönau | Peter Hermans

"Teaching drawing is all about looking. Most people don't look hard at all, they just scan the road ahead." (David Hockney)

Abstract

From the moment that final exams were introduced in visual arts education in the Netherlands, more than 40 years ago, the question of how making, art appreciation and art history could be connected in a meaningful way, has been a central issue in the development of visual arts education in schools. Looking back on that period we, for a long time responsible for translating the results of these discussions into exams, see a few important lessons that can be learned from the way these subjects have developed. We are convinced that *making* should be at the centre of all learning in visual arts education, because it addresses the core competencies of visual arts education in the most direct and comprehensive way. We also believe that we should take the economics of teaching seriously and concentrate on drawing, because it is the most effective and efficient way of learning to master the process of making art. And finally, if we put making art at the heart of visual arts education, then looking into the work made by professional artists and designers in the visual domain will help students to grow and learn to understand their own potential and that of the arts.

Making Art Work: Why Students Should (not) Look into Art

Introduction

Since its origin in the late 19th century, utilitarian arts activities in education have evolved into sophisticated domains of learning, considered to be relevant for all students. During the Reform movement in the early twentieth century, practical art activities were considered a necessary balance with the rest of the curriculum ('heart- head -hands'). In the past 50 years, the professional arts and a scholarly approach to arts have become a more and more important influence on learning in visual arts education in schools. In the United States this interest culminated in the introduction of discipline-based art education (DBAE) in the eighties. The godfathers of DBAE proposed four distinct disciplines: art production, art criticism, aesthetics and art history. The rationale here is that thinking in terms of disciplines refers to different roles or professionals in the art world. Each discipline uses its own modes of inquiry trying to understand the reality at hand. This disciplinary and art-oriented approach, generated criticism and resistance. Main critique was that art education in schools should not limit its scope to art and the institutional art world, but enlarge its domain to visual culture at large, as most images seen on a daily base are from outside the arts (e.g. Duncum, 1990), an orientation towards art education that had been gaining popularity in Germany since the early 1970's. Most of this criticism was driven by a concern of the negative influence of commercial and political images on young people, as well as by an urge to address social issues. The top-down approach of DBAE was then countered by a top-down approach on social issues, even to the extent that the actual development of skills for making art was more or less neglected (Duncum, 2015).

In the Netherlands a very important educational change took place in 1968, when the so-called Mammoth Act was implemented. This Act offered all school subjects, including the arts, the opportunity to opt for the status of examination subject. Introducing final examinations for the arts was not a matter of course: there was much opposition, mostly from teachers who were afraid to lose their independence as artist-teachers. But eventually, securing a steady place in the curriculum turned out to be more important, and final examinations in the arts were introduced in 1972.

One of the implications of introducing final examinations in the arts was that it required everyone to include a pencil and paper test as a nationwide central exam in the program. In this exam, students answer open ended, essay type questions focusing on knowledge about art materials, techniques and conventions, on visual analysis of art objects and on art history. Although the introduction of final examinations itself can be seen as a top-down approach, in practice the actual development of its content has been very much bottom-up.

Working in a system that gradually grew out of common practice, and in which schools (and teachers) had the freedom to opt for final examinations that students could choose or not, generated a safe environment in which it was possible to experiment on a local level and discuss options at a national level, thus working on actual innovation on a steady base.

Drawing as the Basic Skill

Since the introduction of the final examinations, connecting visual analysis of works of art and art history to making studio work – or the other way around - has been at the centre of the debate. Mainly, because the whole setup lacked a rationale for relating the work of professional artists to art making made by students.

Based on our long experience with the construction of final examinations for all school levels in Dutch education we have become more and more convinced that *making* images and objects that are visually communicative should be at the centre of all learning in visual arts education, because it addresses the core competencies of visual arts education in the most direct and comprehensive way: visualising thoughts, experiences, feelings and convictions in and through work in an effective and satisfying way.

We also believe that we should take the economics of our teaching seriously and that we should therefore first of all concentrate on drawing. Drawing is the most effective and efficient way of learning to master the process of making art. It also results in a general skill set relevant in other domains of learning. Thus, the main question for education in visual art is: how can we teach students to visualise their thoughts, experiences, feelings and convictions in and through their work in an effective and satisfying way?

Why do we think this approach is the best approach, and why should drawing be put in the front? Drawing is a relatively simple, economic, versatile, quick and effective basic skill that works with students of any age – and also in other school subjects and life activities. Through drawing anything can be a subject for visual expression from making representations of what is observed, to the clarification of concepts, structures and processes, from expressing your deepest emotions to the generation of new, unknown imagery and stories. For most children, drawing seems to be their favourite tool to enter the domain of visual communication. Already at a very young age, children tend to make seemingly spontaneous drawings in a very effective way, measured by their own standards. With a minimum of lines, they can visualize figures and stories. So, we should exploit this natural inclination of children to explore the visual domain in their drawings. Connecting to this spontaneous interest, developing basic competencies in drawing is as logical and important as connecting to a child's natural development of linguistic skills by introducing nursery rhymes, bedtime stories and fairy tales. In young students' work we see a gradual development from generic schemes towards a more sophisticated use of lines and shapes. Different colours are used to give figures a more specific character. We see students looking for more effective ways to make their intentions clear, building upon visual images made by other students.

Drawing enables students to apply the same perceptual laws and dynamics as professionals do in visualizing (artists, designers, filmmakers, game developers, illustrators, photographers, etc.).

In our view, learning in visual art education is based on similar principles as we see in learning to play an instrument, move your body in dance or how to use your voice, your facial expressions and your body in drama. This means that learning to draw implies developing a repertoire based on deliberate practice. We think this repertoire should include drawing from observation, from one's own imagination, by copying images or work made by others, as well as deliberate repetition and training as a means to practice one's skills. We are not talking about learning a formal 'grammar' here, but about learning to decide which of the many different ways to make effective drawings, best fit the intentions at that particular moment. There is no paradigm that explains what to do at what age, and well-defined skill levels in visual representation is not what we are after. What we want to achieve is enough time for students

to discover what lines and shapes can mean, and how they can use them in the most effective way. In visual arts education there should be no minimum level, nor a maximum level for that matter, but only growth, broadening one's skills and knowledge, and getting more confident in one's competencies to visualize ideas, feeling and experiences. A coherent program will give students space and time to follow their own interests and goals, while at the same time teachers can support each student with examples and alternatives and personalised advice and challenges. Repertoire should be understood in terms of quality, not in terms of quantity or variety. It's more effective to learn how to use a specific technique in a variety of ways, than how to learn to use as many tools as possible. Repertoire first of all means: understanding the potential of one's own technical and artistic skills.

Where Art Comes in

Repertoire should also include knowledge and understanding of work made by others, and what makes an image or work so effective, interesting or worthwhile to look at. By confronting our own repertoire with that of others we are challenged, enriched and inspired to improve our own skills and competencies. Any man-made image can serve as an example, whether it be taken from artists, cartoonists, designers, draftsmen, game developers, makers of advertisement or scientific illustrators as mentioned before. What students should learn when processing the work of professionals is to understand the strengths as well as the limitations of the visual 'means used by them'. Working in this way should not be considered as something to be avoided, nor will copying frustrate the development of original or creative work, on the contrary.

The link between studio work and works made by professionals runs along the line of developing visual expression. Here we should make a distinction between the *actual examples* of work made by others, and *the stories behind* those works. Only by *looking at* and into the work made by others in an intense and profound way, not by mindless copying, can students learn what makes that particular work effective, interesting, powerful, moving, and worth looking at. Any work can thus be visually analysed, copied, dissected, and be understood in its deeper meanings and visual effectiveness.

In the Dutch final exams, students are gradually invited to relate the means used by the artists to the actual or supposed meaning of the object. When possible and relevant this meaning or interpretation is given to the student. Therefore, the work thus analysed is not only used as an example of the general laws or conventions of visual representation, but also as the unique result of a specific approach taken by the artist.

Active knowledge about the history of styles, artists, art movements, the economic, political or spiritual role of the arts is very interesting and relevant when we try to understand why a specific artist made the work the way it is. But art *history* is an interesting and fundamental discipline *in itself*; a discipline that can be presented, discovered, explored and enjoyed separately without any connection to making studio work. It is a most interesting and, in our opinion, a necessary part of general education, but it has, as such, no direct bearing on what students learn to *make* as part of their artistic development.

So Why Should Students (not) Look at Art?

If we consider making art to be the central and unique contribution of the domain of visual arts education, then the visual and artistic qualities and the meaning of the work should be the focus of attention in our teaching. Teaching drawing should concentrate on helping students to discover how to make images that communicate effectively what they wish to convey. Works made by professional artists and designers in the visual domain who have made it their way of life to communicate their thoughts, feelings, experiences and ideas in a visual way, can help students to develop and understand their own potential. But looking into art made by others should first and foremost be used as a support to the student's own concerns, not those of the artist or the teacher.

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Gallery as Expanded Studio

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Abstract

Drawn from the author's personal experiences as an artist curator based in a university art school, *Gallery as Expanded Studio* suggests that the processes of selection and display involved in curatorship can be understood as a form of art practice. The paper includes three case studies through which the author seeks to create the types of resonances and affinities within his gallery based curatorial projects as he does with the objects that he uses in his sculpture/installation practice.



Artist curator David Sequeira | office/ studio 2019, found vases bottles and pots on shelves. Photo Clinton Murray.

Gallery as Expanded Studio

Introduction

Traditional understandings of curatorship have been entwined with the notion of connoisseurship and the study of art history. Whilst this knowledge may have relevance to the process of collecting, contemporary exhibition making requires a different skill set. In the realm of contemporary art, curatorship can be understood as a practice through which works of art are articulated as objects and ideas existing amidst the world. By examining the processes, techniques and strategies of three case studies, this paper considers curatorship as an art practice, positioning the gallery or exhibition space as an expanded studio.

All projects are drawn from my own experience as an artist, curator and academic at the University of Melbourne, Australia. I am currently employed as the Director of the Margaret Lawrence Gallery (MLG), a contemporary art space housed within the Victorian College of the Arts and Faculty of Fine Arts and Music at the University's Southbank campus. The MLG is located within a short walk of three major art galleries: the Australian Centre for Contemporary Art, Buxton Contemporary and the National Gallery of Victoria. Given that I am based within one of Australia's leading art schools within a university, curatorial experimentation is highly encouraged, and this paper emerges as the result of an ongoing exploration of its possibilities.

The Work of Curators and The Work of Artists

Before examining each case study, it is important to articulate the work of curators and the work of artists. For Hans Ulrich Obrist (2014), "Curating... is simply about connecting cultures, bringing their elements into proximity with each other - the task of curating is to make junctions, to allow different elements to touch. You might describe it as the attempted pollination of culture, or a form of map making that opens new routes through a city, a people or a world." Terry Smith (2012) explains that "place making, world picturing and connectivity are the most common concerns of artists these days because they are the substance of contemporary being." Both Obrist and Smith point to the idea that the processes of curatorship and those of making art share a concern with concepts of connectedness and creating and/ or enhancing the relationship between the viewer and the world via works of art.

Curatorship and contemporary art reflect culture, transmit culture, shape culture, and comment on culture (Lents, 2017). The notion of curatorship as art practice can be considered as a pragmatic and philosophical approach to exhibition making through which the selection and display of works of art highlights social issues and deepens or reveals perceptions of sensation and emotion. In this process, the exhibition space can be a place in which new or previously hidden understandings of being in the world can emerge.



Figure 1 | David Sequeira *Fugue* 2018, 100 blown glass vessels on shelf, Gertrude Contemporary, Melbourne installation image, documentation by Christo Crocker.

Much of my own work as an artist involves the selection and display of objects. Whilst choosing and placing individual components remains a critical aspect of my process, the impact of the work lies in the sum of its parts. David Thomas (2018) illustrates the possibilities of this process of within my work. "A first impression is of found objects (vases) on a shelf arranged to reflect the spectrum... We find instead upon closer scrutiny, specifically fabricated objects grouped in particular ways to generate deliberate movements of colour and form, themes are repeated, colour repetitions and variations resonate, echo, call and respond. There are variations on themes...movements of components... of colour chords. As the title *Fugue* implies, musical analogies of harmony, counterpoint, theme and variation, are useful in understanding the work. *Fugue* takes us on a journey from material to the immaterial. This work transports us from the concrete to the felt, and in doing so enables us to contemplate the nature of form, object, colour and beauty."



Figure 2 | David Sequeira *Fugue* 2018 (detail), blown glass vessels on shelf, Gertrude Contemporary, Melbourne installation image, documentation by Christo Crocker.

Case Study 1: Presence

This exhibition was curated to open the academic year of 2017 – the year that marked the 150th anniversary of Victorian College of the Arts (VCA). The obvious approach would have been to draw from major works of art by leading alumni over the previous 150 years. As my research progressed the lack of indigenous voices became more and more apparent and I began to consider how I could represent both the official and unofficial history of the institution and its accomplishments. The results of this thinking, *Presence*, was an exhibition of six easel sized landscape paintings and a large-scale video projection with soundtrack.

The landscape paintings were done by six white artists Eugene Von Guerard (1811-1901), Frederick McCubbin (1855-1917), Clarice Beckett (1887-1935), Fred Williams (1927-1982), Rick Amor (1948-) and Louise Hearman (1963-), all of whom are high profile VCA alumni. The works date from the 1850s through to 2016. The video work is by an indigenous artist, Michael Riley (1960-2004) who did not attend the VCA. This strategic selection of artists addresses not only who attended the VCA but also who did not attend. I wanted to point to the unwillingness of the VCA founders to look at non-Eurocentric art. By displaying easel size paintings by non-indigenous artists and a large wall scale video by an indigenous artist I could suggest that although the anniversary of the VCA was a significant moment, it is part of a much bigger history of art in Australia.



Figure 3 & Figure 4 | *Presence*, Margaret Lawrence Gallery installation image, documentation by Christo Crocker.

More often than not, Indigenous art is displayed within the western construct of the white cube. In these contexts, Indigenous works of art are understood via the filters of a linear Western paradigm of hierarchies and privilege. Through the rich soundtrack of the video, *Presence* flipped this context. It was impossible to look at the works of the non-indigenous artists without listening to the soundtrack of the Michael Riley video. The relatively small paintings were spot lit and dotted around the darkened gallery whilst the video occupied an entire floating wall in the centre of the space. This positioning 'anchored' the small landscape paintings within the context of the bigger picture of an indigenous Australian understanding of landscape.

Case Study 2 Restless

In the late 20th century issues around race and identity in Australia were largely the domain of Indigenous Australian artists. The emergence of these issues within contemporary Australian art can be associated with the emergence of post-colonial theory towards the end of the 1980s. The exhibition *Restless* suggested that these concerns were no longer confined to Indigenous artists and that there are a number of non-indigenous artists making work which acknowledges and comments upon the history and persistence of colonization.

Restless comprised of recent works by Megan Evans, Karla Dickens, Jordan Marani and Nick Devlin. These works were presented as a counterpoint to a suite of 'welt' paintings and a floor-based installation by Gordon Bennett (1955-2014). Bennett's often chilling imagery can be understood as a declaration of new possibilities, responsibilities and sensitivities for Australian artists and curators. His 1993 ephemeral work 'A Black History' in which the title of the work was hand written repeatedly in charcoal across the entire gallery floor was recreated especially for the exhibition. In the process of viewing the exhibition, audiences walked across and erased 'A Black History'.

The catalogue content for this exhibition took the form of an interview between Ashley Perry, a young Indigenous artist and me. This was an important aspect of the project as it brought an indigenous voice to the interpretation of the works of art and the exhibition as a whole. More importantly it provided a contemporary context for an area that has been continuously explored for many years by artists – the hierarchies within museums and their role in the construction of identity and history.



Figure 5 | (above) Restless, Margaret Lawrence Gallery installation image, documentation by Christo Crocker.

Figure 6 | (below) Restless, Margaret Lawrence Gallery installation image, documentation by Christo Crocker.

Case Study 3: My Learned Object: Collections and Curiosities

The content of *My learned object: collections & curiosities* included over 2000 objects drawn from over 30 of the University of Melbourne's cultural collections. Rich and varied, the cultural collections form an integral part of the history and workings of the University. The one thing that these objects have in common is that at some point they were all used as tools for teaching. Primary documents—decorative arts, botanical specimens, zoological specimens, paintings, models, furniture, bones, photographs, books, scientific equipment, ephemera, from across all university collections can be largely divided into three main categories, namely the arts, the sciences and the archives. This exhibition was an opportunity to explore intersections between disciplines and focus on the infinite ways that disparate collections can be combined to tell new stories and form a new interface.

When objects are removed from the specificity of the collections in which they are characteristically both understood and housed, and exhibited in new combinations, new resonances are possible. The positioning of a late 19th century wax model of a dissected infant (previously used to teach anatomy) within proximity of an early 20th century painting of a reclining elderly man (an exercise in tonal variation for artists) allows for a potent consideration of mortality. In the context of this combination of objects, the divide between art and science is slight – borne out of curiosity and a desire for expression, both remain deeply connected with human experience.

One whole room of the exhibition was devoted to the use of colour across the various sections of the University. The central component of the room was a collection of late 19th century and early 20th century botanical models of flowers. Lovingly constructed from papier mache, these objects were used to teach about the structure of plants in the Herbarium. Surrounding the flower models were numerous objects including painted cattle skulls (used to teach veterinary sciences), a large geographic map (from the Rare Map collections), lung, liver and kidney casts (from the Medical Anatomy collection) and a first edition of Josef Albers' *The Interaction of Colours* (Rare Book collection). Together the objects highlight the place of colour in the processes of learning and teaching at the University.



Figure 7 | (above) *My Learned Object: Collections and Curiosities*, Ian Potter Museum of Art installation image, documentation by David Sequeira.

Figure 8 | (below) *My Learned Object: Collections and Curiosities*, Ian Potter Museum of Art installation image, documentation by David Sequeira.

Conclusion

The type of curatorship discussed in the case studies above is far more than connoisseurship. Interpretation is a multifaceted process and the impact of each of the projects did not result only from the selection of the objects, but also from the contexts in which they were displayed. The values associated with an organisation or an exhibition are implicit not only within the object itself but also in its position within the gallery space. The spacing and sequencing of objects, the lighting, the form of the catalogue are as critical in generating powerful experiences as the objects themselves. In this light, curatorship can be considered a practice (like that of an artist) which has as its heart the actual application of a thought or concept. The materials of this practice are the objects to be displayed and the gallery is the studio which gives life to their interactions. Of course, like any meaningful exercise, there is risk – the curator is responsible for the context in which experience of the object takes place. But like all risks, this is an exciting domain to explore – the transformative space between idea and reality. For both artists and curators, this is fertile ground – the ineffable chemistry that takes place when combining objects in an exhibition space is akin to the magic that happens in an art studio.

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'Making a Comeback' with Action, Re-action, and Experimentation through Studio Art

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Abstract

This paper invites the readers to re-imagine young children's engagement as 'new' knowledge construction, which occurred during the on-going studio project as research with others (Kind, 2018; Sullivan, 2006). As learning partners, the participants investigate matters we have not yet known in relation to children's interests through artistic and pedagogical events. Through art making, children go through a particular process to think about social values as acting and reacting to their thoughts (Lea & Belliveau, 2016). During this process, using artistic language takes on a significant role to aid thinking about some of the common concepts; for instance, caring for others, might mean. Instead of focusing solely on the quality of final products or art-making skills required, an educator may take a hybrid role as an artist, a researcher, and a teacher to explore what a process of *becoming* might do (Irwin, 2013). During the artistic engagements, the notion of experimentation becomes vital: participants in the studio simultaneously experience doing and thinking prior to the emergence of new thoughts. New, in this case, does not mean brand-new, instead new as in for the first time in a familiar environment, with acquainted faces or lived experiences (Pacini-Ketchabaw et al., 2017).

'Making a Comeback' with Action, Re-action, and Experimentation through Studio Art

My Story of "Making a Comeback"

Walking into a familiar store, my eyes open wide as I stare at an unfamiliar looking pair of pants. The bottom of the long pants a mannequin is wearing, look unfamiliar to me at that moment. The legs are wider than the ones that I have. A clerk slowly approaches to inform me that the pants have just arrived. My heart rises. Despite the high price, I decide to buy them. The next day, I put them on and walk around the house to show off my new stylish look. Unexpectedly, I hear laughter. According to my father, those pants that I think are 'new' are 'already known' as a done deal. For my father, who lived at the time period when these particular pants were actually 'new', experiencing them again seems not to mean much. Disappointment runs in my body and mind. I never knew that bell-bottom pants have existed before my time. Immediately, my strong desire to explore what I have not yet known is instantly diminished.

Introduction

What if an adult does not say to a child what they already know about something specific and instead initially lets the learner explore the thing or idea as 'new' for a little while, what would happen to the process of learning? I often think of this 'bell-bottom pants incident' when thinking about how an educator might reduce learners' opportunities to learn something that they have never known before by simply transmitting to them that the thing or idea is already known. Teaching, therefore, is not always about telling what a teacher has already known or learned. Instead of teaching what has been taught in the past, I am interested in searching for fresh meanings of things that already exist in the world wherein we live with others, including humans and non-humans. To do so, I seriously consider artistic engagement, materials, and children's disruptive unconventional thoughts and ideas to be of utmost importance as focal points in learning.

Background Literature

As an early childhood educator working with one to five-year-old children, one of the main ideas is that during our on-going project, young children and I co-learn as pedagogical partners (Wilson, 2007) in a poetic space. Working with Bachelard's (1958) notion of reverberation, thoughts, ideas, or actions constantly echo with each other poetically; thus, the space allows us to go through a 'non-thrust' transformation of self. The poetic images continuously echo, resound, and mirror our world as a space of dwelling. The dynamic entity creates a study of ontology within such a space. The image exists with 'sonority of being' while the leaners poetically move on the "threshold of being" (p. 2).

Drawing on Heidegger's notion, "*Das Dasein ist rund - Being is round*" (Bachelard, 1958, p. 253), creates an idea of phenomenology as a not-straightforward space. This resonates with Deleuze and Guattari's (1987) notion of *smooth space* where children may *deteritorialize* an image of 'the child', taking it away from the one-way educational learning approach, or teachers' and society's already discovered knowledge. In other words, I consider that learning as reverberation is not a repetition of a "cure towards better knowing", rather children and educator collectively and artistically create learning as "knowing through not knowing" (Lather, 2007, p. 80)..

To make this learning possible, I borrow ideas from the studio practice with young children that Kind (2018) introduces. Instead of thinking of the studio as a room where participants simply do art, Kind claims that children constantly think with materials to encounter new discoveries in a space called the studio. Resonating with Irwin (2013), Kind takes a hybrid role as an artist, a teacher, and a researcher to create a generative space where participants constantly work through art making processes that are productive and are concerned with research as an art form. Thus, the studio becomes a research space where new ideas emerge that follow children's inquiries into movements. In this generative studio space, the researchers are also concerned with the notion of experimentation (Pacini-Ketchabaw, Kind, & Kocher, 2017; Olsson, 2009). The learners in the studio work with the idea of 'not-yet' by always doing and thinking along with non-human entities as active participants. Through events, even ones with problems, yet with a great deal of excitement, things in the studio are constantly "changing and unsettling" (Pacini-Ketchabaw et al., 2017, p. 6). Because the participants do not know the outcome in advance or rather they never have to arrive at the point with a final result, they take risks continuously – things might repeatedly occur; however, the researchers, as both educators and children keep searching for new possible ways of knowing and perceiving the world by exploring and being but one small part of it.

Project

The experience that I share in this paper is based on the graduation project for Capilano University, North Vancouver, BC, Canada, where I graduated in Spring 2018 to obtain an Early Childhood Care and Education Degree. During the on-going project, children and I created a story for a theater play as an art production by using various art forms and materials, for instance, drawing, painting, clay, fabric, and so forth as languages to tell a story (Kind & Lea, 2017; see also Pacini-Ketchabaw et al., 2017). The children, materials and I correspond as human and non-human entities to weave each agency, hence animation occurs (Ingold, 2013). Simultaneously, both the children and I as artists/researchers/teachers share our life stories or contemporary societal concerns such as knowing the feeling of missing mommy and daddy as owl babies, or what consuming others' life might mean to us through dramatizing a predator vs prey story. This type of research extended our knowledge as both actors and audiences (Lea & Belliveau, 2016). This experience allowed all of us including the materials to echo what each of us could offer one another and generate new knowledge.

Research Purpose & Question

Based upon Kind's (2018; also see Sullivan, 2006) idea of the studio as a research space, allow me to create a space for deconstructing, co-conducting, and re-constructing the particular personal meanings in both an imaginative world (Rodari, 1973) and our living world with body and mind (Artaud, 1976). Participants search for the not-yet discovered in the process of becoming a/r/tographers (Irwin, 2013). This particular re-searching journey continues by constantly asking questions such as: *What situation might I create so that the children and I generate new knowledge? What might be the role of the space? What might be the meaning that children construct that I have not yet known? What is the relationship between the children and their world?*

Research for Not-Yet Discovered

In order to find not-yet discovered knowledge, I, as teacher researcher (van Manan, 1997), create a situation in relation to the children's interests living in their world. Instead of following a linear process, a particular idea travels from time to time. For instance, the children had been curious about the name of their Daycare, which is named after a bird. One fall day close to Halloween, because the children had been talking about birds, nests, eggs, pumpkins and so forth, I created an artistically designed bird nest with pumpkin, twigs, leaves, and boiled eggs. This visual invitation opened a new possibility to think what it might mean to find eggs in a nest. Different stories that we have not yet known emerge and the children exchange their own ideas through artistic engagement such as drawing their dream nest. What if we lived in a nest? What if we had to wait for a mother to come back in the middle of the night like the owl babies do in one of the picture books that they find at the daycare? Drawing their imagined world, the children encountered a new storyline for a future theatre play.

Co-Designing Curriculum

Re-imagining curriculum design, my first ideas resonated with Ross and Mannion (2012). Creating curriculum "concern[s] with the material content of learning and/or the lived experience of participants" (Ross & Mannion, 2012, p. 304). Curriculum in this case still offers planning such as the teacher carefully choosing what materials to use (Vecchi, 2010; Kind, 2018) in relation to children's previous experience. In the role of a teacher, I intentionally determine the colour of the paint, add materials to invite a juxtaposition of ideas, and place each material on the table while thinking about children's lived experience such as the picture books to which they constantly return, a ritual that they create during their play, and so forth. Therefore, considering curriculum not as a set plan, but rather "curriculum-as-lived experience" (Pinar, 2004, p. 15) becomes a crucial point.

Artistic Language

In order to find out about children's interests or what their experiences are, educators cannot avoid reading children's artistic languages. One day during the drawing-studio, a few children began to draw small round objects on a long sheet of paper placed on the floor. By talking to each other, one of the children began to add tiny dots in the round object. Sooner or later, the child added a line in the middle of the round object. I asked the child what happened to the round object. The child quickly answered that they were eggs and they were cracking as she kept adding more lines. The movement of the lines started to tell me a story of eggs cracking. Another child joined and drew zigzag lines over the previous lines and said that she could also 'do cracking'. I keep hearing multiple stories created simultaneously with drawing along with the children's thoughts (Kind & Lee, 2017). Through the children's drawing story, both the children and I encountered new discoveries such as different eggs have their own way of cracking. This experience later became a scene of eggs cracking as each child acts out their thoughts (Lea & Belliveau, 2016) to tell the story in a deeper sense.

Repetition - Making a "Comeback"

Children continually do and undo this process of searching for new meanings with materials, peers, educators, and amongst others as human and non-human. In terms of repetition, I echo Lather's (2007) notion of 'repetition' in two different ways while also remembering the bell-bottom pants story; always wondering how I come to know what the children have not yet known or how to generate new knowledge. The children and I continuously come back to things that concern us without solving them entirely. Instead, 'new' opens us to different experiences. Even if we might know that certain things can be, as in a textbook, permanently predetermined, we do not have to allow this knowledge to be the only way to experience something. for instance, the eggs in our case. Once, a child shared her own idea about what the eggs in the nest might be. According to her, 'mama birdie warms eggs in her nest for cooking the egg to feed her baby'. It was not my truth, however, I let her imagine and follow the unconventional lead of imagination to search for new meanings. Doing so allowed me to notice or interpret that the child might have been metaphorically talking about particular concepts such as the 'power of life' or 'caring for others'. We are continuously, consciously, and intentionally coming back to our concerns with a curious mind to search for not-yet-discovered knowledge in an individual way.

Final Thoughts

Imagining a space as round that does not offer an entrance or an exit, the nature of the space offers an interesting way to repeat thoughts through artistic engagement including drawing, sculpting in clay, and acting with materials to encounter something 'new', not as brand new, but as in encountering it again for the first time. Instead of coming back to the beginning of the list to drill about what is already known, why not repeat something because the learners still have not yet learned something? Why not stop a little and slow down to feel the serenity as trusting learner's alternative way of constructing knowledge? Not as repeating 'make a comeback', keeping in mind that children and an educator can constantly create a space for 'making a comeback' to generate new ideas while socially and convivially making art. I still wonder today what if I did not lose interest in wearing the bell-bottom pants. I might have discovered a different type of shoes and some tops I could have worn with those pants. As the bottom of the pants widened, so I imagine there are ways to open and make wider, more possible ways of knowing about the world; and learners will continue to construct personal ways of knowing and discovering something new.

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Putting Students First: Learning How to Teach Art to Students with Disabilities Using Choice-Based Learning Tasks

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Abstract

Classrooms and community education settings around our planet are enriched with the talents and capabilities of diversified learners, including students with special needs. Most teachers teach students with special needs in general classrooms and some instruct students in specialized classrooms, specialized schools, and care facilities. Learning how to teach diversified learners as part of their university studies helps prepare pre-service teachers for their teaching careers. This paper describes a partnership between a state residential school for the blind and a university undergraduate art education program for which participants come together to create stop motion animations. Using a choice-based art curriculum and broad themes, the pre-service teachers and K-12 student participants collaborated to develop storylines, plan characters, build sets, and add sound to produce original stop motion animations. While producing quality outcomes, the emphasis for the project was process oriented with pre-service teachers and K-12 students working side-by-side. The choice-based curriculum model demonstrated how K-16 students can learn from their mistakes and utilize artistic behaviours to grow. The K-12 students developed new artistic skills and learned subject matter in depth. The pre-service teachers learned effective teaching strategies, modifications, and accommodations to implement learning tasks in which all students can participate.

Putting Students First: Learning How to Teach Art to Students with Disabilities

Using Choice-Based Learning Tasks

School and community classrooms are enriched with diversified learners—students, who have varying abilities and backgrounds (Gargiulo & Metcalf, 2017). Students with disabilities account for approximately 13 percent of school populations. Ninety-three million students across our planet have a moderate or severe disability (United Nations Children's Fund, 2013). Because most art educators teach students with disabilities, pre-service art educators need to be prepared for teaching students with special needs. This paper describes how participants from the Tennessee School for the Blind (TSB), a residential state school for students with visual impairments, and participants from a university's art education practicum courses have utilized choice-based curricular learning tasks to produce internationally recognized stop motion animations.

Background

At the onset of each spring semester, pre-service teachers enrolled in my Art Education Practicum course at Middle Tennessee State University (MTSU) are responsible for teaching a unit of study to TSB students. TSB's K-12 art educator, Ms Monica Leister, and I established our ongoing partnership in 2013 to bring our students together to participate in comprehensive learning tasks. Using a choice-based art curriculum, Ms Leister and I view students as active learners and encourage students to take leadership roles in the projects they develop (Sickler-Voigt, 2019). Our students study curricular content in context and make connections between art subject matter, big ideas, and personal life experiences (National Coalition for Core Arts Standards, 2016). We serve as facilitators who value K-16 students' input and provide students with decision-making opportunities as they experiment with art media and processes. Learning takes place on TSB and MTSU campuses.

Learning to Teach Students with Disabilities

For each year's project we present an open-ended United Nations Educational, Scientific, and Cultural Organization's (UNESCO) theme to guide our students' work. Stop motion animation is well-suited for our project because it offers students art production and subject matter choices. Working with an international theme, technology, and the visual arts, our project teaches students 21st century skills and encourages artistic behaviours, including experimentation and problem-solving (Dean et al., 2010; Hetland, Winner, Veenema, & Sheridan, 2013).

Planning for Students' Abilities

Before teaching begins, the pre-service teachers and I identify methods for teaching students with visual impairments. We talk about the importance of using people first language, which eliminates labels and focuses on students' abilities rather than what they may not be able to do (Derby, 2011). TSB faculty seek parental consent to take photographs of their students. We discuss the importance of maintaining student confidentiality when working with K-12 students.

Each spring, pre-service teachers newly enrolled in the practicum feel eager to teach but often have concerns that they might make mistakes. I explain that it is normal to make mistakes. The key is to be well-prepared, work through mistakes when they occur, and ask for help as needed. Once the pre-service teachers have a general idea about the school and project, I introduce them to different examples of stop-motion animation—including

Claymation. I invite them to research other stop motion animations to analyse how artists have created set designs and characters, as well as integrated text, music, and sound effects to communicate their storylines. This process assists the pre-service teachers in determining possible methods and materials to integrate into the animations they will create with the TSB students.

Working in groups of three or four, the pre-service teachers write a unit plan with open-ended objectives. We talk about how the TSB students can generate storylines, develop characters, and title films. With general concepts in mind, the pre-service teachers select and create resources to guide their instruction, such as large-print books, sensory boxes, and storyboard templates. The pre-service teachers also plan the technologies and supplies they will need and determine which learning tasks are best suited for TSB's elementary, middle school, and high school learners.

Instruction: Learning by Doing

The first day of instruction is always the most challenging as the pre-service teachers have never met the students, nor visited the TSB campus. Ms Leister helps them feel comfortable with her warm welcome and gives them permission to use her class materials and supplies. She invites students' questions. While the MTSU planning activities provide practical foundational knowledge, the pre-service teachers learn most by working directly with the students. Ms Leister's classroom is filled with resources that include braille writers and raised line drawings for teaching art history. TSB student artworks fill the entire school.

For the pre-service teachers, teaching at TSB provides many new experiences. I asked pre-service teacher class participants, Hannah, Dan, Nana, Eric, and Becky who participated in previous TSB collaborations to share their experiences. Describing her teaching, Hannah explained: "Coming into this experience I had never been in a situation where I could interact with gifted or students with exceptionalities." She further articulated: "I had no idea that there was a range of vision that encompasses being considered legally blind" (personal communication, 2019). Most of the TSB students have some vision. Some of the students who are blind had sight earlier in their lives and have retained some visual memory. The National Federation for the Blind (2019) clarified the meaning of blindness: "We encourage people to consider themselves as blind if their sight is bad enough—even with corrective lenses—that they must use alternative methods to engage in any activity that people with normal vision would do using their eyes" (para. 1).

At the beginning of each day's lesson, the K-16 students brainstorm ideas and identify daily learning targets. The pre-service teachers teach with instructional resources they developed. Nana reflected on how she developed art history "instructional resources that would allow the students to engage with the artworks we used in the lesson" (personal communication, 2019). For her group's stop motion animation, she printed two copies of a Winslow Homer seascape painting to teach about ocean conservation. She outlined one reproduction with black outlines so that students with low vision could identify the painting's key features. She printed a second copy and covered significant parts with puffy paint so that the students could feel its raised surfaces to identify its components. Eric recalled his group's process-oriented learning tasks. His group collected tactile materials to construct their set. "Materials like clay, sand paper, textured mosaic tiles, and three-dimensional paper scraps helped our students feel the art they were creating" (personal communication, 2019; Figure 1). When their sets and characters were ready, the students began filming and recording narrations and sound effects. Hannah explained: "Students who had no vision were taking photos and arranging props meanwhile other students were doing audio recordings..." (personal communication, 2019). As

needed, the pre-service teachers helped guide the TSB students into the correct positions to take pictures (Figure 2). One student in Becky's group had a speech impediment and could not help develop the group's narration. Becky, therefore, made an on-the-spot modification by having the students clap their hands and stomp their feet to produce sound effects. Her decision allowed the student to participate in their group's stop motion animation's sound production.



Figure 1 | Eric's group created a beach scene using textured materials. Their stop motion animation won an honourable mention from ICEFA Lidice.

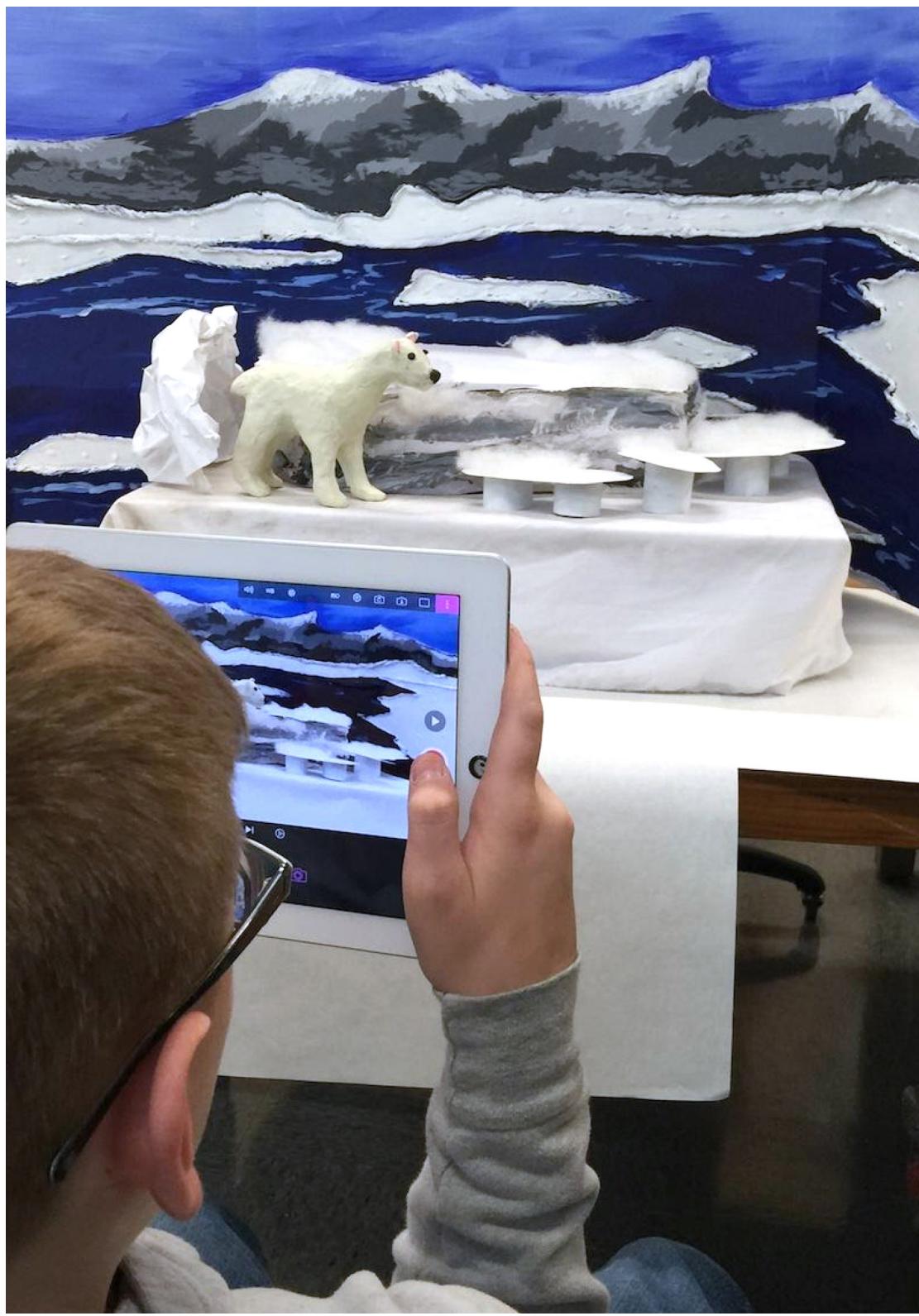


Figure 2 | A student uses a tablet to photograph a scene for his group's stop motion animation.

Working Towards Quality Learning Outcomes

Our work is highly process oriented and focuses on student and pre-service teacher interactions. The pre-service teachers use class breaks to discuss their work with the TSB students and plan how they can continue to progress with their teaching goals. They review their collection of images taken on stop motion apps and check that they have secured appropriate sounds to integrate into their stop motion animations. After completing her group's stop motion animation, Dan explained: "In order to reach our outcome, we not only provided oral instruction—which is really important for the students with visual disabilities, but also provided them with frequent progress checks so they were able to know how well they were progressing toward an individual and class goal" (personal communication, 2019). Sometimes our completed stop motion animations may require additional work to be fully unified or to reach a higher level of craftsmanship. We save the sets, sound effects, and other components so that we have the option to reshoot and/or edit projects. To date, we have shared two of our stop motion animations with established international organizations that exhibit K-12 student artworks. Our stop motion animation *Peace Is In The Air* was featured on the Kids Guernica website. Inspired by the Kids Guernica peace murals, the stop motion animation format provided an alternative medium to explore the meaning of peace from children's perspectives. Eric's group created a stop motion animation called *Be Good Beach*, which won an honourable mention from the International Children's Exhibition of Fine Arts Lidice in the Czech Republic. We had the special honour of a visit by the Deputy Head of Mission from the Embassy of the Czech Republic in Washington, DC, Mr Zdeněk Beránek, who traveled to Tennessee to hand deliver our award.

Reflecting on Pre-Service Teacher and Students with Special Needs Collaborations

Research shows that pre-service teachers who work with diversified learners during their university studies are better prepared to recognize that all children have talents and capabilities and can make modifications and accommodations in their teaching when they become practicing teachers (Bain & Hasio, 2011; Clark & Zimmerman, 2004). While our collaboration has produced many positive outcomes, our work is not always error free. Examples include pre-service teachers occasionally forgetting to bring their teaching supplies and needing to improve their time management skills so that students do not spend too much time on one task and run out of time for others. Together with our students, Ms Leister and I continually brainstorm ideas to enhance our work. Even with class mistakes, the participants view our collaboration as an "enriching experience" (Hannah, personal communication, 2019) and have made many excellent decisions during teaching and learning tasks. For example, the pre-service teachers described in this paper learned how to take students' differences into account so that all students could achieve project goals. Dan felt that her work at TSB improved her teaching. She explained: "in order to be an authentic art educator, I need to meet different needs of diversified students in my classroom (Figure 2). It is really important to make accommodations for some and modifications for others." Reflecting on his group's work, Eric noted how the project focused on students' abilities: "Students can do beautiful surprising things if no one tells them they are unable." He felt proud to see that his team of students "created a stop motion animation for both sighted and visually impaired students." He emphasized that the students knew that they could reach learning outcomes "because their teachers told them [they could], and they believed it was possible."



Figure 3 | Dan and a class partner review their teaching procedures as they wait for the TSB students to arrive.

Conclusion: Putting Students First

Our collaboration continues to evolve and has proven to be an inspirational component of our teaching and learning practices. Working with a choice-based art curriculum, both pre-service teachers and K-12 students integrated collaborative ideas to design their stop motion animations. They chose personally-driven methods to research concepts, explore art production techniques, and create animations. Through the process of developing an open-ended unit of study, the pre-service teachers learned how to plan differentiated instruction, design instructional resources, teach with different art materials and processes, and make modifications and accommodations so that all students could participate. With the choice-based curriculum's model of giving students' choices—which can sometimes lead to mistakes, pre-service teachers learn first-hand how mistakes can promote student growth and the development of artistic behaviours. Our collaboration also demonstrates to pre-service teachers that students with special needs have the ability to work with a variety of processes and materials to create meaningful art projects. We encourage fellow educators to explore their own unique pathways to build partnerships that put students' first and use a choice-based art curriculum to develop learning tasks that have intrinsic values in students' lives and demonstrate what students can achieve.

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Putting Students First: Identity, Experimentation, and Making Choice-Based Art Accommodations for Students with Special Needs

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Abstract

Putting Students First is a PechaKucha presentation that documents a seven-year collaboration between a state school for the blind and a university art education program that has resulted in the production of internationally-recognized stop motion animations that focused on United Nations Educational, Scientific, and Cultural Organization's (UNESCO) International themes. It presents how we (a professor and a teacher) integrated INSEA Congress sub-themes (identity and experimentation) to offer K-12 students with multiple disabilities and pre-service art educators opportunities to express their ideas through creative outlets. The visual data we present provides INSEA delegates with strategies to form K-16 partnerships, implement student-centred community art projects, and apply best practices in teaching diversified learners using 21st century skills based on global concepts and artistic behaviours that include dialog, experimentation, persistence, and community-building (Dean et al., 2010; Hetland, Winner, Veenema, & Sheridan, 2013). Delegates will learn how our utilization of the choice-based art curriculum offered students flexibility in selecting art production and assessment methods. All students chose personally-driven pathways to research their ideas, explore techniques, and develop their animations. Working with differentiated groups provides a more accurate representation of humanity. Our partnership correlates with research that demonstrates how pre-service teachers who have on-going opportunities to work directly with diversified learners are better prepared to be flexible in their teaching and recognize that all children have talents and capabilities (Bain & Hasio, 2011). The pre-service teachers learned how to make modifications and accommodations so that all students had equal opportunities to reach learning goals. We focused on teaching the children self-efficacy skills, which refer to students' beliefs about their capabilities to produce effective results based on their abilities to overcome obstacles, rebound from setbacks, hear from others that they have the ability to attain new skills, and feel empowered (Bandura, 1997).

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SuperNoVA: Intra-folding Identities in A Hybrid Education Setting

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Abstract

In this paper, we elaborate on perspectives of students on the receiving end of NoVA programme. How does an international group of students attending different institutions work together? What are the challenges and rewards of hybrid education? How does the NoVA educational experience translate from an individual to a group identity and vice versa? Moreover, we introduce the formation of an independent collective by the name of SuperNoVA. The topics of coming together in an educational and academic situation from diverse cultural and professional backgrounds, and meeting in a physical and virtual world are touched upon, while perspectives on concepts of *intra-actions* as discussed by Barad and *the fold* by Deleuze are included. The focus is on a network of artists and art educators sharing common theoretical knowledge and academic skills, brought together by a shared education.

SuperNoVA: Intra-folding Identities in A Hybrid Education Setting

Introduction

The creation of the Master's program Nordic Visual Studies and Art Education (NoVA) among four Nordic universities, namely Aalto University, Aalborg University – Copenhagen, Konstfack University of Arts, Crafts and Design, and the former HiOA (Oslo and Akershus University College), opened up possibilities of providing a hybrid education as an ongoing explorative process in pedagogy and practice. A significantly diverse group of participants from over ten countries came together in 2016 to expand their knowledge of visual studies and art education, while procuring a large volume of new knowledge over the duration of the two-year NoVA Master's program. For many participants, this amended their understanding of art and education, as the study opened academic and professional perspectives. The postgraduate coursework and studies represented a profound growth process by which students were, among other things, challenged to trouble their own notions of higher education and fixed identities.

The NoVA programme encompassed a significant range of study areas, including but not limited to: Critical Pedagogy; Information and Communications Technology (ICT); Digital Media; New Visual Technologies; Semiotics; Contemporary Art Didactics; Museum Pedagogy; Contemporary Art Practices in Societal Contexts; Visual Ethnography and Visual Culture Studies in Nordic and International contexts. In the NoVA experience, these influences met and each student articulated her/his way of connecting to and comprehending the coursework and academic discourses, while part of a dynamic and creative *third space* (Bhabha, 1996). In the hybridity of the *third space*, "bodies and technologies are mutually constituted – in and through each other" (Cooley, 2007, p. 10), as live and remotely distributed points of view collide, create tensions, and new views and ways of being are developed. A dynamic material-discursive apparatus (Barad, 2007) and an active participant in the world's becoming, the NoVA programme is full of creative potential, strongly experimental and in constant flux, bringing together disjointed cultural identities in constant becoming and un-becoming, *intra-folding* as a mixed stream of fluid, always to be created anew.

This paper describes student participants' experiences of elements of the NoVA programme, while posing questions for further inquiry and future collaborative research and projects.

Hybrid education

In the following, a definition of educational hybridity is provided as a key aspect to describe the unique educational apparatus of the NoVA Master's programme. While *hybrid* is a concept used in various disciplines, use of the term against the backdrop of a higher educational setting requires a bit of unpacking, as it has accumulated several interpretations, some of them contradictory.

In higher educational settings, *hybrid* assumes several divergent interpretations. Often the term is used to describe a reduction in face-to-face time in the classroom through the integration of an online component. This application represents an administrative priority that can be seen to be more useful to the university in a neoliberal environment where the curriculum is delivered at a reduced cost, than for the student. Critical pedagogy offers another lens through which to understand *hybridity*. From a social perspective, as individuals in digital culture, our identities have already become hybrid through our use of computer networks for connectedness. Learning practices in classrooms are also influenced by digital culture. A definition of educational hybridity grounded in critical pedagogy

is concerned with increasing student's engagement and their social, economic and political agency through the use of technology. In the context of the NoVA programme, hybrid classes introduced learners to modes of collaboration, knowledge sharing and production, identity building and socio-political activism afforded through digital media. Student engagement is crucial to critical pedagogy as an indicator of student empowerment, while engaging students brings new variables to the learning process. Traditional educational approaches aim to narrow the variables. NoVA students experienced having assignments and research projects opened up to student agency as professors ceded some of the educational authority, and how this can be productive, creating opportunities for emergent learning, authentic collaboration, and significant pedagogical agency.

There are challenges posed to hybrid learning as there are rewards, and while NoVA participants have experienced both, understanding the students' experiences have implications on the effectiveness of hybrid educational strategies for the programme. Perhaps not unique to the NoVA programme, but nonetheless powerful, the element of educational hybridity enhanced and allowed for multiple experiences, often contradictory, to emerge and be considered, opening up a 'third space' which made 'the familiar strange' (Alexander, 2000, p. 27), and where it was possible to transform the experience and expand language to describe it. Importantly, dialogue and comparison between different contradictory perspectives allowed for an opening up of new points of view, extending participants perspectives as they were carried out beyond themselves to find themselves, if only momentarily. Through the NoVA programme, students developed understandings of self and ways of being, of the activities they were in, and of the relationship between own activity and the wider scope of social and cultural contexts, while enhancing explorations of identity.

Intra-folding Identities

We developed the concept *intra-folding*, drawing inspiration from Barad's (2007: 2014) neologism *intra-action* and Deleuze's concept of *the fold* to think creatively about the production of identity as flexible, informed by material-discourse and culture in time and place.

The usual notion of interaction assumes that there are individual independently existing entities or agents that preexist their acting upon one another. However, by contrast, the notion of *intra-action* queers the familiar sense of causality, and unsettles the metaphysics of individualism. According to Barad's agential realist ontology, or rather ethico-onto-epistemology, *individuals* do not preexist as such, but rather materialize in *intra-action*. *Individuals* therefore do not exist, but are individually determinant, existing within phenomena in their "ongoing iteratively intra-active reconfiguring" (Kleinmann, 2012, p. 77). According to Barad, "It is through specific agential intra-actions that the boundaries and properties of 'individuals' within the phenomenon become determinate and particular material articulations of the world become meaningful." *Intra-action* enacts an *agential cut*, effecting a separation between *subject* and *object* within the phenomenon (p. 77). Barad continues that this does "not mean that there are no separations or differentiations, but that they only exist within relations" (p. 77).

Deleuze's concept of *the fold* emphasizes connection, correspondence, continuous motion, shaping, change and transformation. Deleuze (1993) writes, "the infinite fold separates or moves between matter and soul, the façade and the closed room, the outside and the inside. Because it is a virtuality that never stops dividing itself, the line of inflection is actualized in the soul but realized in matter, each on its own side" (Deleuze, p. 35). The concept of *the fold* highlights that there are no limitations in objects or thoughts since both permeate each other, and in the next phase are implicated in processes where they cannot be separated without losing their transformative identity.

Becoming

During and after the NoVA programme, each individual branched out to new experimental developments and knowledge creation. The following describes various directions individual participants were lead in. Interests have moved some to devise arts-based investigations interrogating and negotiating cultural and social identities; issues relating to meaning-making; inquiring about sense of belonging or not belonging; and being in between different cultures/dimensions. Said (1984) refers to a plurality of vision - an awareness of not just one culture, one setting, one home, but many. This plurality, according to Said, grants an "awareness of simultaneous dimensions" (p. 148). During the intra-actions/entanglements in the NoVA education, notions of fixed identities were challenged, replaced by ideas of constant flux and processes of intra-acting, folding, becoming – it is rather about what we might become than "what we are" or "where we might come from" (Hall, 1996; Deleuze & Guattari, 1999; Barad, 2007).

In this process of becoming, contesting notions of fixed identities and embracing an awareness of multiple dimensions, we reach out to make space/spaces for working/learning/being together as people coming from different settings, different professional and cultural backgrounds. Our differences are not considered obstacles but are as tools to rethink, to trouble dichotomies and binary thinking (Barad, 2014). We arrive to appreciate our differences, they challenge us, and through diverse ways of working/being/(be)coming together and apart, we also make an effort to listen to each other and to have a polyphonic dialogue. This is a continuously evolving process of becoming – an outcome of it is described in the next section.

From NoVA to SuperNoVA

As NoVA is a Master's program, the participants derive prior knowledge and experiences from different professional backgrounds as from different cultural/geographic settings. The differences in professional and cultural backgrounds, the languages used and known, and previous experiences, fuels and challenges NoVA students to entangle previous experiences and knowledge with the vast new knowledge the NoVA program engages. In the midst of intensive learning happenings, group projects emerge and participants engage in collaborative academic and societal learning situations. The dynamics among the group inspired some NoVA students to come together and to continue collaborating as a collective called SuperNoVA. The SuperNoVA collective derives from ambitions of the "second generation" NoVA students (2016-2018).

One of the major challenges that the SuperNoVA collective faces after the NoVA education is how to apply accumulated knowledge and skills outside the academic context. As a collective, we explore the possibilities of further collaborative projects and research in and outside of the academic setting, as well as explore new avenues on how to develop our experiences, theoretical insights and learning-to-trouble from theory into practice – and vice versa. This paper is a first step into exploring the possibilities for future collaborations and investigations as a collective, as well as it is trying to find ways to translate, formulate and mediate what we gained from our intra-folding and of the coming together apart within a hybrid educational setting. How can it – or can it – make us for example better art educators, artists, researchers?

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Rethinking Visual Artefacts for Professional Identity Formation: Working with International Students in Australian Higher Education

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Abstract

Student as Partners (SaP) projects that utilize animation as digital learning tools are presented as propositional evocations for working with International students in an Australian tertiary art and design context. Rather than purporting a singular progress narrative in the formation of international students' stories, identities and perspectives, the role of making practices for promoting communication, collaboration and social interaction is discussed. A 'more-than-representational' approach has been devised to show how visually layered images provide a powerful 'voice' for working with international students. The concept of 'more than representation' noted by contemporary authors (Lorimer, 2005; Thrift & Dewsbury, 2000) and Connell's (2017) sense of the significance of alternative spaces informs the design of visual artefacts within a new university wide initiative: Teaching International Students (TIS). TIS is an educator-initiated space focused on developing teachers' case base knowledge, providing a non-threatening series of events, activities and online visual artefacts for discussing contested cultural issues. A Distributed Facilitator Framework (DFF) for working with visual artefacts, people and relationships using iceberg models of surface and deep culture (Ting-Toomey & Chung, 2005; Weaver, 1993) and 'ecologies of practice' theories of Kemmis and Heikkinen (2011) will be outlined. The aim is to provide a non-hierarchical, authentic, inclusive and generative space for academics and students to work together to holistically improve the International student educational experience and impact identity formation. This system provides bite size, online and on demand accessibility that promotes ongoing opportunities for all year-round interaction. Connections to the "Australian International Education Strategy 2025" (2016), as well as how this model utilizes visually connected data gathering practices to build scaffolded architecture, will be explained. Future research will focus on creating digital artefacts that showcase best practice case studies that are authored and designed by educators' worldwide, evolving a living ecology of practice.

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Lifelong Ethnography as Decolonizing Arts-Based Research Practice with Maya Artists Pedro Rafael González Chavajay and Paula Nicho Cúmez

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Lifelong Ethnography as Decolonizing Arts-Based Research Practice with Maya Artists Pedro Rafael González Chavajay and Paula Nicho Cúmez

How might we interrogate our own positions as ethnographers to reorient what the ethnographic field has historically been – an engine of European and colonialist enterprise that has harmed Indigenous communities? In this presentation, I consider the future prospects of ethnography as a vital force in educational research that is self-reflective and connective, rather than invasive and exploitative. This presentation examines collaborative ethnography through the lens of visual inquiry and videotaped mentored painting lessons guided by Guatemalan Maya artists Pedro Rafael González Chavajay and Paula Nicho Cúmez that tightly interweave Indigenous research practices with the collaborative teaching of painting. The twofold purpose of the presentation is to extend and refine my research methodology based on the suggestions of Smith (2012) and Eldridge (2008), first, by offering new ways to conceptualize the presentation of relational experience in collaborative ethnographic work in academia, and second, by examining what it means for art educators to work with communities over an extended period of time. To represent the relational, as the work evolved and in my representation of the work, I include myself as a participant and mentored student through videotaped painting lessons. Explicit revelation of the mentoring relationship through videotaping lessons alters the representation of the research process. Because the research process and the mentoring model are intrinsically intertwined, using video in this way lets the viewer enter the research arena to witness guided artistic collaboration as it unfolds. Thus, the video is part of the research methodology. In it, the reporting of the research process is relational rather than journalistic because it shows collaboration.

Indigenous scholars such as Eldridge (2008), Smith (2012), and Wilson (2008) focus on the importance of the relational in Indigenous research methodologies. In *Research is Ceremony* Wilson (2008) observes that forming relationships is the key to understanding an Indigenous research paradigm, which “must hold true to its principles of relationality and relational accountability” (p. 6). Wilson notes that Indigenous research is based on “relationships [that] do not merely shape reality, they *are* reality” (p. 7). He asks that the shared aspects of relationality and relational accountability govern the choice of research topic, methods of data collection, form of analysis, and presentation of information. Therefore this presentation focuses on decolonizing methods: collaborative painting, paintings as field notes, conversations, collaborative reflection about and analysis of the research data as evidence of the importance of the relational in research methodologies, and most importantly for this presentation, the relational representation of the mentoring experience as governed by two Maya artists, whose styles differ in the teaching of painting, but whose objectives remain true to the mentoring relationship at the center as the guiding model for concepts and skills generation and integration.

Smith (2012) requests that non-Indigenous researchers establish lifelong family and community relationships extending beyond research and that the authoritative Indigenous person guide the research process. Smith also recommends that all researchers, Indigenous and non-Indigenous, use protocols such as reciprocating respectful behaviors and negotiating levels of entry before seeking information. In other words, she insists that cultural protocols, values and behaviors form an integral part of Indigenous methodologies. An ethical and respectful attitude and approach include explicitly building such factors into research, discussing them as part of the final results, and making sure that the results are relayed in culturally appropriate ways and understandable language to the people involved. Drawing on the work of Smith (2012) and other scholars, Eldridge (2008) has developed six guidelines for

an Indigenous research methodology in art education: connecting research to native philosophies that are recognized as valid, important, and legitimate; respecting and reflecting Indigenous traditional ways of knowing connected to new knowledge; acknowledging the importance of learning experientially in creating knowledge; conducting research that transforms; conducting research from a good heart; and making sure that Native participants control the research process and outcomes. Interweaving the idea of interconnectedness through these guidelines, Eldridge defines it as the Native belief that all living beings in this world, including Earth, are connected and that one's actions have far-reaching consequences; thus, relationships should be conducted in a spirit of kindness (pp. 43-45). Just as Eldridge emphasizes such interconnectedness, this collaborative painting project reflects the interconnectedness of Indigenous research and pedagogy and its relational representation as well as distinctions made based on gender that might influence collaborative styles for mentored painting instruction.

The use of arts-based research in this study is based on Sullivan's (2004) theoretical framework that takes the notion of situated learning directly to the artist's studio where explanatory structures of knowledge can be drawn based on studio practice, where making and interpreting art can create a foundation for "constructing theories of artistic knowing" (p. 795). Sullivan argues that the goal of art education research should be the production of "transformative knowledge," and that art educational research should be grounded within the theories and practices that surround art making" (Sullivan, 2004, p. 800). Artworks are seen as communicative and political vehicles and research is conducted "through art" where researchers have the opportunity to "produce knowledge that can be acted upon" (Sullivan, 2004, p. 803). Because this study is rooted in the teaching-learning exchange that takes place within Maya artists' studios, the idea that research can be transformative inquiry is particularly useful.

I make a case for the importance of longitudinal ethnographic work with communities in art education. In art education, ethnography is often related to classroom and community research or to contemporary studio practice (Desai, 2002; Gates, 2010; Michel, 2004; Trafi-Prats, 2009) but rarely is it considered or presented over a longer period of time as ethnographic practice that involves subtle differences in art practice and research methodology throughout a lifespan. For collaborative and Indigenous ethnographers, it is a lifelong commitment (Lassiter, 2008; Lawless, 1993; Madison, 2005; Nugent, 2012), especially when indigenous research methodologies as described by Smith result in lifelong friendships. Additionally, this presentation demonstrates significant changes in the research process that more fully contribute to relational representation through artistic mentoring.

This research embodies a self-reflective and ethical attempt at decolonizing because I have scrupulously attempted to listen to Smith's (2012) observations that diverse ways of disseminating knowledge should ensure that research reaches the people who have helped make it. I have taken very seriously the actions of "reporting back" to the people and "sharing knowledge," both of which involve the principle of "reciprocity and feedback" (p. 16). I have also done my best to make sure our sharing of knowledge is a long-term and evolving commitment, respectful of the cultural protocols of indigenous research methodologies. Nevertheless, as Smith warns, "assumptions behind the research focus" must always be examined (p. 180). Thus, in my work as a researcher, I am charged always with examining my intentions, making sure that my spirit remains clear. And to maintain the integrity of this lifelong ethnographic work, I will continue indigenous research protocols that emphasize the relational processes of sharing, collaboration, and dissemination that bring collective benefits.

In the most recent videotaped painting lessons, I analyze the teaching of painting and compare collaborative approaches. As the student of two Maya painting mentors, representation of the collaborative ethnography includes me as a participant and mentored student, an intrinsic part of the research process, not something separate. Embodied in both teaching experiences is the centeredness of the mentoring relationship and its importance for learning and integration of knowledge. The purpose of presenting this collaborative ethnographic project as a series of stages enables me to discuss the changes that took place in the representation of this work over the long term as I attempted to tackle ethical issues connected to the representation of others in the academy, especially by a cultural outsider working with indigenous communities. Such observations about decolonizing and indigenous arts-based research methodologies demonstrate important changes for me that can inform art education about the value of long-term research and the importance of self-reflective research.

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- Secondary Students Experiment with Artistic Placemaking, Parody, and Plight in a Virtual World



Secondary Students Experiment with Artistic Placemaking, Parody, and Plight in a Virtual World

Dr. Mary Stokrocki | Arizona State University

Abstract

Using participatory action research, I documented six students creating their indigenous desert community on the OpenSimulator, as a form of **placemaking**. Making 3-D desert creatures, represented as digital masks, they **parody** their identity in a play called ***The Ludacris Lizard Search for ARS/ART***, which they never find. They experimented with digital build tools and arranged their mask creatures in a desert installation with accidental **plight** problems. While the giant dust devil rolled around them, the lizard lost his tail/tale, and they start again. Technical problems and end of school year activities limit attention. Providing students with a parody model script and mask examples enhances motivation. They also loved “playing around” with words, noises, and real/virtual life events. Students can collaboratively transcend parody, place [making], and plight (problems). Such research is transdisciplinary with expressive language arts, encourages art as transformation through 3-D digital mask making, and explores scientific real-life problems, through placemaking in a virtual world.

Secondary Students Experiment with Artistic Placemaking, Parody, and Plight in a Virtual World

Statement of Problem and Purpose

Not much research explores how secondary students can use the virtual world for writing and placemaking [geography]. My goals are to inspire students to understand various art meanings by writing a desert parody of the *Wizard of Oz* (Baum, 1900), creating character masks, converted into digital images, with popup notecards uploaded and arranged in a virtual world installation. Six participants in this case learned about the power of expressive puns, to inspire creative writing and explore imaginative gesture play by mounting their masks on their avatar heads as well to perform their communal play. I will share my previous research studies, lessons, a model play, directions for starting, navigating, creating 2-D masks and transforming them into 3-D digital ones, making notecards, problem solving, and arranging an installation on the OpenSimulator, as a way of worldmaking (Goodman, 1978).

The OpenSimulator (OS) is a virtual world or online educational community environment, designed and shared by individuals (Stokrocki, 2014), constructed by 3-D modeling software (OpenSimulator, 2016), using an informal gamification approach (Han, 2015) that includes volunteers, goals, rules, and feedback (McGonigal, 2011). Sponsored by University of British Columbia, my school site is a new parcel on the OS under the direction of Dr. Sandrine Han from the University of British Columbia. The OpenSimulator, like many virtual world grids, offer free land to attract visitors and new residents as well (Korolov, 2017). Such community-based education can also strengthen problem solving and placemaking, via understanding of the local environment (Huhmarniemi, 2008), in this case our Arizona desert.

Participant Action Research

All studies involved participatory action research, a spiral method of continuous problem solving (Robson, 2002) which involves constant improvement in planning, acting, observing, reflecting and re-planning (Kemmis & McTaggart, 2007). Research evolved in three stages: Data collection consisted of pre-and post-questionnaires, student interviews, and daily note taking. Content analysis involved coding and charting evolving ecosystem categories in a table format. Comparative analysis with similar research revealed future research possibilities. Such problem solving inspires further collaborative learning virtual world experiments.

Significance of this Research

Collaborative learning in this virtual world included students and instructor learning digital build techniques as well (Hoan Cho & Lim, 2015). During my first-year research using this site with secondary students, we experimented with the basic navigation and simple building tools in this virtual context (Stokrocki, 2016b). Different types of knowledge further interrelated, in this case desert ecology and writing, in my second-year study here (Stokrocki, 2016c). During the third year of research, problem solving led to deeper placemaking solutions (Stokrocki, 2017). **Creative placemaking** enabled communities that use the arts to shape their social, physical, and economic character (Putman, 2012). Students are more engaged using participatory action research (Bergold & Thomas, 2012) through pop culture satire and pop media technology (Stevens, 2015; Martyniuk, 2018).

Problem solving cooperatively is crucial when exploring unfamiliar technology and virtual worlds. Teachers can address educational standards by teaching literacy in a playful way:

- **Parody** entails imaginative play, in this case parody, a double coding or distorting. Such critical thinking uncovers “the privileged boundaries of art, social desire, agency, power, representation, history, pleasure, and spectatorship” (Sturken & Cartwright, 2001, p. 50). Parody is an experimentation in defining identities and points of view by developing skills in conceiving, planning, making art, and communicating (Stokrocki, 1998).
- **Developing expressive literacy skills:** Contemporary understanding & communication [beyond words] to include images, photographs, film, gestures, etc. This also involves expressive modes including moods, feelings, or ideas evoked through the features of an image or artwork (Arizona Department of Education, 2015).
- Building an environment with characters, **collaborative placemaking**, involved virtual world media and creation tools: Construction of a simulated modified space, installation, or virtual environment. Creative placemaking also involves building and linking forms and solving problems (Stokrocki, 2016b). Teaching, Learning, and the Curriculum include methods and strategies, which apply technology to maximize student learning (ISTE NETS•T, 2008).
- **Responding** via pre and post questionnaires and informal interviews helps students reflect on their identity formation (Stokrocki & Primosch, 2010).

Sonoran Desert Context & Participants. This participatory action research project was located in the foothills of the Superstition Mountains, the school is in Gold Canyon Arizona, as part of Apache Junction School District about 40 minutes east of Phoenix. The small contract school with free tuition is an AZ public college preparatory school. Students learn primarily all subjects in online computer classes from fifth grade through high school with an enrollment of 75 students. This workshop ran after school for two hours per day (1:30-3:30 pm) for four days during the last week of school (May 9-12, 2016). Eight students volunteered: Five males and three females; four younger students (9-12 years-old) and four high school students (16-18 years-old). One of these students (Jacob) worked with me for four years on past research studies on this site. The Principal [the only teacher] set up the computers, the Firestorm connection, and permission protocol in advance.

Lizard of ART/ARS Lessons

Intended Learning Outcomes

Based on 2015 Arizona Arts Standards (Arizona Department of Education, 2015), Visual Arts Standards, Creating Anchor Standard #3, Refine and complete artistic work: Digital Mask & Installation: Students will:

- Complete an art pre-questionnaire (See Appendix 1), read the play as a group (Stokrocki, 2016a), and examine different art definitions.
- Draw and color with crayons 2-D cardboard masks (using 5 x 7" notecards). Name their characters and rewrite their three-liner play parody parts.
- Convert their mask into a digital form using Photoshop transparency (or other digital tools, like Gimp) for cutting out the mask (use the lasso tool), saving it as a png image; uploading it to the OS as a Texture, under Color.

- Enter the OS, select an avatar, choose a cube, and condense it into a Box form by using the 3-D Build tool.
- Under General, put in a creature title, their name under Creator, and give the instructor permission to check, share, modify, move it [at the bottom].
- Mount their masks on their avatar faces, learn new camera angles (aerial, worm, & close-up), and take individual and group screenshots on their computer desktops. The instructor/researcher collects screenshots and students' written parody from computer desktops. Later, she inserts them in the installation masks under the Build General feature with a giver script to make popup notes.
- Fill out post-questionnaire, discuss problems, and give solutions. Click on their installation creature to check the notecard pop up parodies.

Findings

Technical Problems

Some students were late in adding this workshop during the last week of classes. Since the school didn't have the Photoshop program, as the instructor, I met with one highly interested student to cut-out the masks from the background with the magnetic tool as a transparency, turn them into PNG files, and upload them to the OS as textures. My UBC host, Sandrine Han, moved her OS site to the Cloud, and gave us Giver Scripts to make popup notecards.

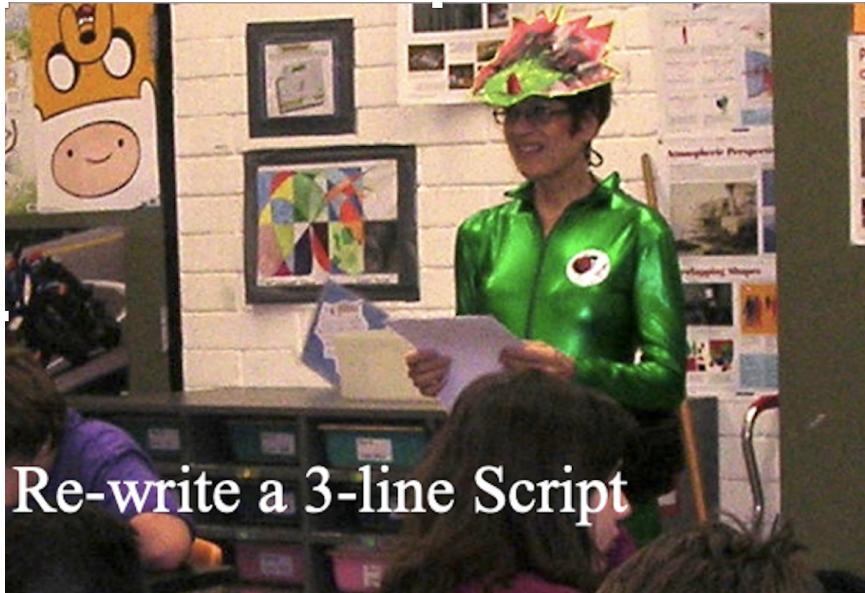
Pre-questionnaire Results

Initially, I asked the students if they had read or seen *The Wizard of Oz* (Baum, 1900). We discussed their favorite characters and what happened at the end. Then I asked the meaning of **parody**. Older students understood parody as a silly story or pun. When asked what a lizard is, all students identified it as a reptile. Then I asked **what art is**, and answers vacillated from anything can be art, to being creative, emotion/color, and drawing. Students receive no art training at this school; therefore, they knew little about the meaning of art/aesthetics. Stewart (1995) advocates that teachers employ different strategies to teach aesthetics in their instructional activities.

Presentation of Terms: Lizard of ARS/ART

After discovering students lacked information on art, I reviewed some common art terms/ideas with them, gave them a simple model script (Figure 1), and asked them to rewrite each character idea in three lines. Some commons ideas included:

- **ART:** The act of making and transforming the meaning of objects or words,
- **ARS:** The Latin word for Art,
- **Aesthetics:** the study of art taste, beauty, preferences, expression, function,
- **Lizards:** cold-bodied creatures that are adaptable, sleek, and regenerative in parts,
- **Parody:** Mocking, poking fun.



Re-write a 3-line Script

Figure 1 | Students enjoyed my lizard costume and reviewing art terms by reading the simple script model. I also gave them a tutorial with starter directions. [2016, Used with permission.]

Making an Easel Prim/Cube Form Directions

Then I proceeded with specific directions for making a form on which to mount their mask.

- Click on the cube form in the Build menu at the top of the site. Under Objects, pull out a cube form. Under Object, choose coordinates X [1.5000], Y [1.5000], and Z [0.0500] to change the size into a thin box [like an easel]. See the word Box in the middle to right and below the word Object]. See Figure 2. Find the creature image in their inventories as a texture that the instructor sent. Notice that the easel form now has their creature mask wrapped around it. Use the Stretch tool to make it bigger. Click on it and choose “Take,” to put it in their inventory.
- Go into their Inventory [suitcase icon] and choose Recent. Find their mask name. It’s an Object now [cube icon]. Rename it. It makes duplicates. Pull a copy out of their Inventory and move it over to their class installation site. Line it up or arrange it in another way with the large Lizard Mask as the center of attention.
- Pull another copy out of their inventory. With the Stretch tool, make it smaller and their can mount it on their avatar faces.
- Move and mount it properly by clicking on it to reposition it—move it up/down, left/right with the MOVE arrows under the BUILD tool.
- Use lots of patience!

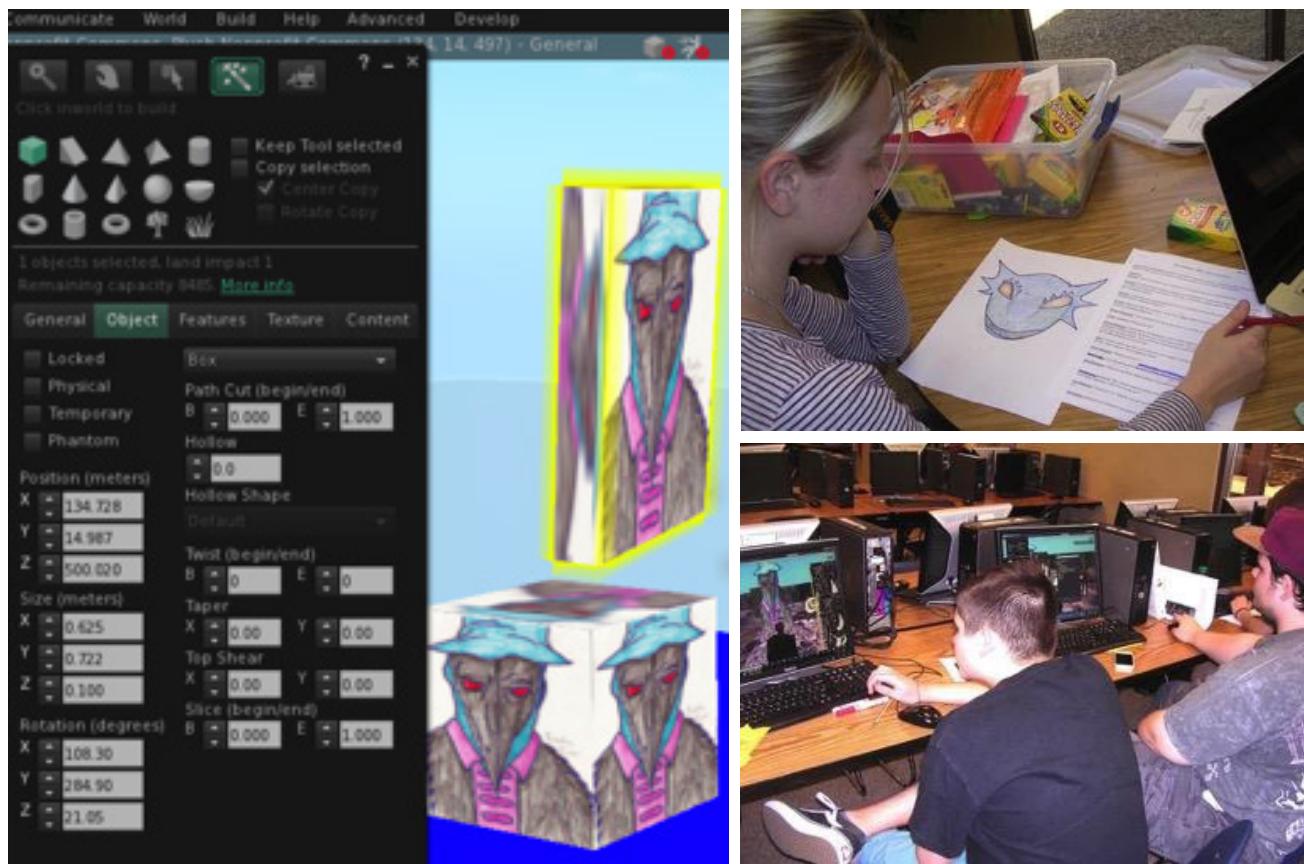


Figure 2 | (left) Make a Box. Using the Build tool [top menu], choose the Cube form [under Create]. See word Object highlighted. Condense the size into a thinner Box [word below right]. Now metric size is X .625; Y .722 x Z .100 [2016, Used with permission.]

Figure 3 | (right, top) K drew and colored her Giggling Gecko and wrote her script. [2016, Used with permission.]

Figure 4 | (right, bottom) Two older students struggled with arranging the class installation on the OpenSimulator. [2016, Used with permission]

Drawing and coloring mask characters. Students learned to make their characters large, bright, and to outline the features to show up on the OS site (Figure 3).

Arranging the Installation was Difficult

Mounting & repositioning masks required much patience. Students needed to use two hands on the keys: Shift key to choose the form and another key to move it. Two older students met with me to rearrange the installation (Figure 4) and one student helped cut the masks and upload them to the OpenSimulator. By accident, a third student avatar sunk the land and another raised parts as a canyon, in a collaborative effort to save the locale.

Imaginative Play--students rewrote the script. I gave students a script model from a previous study (Stokrocki, 2016b) for them to read. They were to choose a creature similar to their identity. Following are some changes the students made to the script that had already been used in the past. One older student reflected and invited other students to redefine ART. He started with the lead mask and named it *The Ludicrous Lizard of ARS/ART* that students voted as a title for their parody. See Figure 5.

The Ludicrous Lizard of ARS/ART Parody



Figure 5 | (left) Ludacris the Lizard welcomes fellow classmates, "I am everywhere, but to the eyes of ordinary people I am unnoticed" (Baum, 1900). Please regenerate my tail/tale that Kitschy tore off before I turn into rock [camouflage], so nobody can see me." [2016, Used with permission.]

Figure 6 | (right) Silly Snake sizzles, "I can hide underneath Ludacris [ARS] and ZAP its energy -- "zzzzzz!" [2016, Used with permission.]

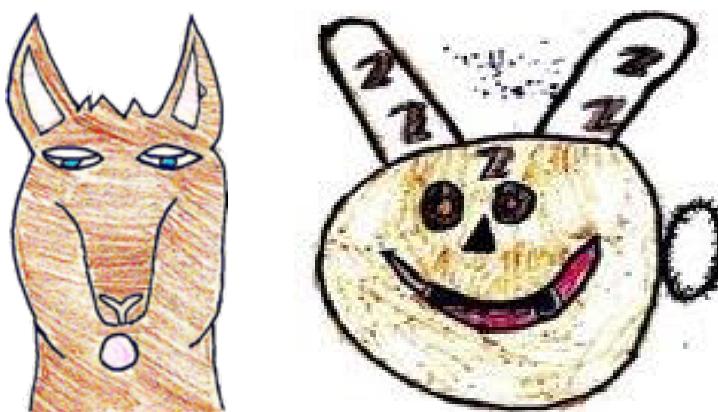


Figure 7 | (left) Suzie Coyote cries, "Not that kind of taste. You are dumber than I thought. You can't eat those berries because you will die." [2016, Used with permission.]

Figure 8 | (right) Flash Bunny yells, "Enough of this pooping around. Take me to ARS, maybe I can find some "essence" there. Your poo has nice sculptural form. The colors and meanings are messy; it all depends on how you "EE' [sic, use] them in your search." [2016, Used with permission.]



Figure 9 | (left) Oily Owl announces, "What is that dirt form SPINNING in the distance? It looks like an ocean wave painted by an artist. [It's a giant dust devil happening in real life too]. It makes my eyes spin too!" In real life, the desert dust devils were whirling outside the school door as well. [2016, Used with permission.]

Figure 10 | (right) Brainless Buzzard buzzes, "I'm still looking for a brain, oozing with 'artsiefacts'[sic]. My head doesn't fit so well either". [2016, Used with permission.]

Throughout the study, students searched for ARS/ART on the OpenSimulator, but finally realized that they needed to redefine ARS each time. Students may learn that differing art ideas are possible because "some issues cannot be resolved" (Stewart, 1995, p. 85). They finally managed to line their masks in a staggered row (Figure 11).



Figure 11 | The Students' installation with the words "I am everywhere but to the eyes of the common person, I am unnoticed," from *The Wizard of OZ* (Baum, 1900). [2016, Used with permission.]

Post-questionnaire

To elicit more responsive information about their work and experience, I informally interviewed participating students: **What is parody?** "Fun pun sounds, funny words, and give your own "spin on it" in a humorous way. Providing a model parody play helped students understand how to develop playful puns. **What did you learn about Art?** The dominant answer was ARS, meaning Art in Latin (2), expression, and creation. **What did you learn about drawing?** Make them [faces] big and colorful, color dark or thickly (2), outline (2) to show depth. **How is the lizard like art?** Three students recognized that lizards hide in rocks; art of "camouflage" [sic] and three students understood they regrow their tail/tale. **What did you learn about working on the OpenSimulator Place?** It's a game, like no other; Building place, want to use it on my free time." **What new BUILD tools did you use?** "We used Object-cube form" (2). **What else did you learn?** Make a mask, rotate and move it. We worked together in spite of dust [devil]. **What menu tool did you use?** "We learned about the camera tool (2), bird & worm [screen shots] (2)". **What problems did you have?** "Moving my mask to my avatar face was tricky," and "need to use two hands." Students had to press the shift key to choose the form and upward arrow to move it. The mask still didn't fit properly (Figure 9).

Comparative Analysis and Conclusions

Students enjoyed and remembered parody as an ability to "play around" with words, and a special form of art play called *onomatopoeia*, words made from noises such as "silly snake sizzles - zzzzz" (Wikipedia, 2018). Stevens (2015) believed, "Learning through pop culture satires can be fun and engaging" (p. 1). Providing a model script from another class, a previous important find, helped them understand the different art meanings, parody examples and emulate them.

Technical problems, testing, and other events at the end of the school year limited attendance and concentration. Throughout my previous research on the OpenSimulator, students also had trouble using two hands to type and move/link forms (Stokrocki, 2016c). Students collaboratively built their own installation, place making and solved problems in unusual ways. Collaboration expands students' understanding and different methods of problem solving (Drew & Rankin, 2004).

The concept of **plight** problems emerged as students learned the technical build tools, as in real life resiliency. One student, whose mask didn't fit properly, made his eyes spin in fear with a simple animation script, as he remembered from our previous research that dust storms spin in real life right outside the school. Such creative responses as spinning forms can be animated in their virtual world site as well (Stokrocki, 2017). Bergold and Thomas (2012) found different types of knowledge interrelate in participatory research and in this case the continual local desert ecology plight, how to control the dust devils. This former noteworthy ecological finding was the creative solution to spread glue over the land to control the dust (Stokrocki, 2016c).

The concept of ARS/ART and installation, a kind of placemaking, continues to evolve with each generation and in different contexts. Students continued to value art instincts/meanings of good taste and symbols (Langer, 1984) to transcend the various physical forms of art as they leaped into digital, virtual, and other cultural worlds (Yi-Fu, 1993). They also learned about art as transformation (London, 1992), in this case, the ability to change an artwork from the material world and upload it digitally to the virtual world. Transformation also involved the ability to wear

parts of one's digital creation as a mask as in Figure 9. This transformation added additional interpretations that can be reinvented, just like the meaning of art itself. This serendipitous playing around with parody and place becomes a kind of in-sight in which students can thus transcend parody [play], place [making], and plight (problems) (van Manen, 2018).

Postscript

In the summer, Jacob built a Burrow City, a kind of placemaking, by linking the same tubular form, where his colleague critters could hide and figure out how to combat the dust devils (plight) as they emerged. McGonigal (2011) argues that when reality is broken (e. g., with real dust storms or other 'stormy' problems) games, similar to virtual worlds, help make us better.



Figure 12 | Burrow City Placemaking built by Jacob. [2016, Used with permission.]

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Making a 360° Panoramic Place with Virtual Viewpoints

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Abstract

New media has much to offer drama education, and this article recounts how a study of virtual reality allowed graduate students in educational technology to collaborate and make a 360° panoramic video. One element they worked into the design of these panoramic places was lessons the author learned about the drama technique Viewpoints that combines spatial, temporal and gestural factors when performing on stage. By incorporating these theatrical viewpoints into the design of storytelling for virtual reality, students discovered more circular ways structuring their narrative, and this account of their educational journey into virtual reality takes the form of the hero's journey of Joseph Campbell. In a similar way to how a geometric circle can only show part of a sphere in two dimensions, these student-created narratives only get a brief summary here, but hyperlinks to their projects are imbedded in the text to provide many dimensions explored in each project. Readers of this article are encouraged to access the EDUC490V YouTube playlist¹ in order to view each project, preferably on a mobile device (it can also be viewed on a stationary screen with click-and-pan inside the frame of YouTube video). The article concludes with educational reflections on virtual reality.

¹ | https://www.youtube.com/playlist?list=PLM6ksFpoTGH_k2yAMR5Slpp6UnDqmWAs

Making a 360° Panoramic Place with Virtual Viewpoints

Virtual reality (VR) has a long history connected to the dramatic arts, one that predates the advent of the digital computer in the late 1930's. In one sense, the creation of a virtual world is as ancient and foundational to theatre and storytelling as the first recorded examples. Drama theorist Antonin Artaud (1938) coined the term 'la réalité virtuelle' to describe his immersive and experimental design for theatre, and art philosopher Susanne Langer (1953) refers to how drama (both tragic and comedic) "creates a virtual future" (p. 307) without once mentioning the digital computer. There is a role that digital media eventually plays in making theatre: computers often run the lighting grid, the sound system as well as the video projection on dynamic backdrops for the stage. New media such as the 360° panoramic camera inverts the role digital media has in relation to the audience; rather than surrounding the performers on stage with lights, sounds and projections that the audience views from a distance, 360° video places the audience in the centre of a sphere and surrounds them with images and sound. This article sums up my experience training graduate students in UBC's Master of Educational Technology (MET) program how to make a panoramic place using a technique for stage called Viewpoints.

The journey begins in the snowy mountains surrounding the Banff Centre for Arts and Creativity at the end of March 2018 where I just completed a five-day intensive workshop on the Viewpoints technique, an immersive way of directing actors on a stage that raises awareness of time and place variables based upon the theatre practices of Tadashi Suzuki and Anne Bogart (Bogart & Landau, 2004; Suzuki, 2015). As my feet crunched through the icy, moonlit path between my room and the Maclab Bistro to join other workshop participants, I was convinced that Viewpoints would be an important part of the summer institute I had designed for MET students, happening at UBC Point Grey campus between July 9th and 13th. As one group eloquently demonstrates in their 360° video, there is a definite sweet spot or a [space between](#) VR and Viewpoints. Five days for graduate students from across Canada and a couple beyond our borders to make 360° panoramic scenes and explore the potential of virtual reality in their classrooms and learning spaces.

Spring turned to summer, and the summer institute planning team encountered many surprises and setbacks as we made preparations for the 25 grad students who would soon be on campus in some cases for the first time in their on-line studies. Many of the surprises were pleasant and encouraging, as nearly all the guest lecturers we approached were keen to take part in the five-day course, some guests even wanting to attend other lectures and activities we had arranged. The room we had booked was in the Neville Scarfe Building, down the hall from the Emerging Media Lab that would be a hub of VR technologies there to help MET students visualize and create their own virtual experiences. Then suddenly, the room we had booked was no longer available! We were quick to find a replacement room in neighbouring Earth and Ocean Sciences Main Building, a classroom in the same building as the Pacific Museum of the Earth with many of its geological curiosities making an appearance in [The Red Button](#), one of the five 360° video projects created by the inspired and adept grad students.

By the end of June, most students had begun posting self-introductions and reading response assignments on our Canvas discussion boards, all of them expressing their excitement at the upcoming week of learning and creating. Everyone had a good grasp at the new medium as they discovered its history extended beyond the smartphone and Internet-ready devices and back into the primal stages of human-computer interaction (at least as far back as

1968 *Sword of Damocles*, and more familiar equipment designed by VPL Research in 1984) according to readings by VR developer Jaron Lanier (2017) and tech journalist Peter Rubin (2018). One of the students, a military instructor with the Canadian Air Force, brought to the class' attention that flight simulators had been a proto-virtual reality whose history could be traced back to the First World War. Our evolving and expanding definition of virtual reality allowed us to [consider assumptions](#) about technology which began to include drama and the history of theatre, a place I had hoped we would get to when I was at the start of this journey in Banff, learning about the Viewpoints.

Due to the tight schedule and technical lessons needed for all five teams to create a 360° video narrative, we could only have four of the nine Viewpoints shaping our instruction. Ironically, none of the "time" Viewpoints (*tempo, duration, repetition*) fit the schedule, with the exception of *kinaesthetic response* that was renamed *interaction* for the purposes of this course. The "space" Viewpoints (*spatial relationship, topography, architecture*) were the focus of each day's lesson, as well as *interaction*, that were supported by guest lecturers: Juliana Loh got the class off to a good start on Monday relating the story each group wanted to tell to the space provided ([a good place being](#) within walking distance from the classroom), followed by Dr. Michael Marker on Tuesday with a topographical understanding "the Reality of Place" lecture. Three guests on Wednesday readied students for production by focusing on interaction: from outside-in with Michele Knight, inside-out with Meehae Song, and a focus on the eye-brain connection with Stoo Sepp. Additionally, Kirk Karasin and Chris Spencer from UBC Studios presented a production checklist on Wednesday, and then another editing 360° workshop on Thursday led by Eric Lee. Dr. Sandrine Han finished off the lecture series with an architecturally-themed Third Culture in Virtual Worlds lecture.

Sharon Hu, an instructional designer instrumental to the success of this summer institute, was on-hand throughout the five-days to share with the MET students how technology could be brought into their classrooms and learning spaces. She and Stoo Sepp introduced the do's and don'ts of VR on Day 1, and the class returned to the Emerging Media Lab with her on Day 4 to learn how Facebook Spaces has potential to share virtual moments among fb friends. On Friday, the day of our student showcase, Sharon had arranged a panel of experts to give MET students the sense of where virtual technologies will go in the near future. From high school teachers to the executive directors of UBC Studios, the message that emerged in the panel discussion was the need that technology has to find its way into the hands of learners for the tools to be used for educational and artistic expression. Friday afternoon included some free time on Facebook Spaces and a chance to participate in the Emerging Media Community of Practice [Speaker Series](#), including a return lecture by Stoo Sepp.

Friday evening and the class had moved on to Thea's Lounge in the Graduate Student Service Building where the Student Showcase Gala was about to begin. A far cry from the Banff Centre Maclab (over 900 km, as the crow flies), Thea Koerner Lounge sits at the Northwest edge of the Point Grey campus. In a way, it was a simulated return to where this story began, a celebration of five intense days of learning and sharing with a view of the coastal mountains. Amid the lectures and emerging media activities, the amazing MET students in their teams of five found time to create a story, shoot in 360° video and edit on laptops, each of them exploring and expressing a point of view into virtual reality. It was their time to shine as each group presented guests an opportunity to [step up](#) and try their virtual experience. It was more than a dream-come-true moment, seeing the video and students sharing their creations, it is a journey I can instantly recall by watching each wonder-filled video on the [playlist](#).

Many of the challenges of creating new media were addressed by each production team in the short space of a couple of days together. One issue they came to terms with through making 360° video is the relative distance between performers and the camera, compared with a perceived distance between audience and projected images of these performers. Rubin (2018) writes about presence and intimacy simulated in such virtual environments, how the time has come “for a new generation of storytellers to try a new generation of narrative techniques” (p. 71) that grapple with directing the audience’s attention. Some technology theorists discredit 360° panoramic video as unlike true VR that allows viewers to immerse themselves in experiences while also interacting with others. The fourth wall as described by dramatist Bertolt Brecht (1964) separating performers and audience must reshape itself around the audience, or as Lanier (2017) imagines “the universe with a person-shaped cavity excised from it” where this fourth wall becomes “the inward-facing surface that surrounds the cavity” (p. 47). Each pixel on the inward-facing surface offers a virtual viewpoint for the audience to interpret.

The goal for making 360° panoramic place was educational: show graduate students how it can be done with limited equipment within a couple of days, and they will teach their students how to create projects of their own. One of the greatest challenges for educators and family members alike is to understand the value of new media as it seems to take hold of students and children unlike more traditional educational material. Somehow books, comics, newspapers and even video tape remain accepted media while crayons, pencils, scissors, glue are preferred tools for paper-based classrooms. The prevalence of digital tools and the omnipresence of information from the Internet have the potential to distract learners or, as clinical psychologist Dr. Mari Swingle (2016) claims, damage young minds. There is another perspective that new media, often thought of with emergent properties, allows students to create and achieve more complex evidence of learning. The MET students might have been able to perform their scenes using traditional drama or literary techniques – indeed part of their video production assignment gave them the opportunity to submit storyboard images and narrative arcs on paper, uploaded to the class website. Yet the experiment with a new medium like 360° panoramic video required that storyboards and narrative techniques had to be reconsidered for an immersive audience. Lanier (2017) best sums up what is possible with new media for learner in relation to his theorized “postsymbolic communication” through VR:

There are scholars who argued that people in ancient times didn’t even notice the existence of the color blue until there was a word for it. It is absent from much of ancient literature. How can we not wonder what we might be missing today? (p. 294)

Ultimately, the purpose of virtual viewpoints was to provide students, both graduate and these graduates’ students, a boundless frame through which they may see something new.

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Diving in your own essence: the poetic-academic immersion as a process to train teachers

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Abstract

Art helps us to form and communicate our thoughts and feelings, that's fundamental to personal well-being and collective achievement (Robinson, 2015). Art in its different languages (dance, drama, music and visual arts) produces knowledge (Gambini, 2016) and it is important to children education. So, we believe that art education must be taught in schools. But, are the school teachers trained to teach art?

The analogy of "diving" is based on the idea that no one learns to swim without getting wet. You can imitate the gestures of swimming, but in order to learn to swim it is necessary to immerse yourself in water. In the same way, in order to be a school teacher and teach art, one needs to be in contact with art and to be in contact with what art is made of: the essence of being. It is also necessary to exercise a creative practice.

After 15 years working at the School of Education in Brazil and developing research at Laboratory of Studies in Art, Body and Education LABORARTE, I proposed what I call "poetic immersions" to undergraduate education students. The goal is to promote situations of reflection about the importance of art in schools, by making art itself. Facing the reality of Brazilians schools, we make art with very little material and resources. We use our bodies and an empty room to get into a creative process.

We developed a qualitative research where we proposed interventions to a group of undergraduate students. The participants conduct analyses of the poetic immersions through group discussions and individual interviews. The results show us that the poetic immersions help school teachers and art teachers to build their own tools. It shows them that it is possible to be creative by using their first and most basic tool: their body.

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Gaze Behavior of Children During Art Activity

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Abstract

Art Activities contribute to the holistic development of children. Art educators need evidence to help others understand why art activities are important. That evidence needs to be discovered in real situations where children interact with each other. This study investigates the interaction between children during classroom art activities using gaze analysis. The main purpose of this process is to grasp the situations when children observe other children and utilize information obtained from their social interactions. By conducting research into that, the author wants to demonstrate what and how children learn through art activities. The analysis were made by integrating the quantitative and qualitative data. The former is the record of children's activities by video cameras; it is described in the time series. The latter is the record of children's gaze behavior, it was obtained by Eye-Tracker; and was analyzed via a Behavior-Coding-System that makes statistical information available that calculates the number of times and the length of time when the children pay attention to one another. The following results have been obtained throughout this research. In collective art activities, children frequently paid attention to others depending on the situation and tried to get the required information. On the other hand, in art activities by a pair of children with different-ages, the observation patterns were different between young children and school-aged children.

Gaze Behavior of Children During Art Activity

Targets and Outlines

Many gaze behaviors exist in an art activity. And every gaze behavior is meaningful for each person. The present study was undertaken in order to comprehend the interactions between children in art activities using gaze analysis. The research targets are as follows: to clarify the real situations where children interact with each other; to grasp how children are influenced by others. This paper discusses the following three points:

- I. Propagation process of skills during art activity by children
- II. Situations when children observe others and utilize the information they had obtained
- III. The possibility of imitation bias due to age difference

Case 1: Cumulation Process of Skills

In the first investigation (Takeda, 2014), children's actions in the workshop during an art activity were recorded continuously, and they were analyzed after rearranging them in time series. The result showed the process of the collective cumulation of skills of handling materials, tools and space in art activities. In one case (Fig. 1), a group of three 3-year-old girls (Child ①, ②, ③) were drawing with colored chalk. In another place, there was a 4-year-old girl (Child ④) at work. Three girls' group and the older girl met for the first time in this workshop. Her work shows that she is claiming her own place in the room. In 40~41 minutes after started, one of the younger girls from the group (Child ③) looked at the appearance of the older girl's painting. In addition, 43~44 minutes after started, the younger girl had mixed paints on the older girl's work. The author worried they will get into a fight. However, in 48~49 minutes after started, the older girl just watched for a while. She started to mix paints too after the younger girl left. What's more, she started to add more paint. In another place too, she began to do the same. It can be presumed that from this process that the collective cumulation of skills exists in children's art activity.

Case 2: Propagation of Skills through observation

In the next investigation (Takeda, 2015), school children (around 6-10 years of age, n=9) did artistic play activities that used corrugated cardboard cartons. Using Handycam-Video-Cameras, the behaviors of the participating children were recorded continuously. Moreover, by Behavior-Coding-System, the data was used to calculate the number of times and the length of time when the children paid attention to another person. In Fig. 2, the Bar Graph shows the number of times (left scale) and line Graph is the length of time (right scale, unit: sec) every 1 minutes. Even though the number of times when the children pay attention to others remains flat or goes down, the length of time go up, this suggests they continue paying attention to others. In 22~23 minutes after started, the boy, one of sampling children, has finished doing the things he wants to do, but he was becoming curious about the activity of his older sister. After this scene, he acted the same as his sister. His work showed clear influence from his sister. In other scenes, he might be thinking as he observes others "what is happening in that place?", "if it would be better to stop my own activity?". Children pay attention to another person depending on the situation and try to get information as needed. If there are clues in these circumstances, children take in skills by paying more attention. What is important is the fact that children actively observe the behavior of others.

Case 3: Effect of Others on the Gaze Behavior

In the next investigation (Takeda, 2017), preschool children (around 5 years of age, n=4) did artistic play activities that joined a variety of hoses and pipes in a soundproof room. All children wore a head-mounted wireless camera that was used to monitor their gaze direction. And the time was quantified for which each person was recorded. As such, in each video, scenes where the child continued gazing at others were identified (Fig. 3). Both Child A and B looked frequently at each other. Child A and B were sharing ideas, developing relations, and imitating each other. Child B looked at other children equally. She made various attempts to introduce ideas to other children. Child C was especially looking at Child A. Child A was a partner in a collaborative activity started by Child C. Child D was hardly looking at the other children. However, he acquired ideas by observing others' creations and listening to others' utterances. And the other children acquired ideas by observing Child D's creations. In other words, none of the children were alienated in this art activity. The children made a variety of unidirectional and bidirectional observations of others (Fig. 4). Unidirectional observations are necessary for getting ideas and sharing purpose. Bidirectional observations are important for establishing relationships with others.

Case 4: Pairs of Children with Different-Ages

In the next investigation (Takeda, 2019), an Eye-Tracker was used to monitor children's gaze direction. At the same table, one preschool child and one school-aged child independently worked on an activity using clay (Fig. 5). The number of times and the length of time the child paid attention to the hands of the other child, were calculated. Fig. 6 and 7 are cumulative graphs of time for gazing (left scale, unit: sec). The graph of Fig. 6 is the Gaze of Preschool Children (around 5 years of age, n=7) working with School-aged Children (around 8 years of age, n=7). The graph of Fig. 7 is the reverse. On the whole, the preschool children looked at the school-aged children, and many of them initially copied the older children. Conversely, the gaze behavior of school-aged children became polarized. Also, no older children copied the preschool children. The observation patterns were different between the two. This means there is a possibility of imitation bias due to age difference.

Conclusions and Future Study

In conclusion, first, the situations in which a child observed another person was able to be documented, and how their art activity changed as a result. Second, the gaze analysis highlighted the variety of interactions of children. And third, it was suggested that the difference between the other person's and one's own position has an influence on how one child might look at their partner or whether it is affected. Currently, the author is working on comparisons between individual and collaborative art activities, and whether the children's interactions differ between countries. These studies will attempt to show how the child's behavior may be affected by their environment.

Figures

Time	① (3 years)	② (3 years)	③ (3 years)	④ (4 years)	⑤ (3 years)
13~14 Minutes later					
23~24 Minutes later	① spent time with her mother.				
32~33 Minutes later					

Time	① (3 years)	② (3 years)	③ (3 years)	④ (4 years)	⑤ (3 years)
40~41 Minutes later					
43~44 Minutes later					
48~49 minutes later					

Figure 1a | (above) Accumulation Process of Skills.

Figure 1b | (below) Accumulation Process of Skills.

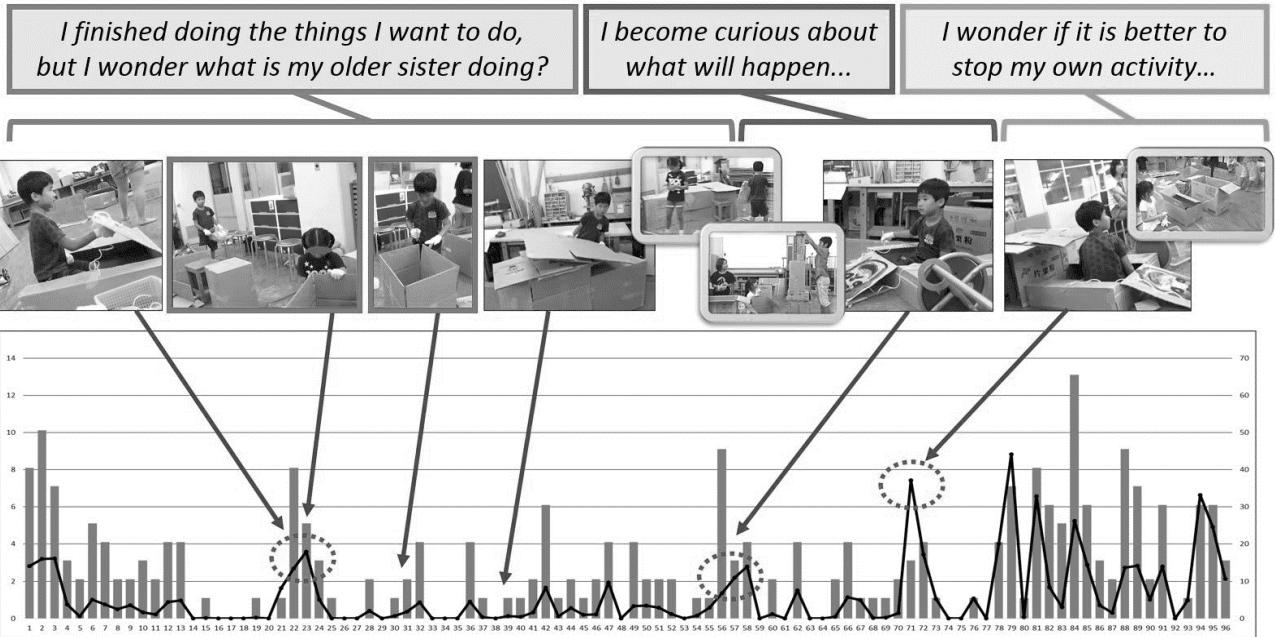


Figure 2 | Propagation of Skills Through Observation.

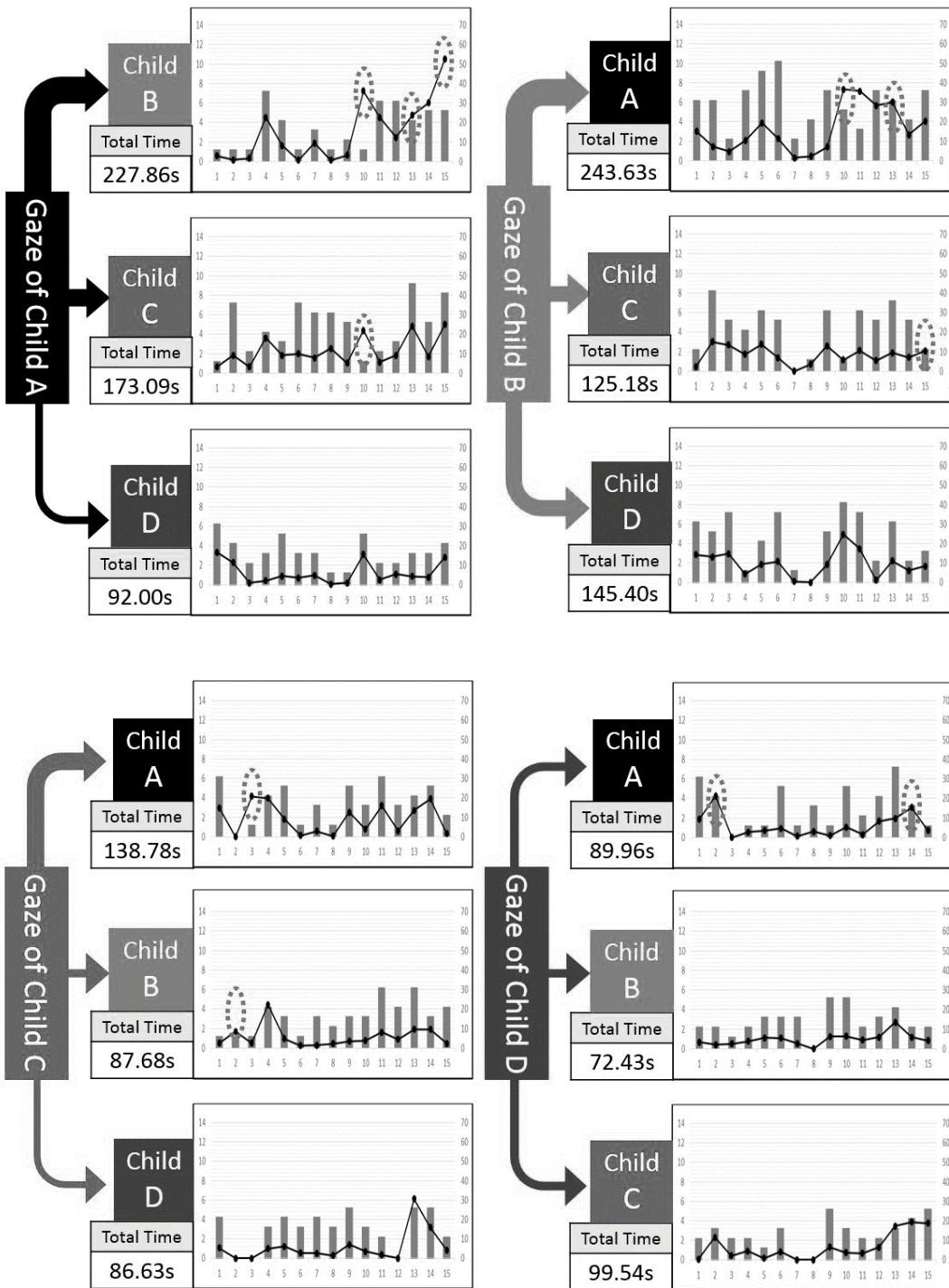


Figure 3 | Effect of Others on Gaze Behavior of Subjects.

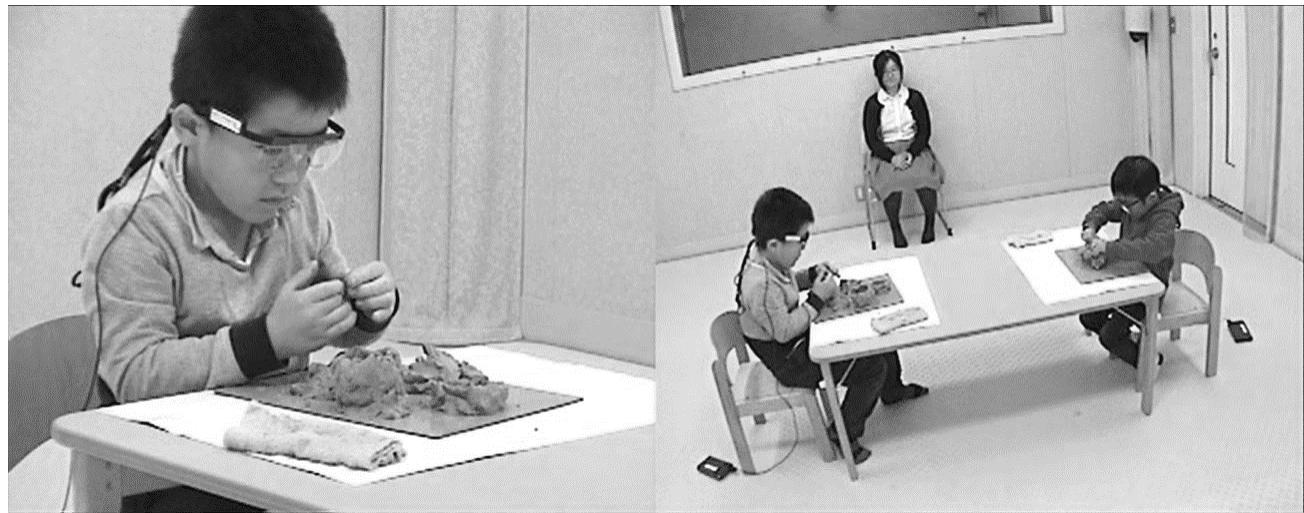
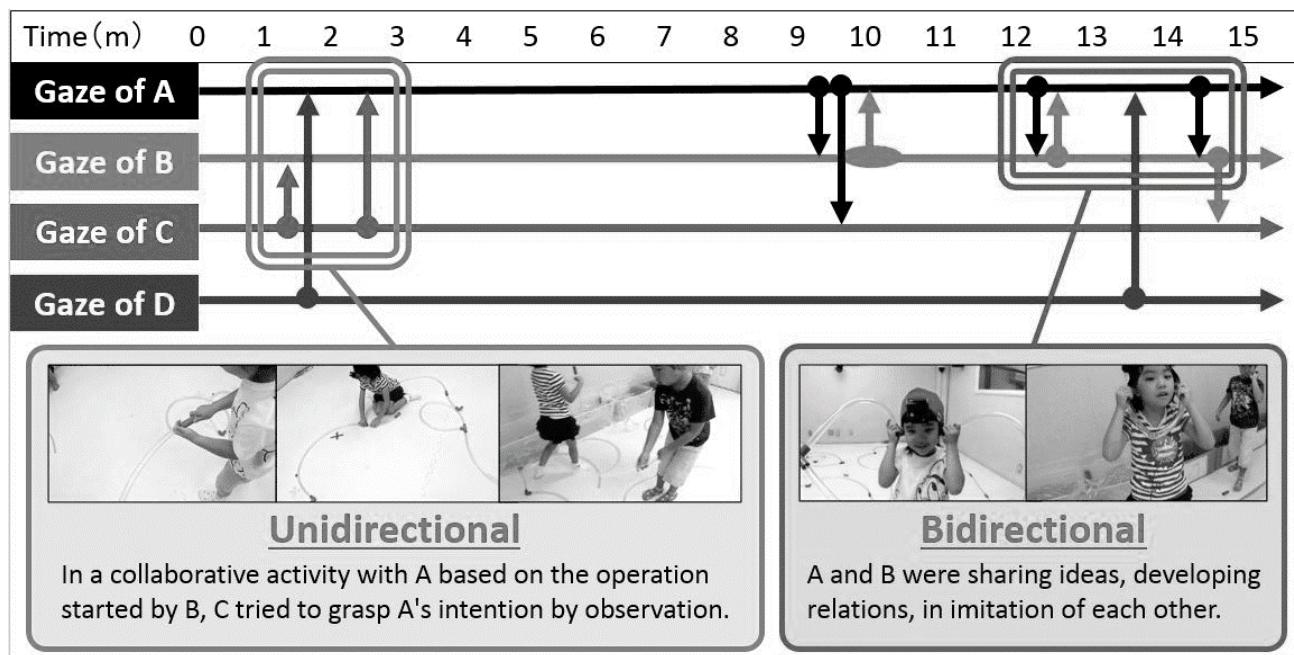


Figure 4 | (above) Unidirectional Observations and Bidirectional Observations.

Figure 5 | (below) Investigative Situation.

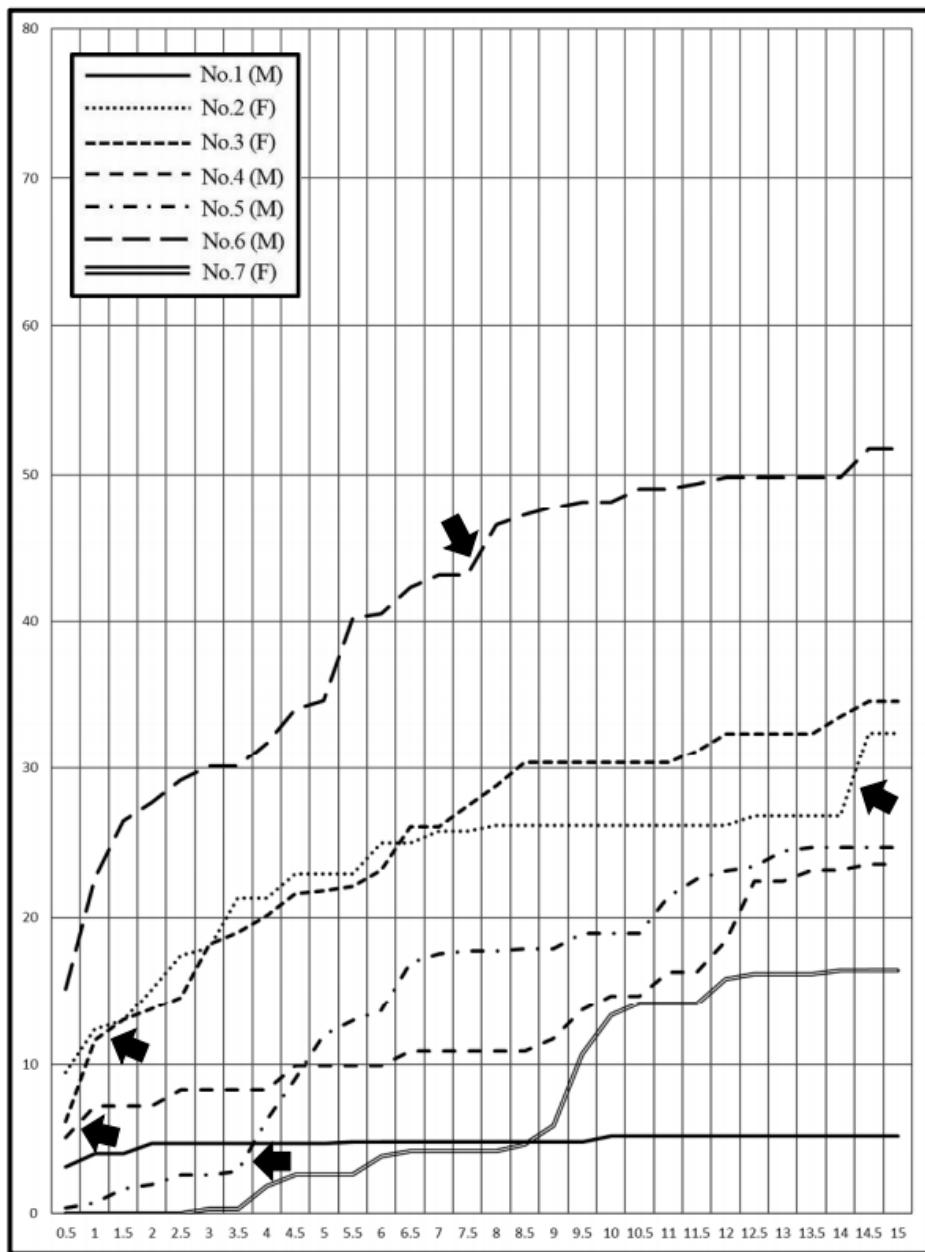


Figure 6 | The Gaze of Preschool Children. Every preschool child copied school-aged children in the initial phase, except for No. 5 & No. 7. The imitation actions in other cases are shown by the arrows

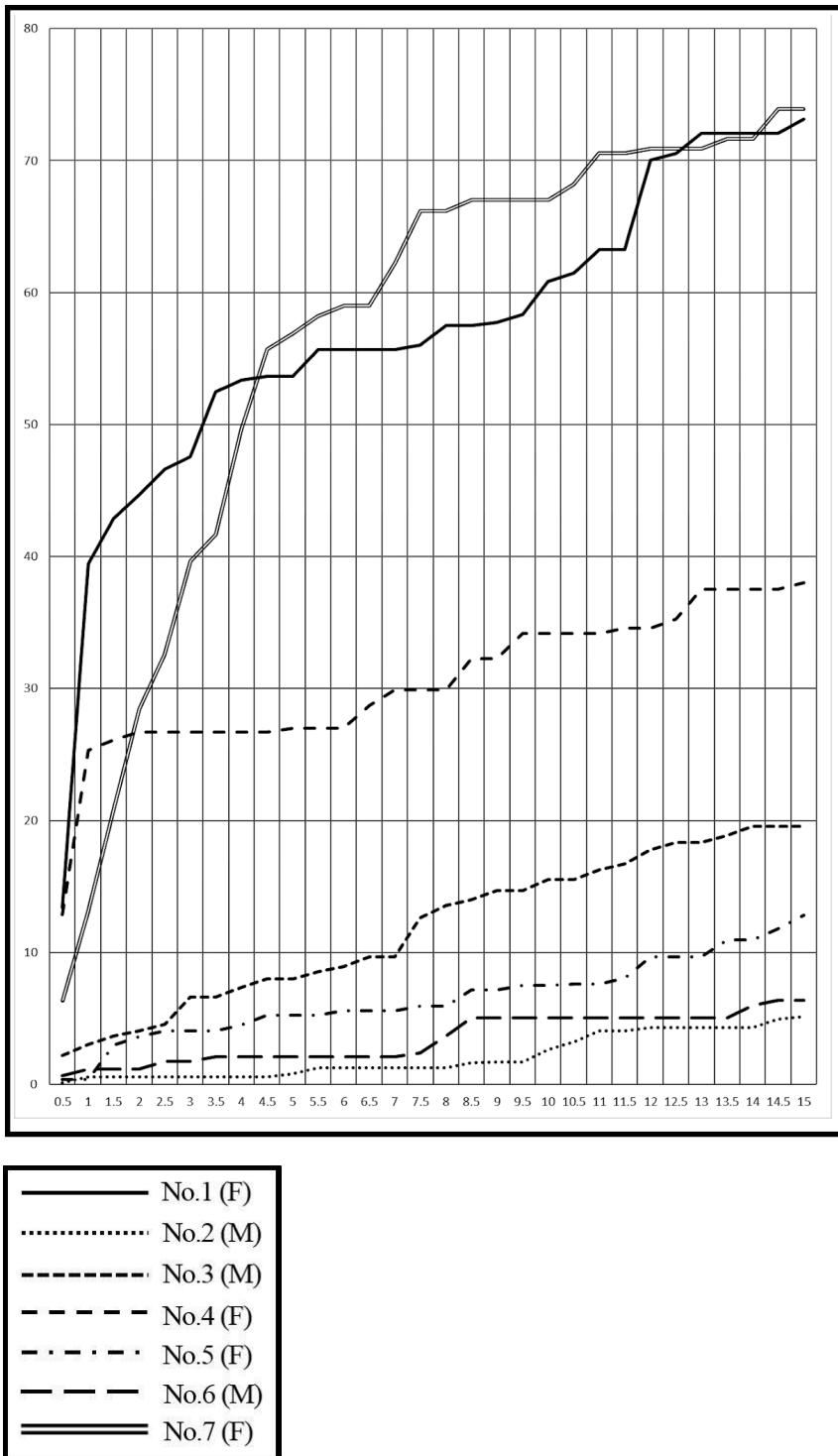


Figure 7 | The Gaze of School Children. No school-aged children copied preschool children.

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Hybrid Spaces in the Work of South African Photographer Guy Tillim

Jana Tiborra | Justus-Liebig University

Abstract

This paper briefly introduces two photographic series of South African photographer Guy Tillim (*Jo'burg*, 2004; *Museum of the Revolution*, 2014-18). It raises the question why the work of Guy Tillim should be discussed in the art classroom addressing issues of transculturality, the global turn and a post-colonial critique. Furthermore, the paper refers to approaches critical of representation and connects the discussion of Tillim to the production and problematization of "images of Africa". It addresses the question of how art pedagogy can encounter stereotypical modes of depiction, grounding in colonial representations, which tend to fix identities. Finally, the paper argues that art photography offers means (like aesthetic ambiguity) to unsettle hegemonic representations.

Hybrid Spaces in the Work of South African Photographer Guy Tillim

Why should art pedagogy make the work of South African photographer Guy Tillim subject of discussion in the art classroom? Does he offer a perspective from the “global south” which allows a transgression of the Eurocentric framework of art education? Due to Tillim’s ambivalent position in the transnational art world such questions provoke diverse argumentations, and they find no simple answer.

First, the work of Guy Tillim offers entry points to address issues in relation with the *global turn*. Tillim’s work creates an awareness for the transcultural conditions of the art world, i.e. for power relations underlying the production, distribution and reception of art. Processes of cultural transfer, of assimilation, appropriation and hybridisation are imbued with power relations, and they are effects or catalysts of decolonisation. However, the project of decolonisation has proven to be an ambivalent challenge and is complemented by the raise of new identity politics and the appropriation of the minoritarian position, a strategic marketing of cultural difference and hybridity (Ha, 2005; Huggan, 2001). All those factors – market and economy, resistance and decolonisation as well as new trends in theory and criticism – supposedly influence Tillim’s visibility in exhibition contexts since the 2000s, and art pedagogy should critically reflect those dynamics.

Second, Guy Tillim’s photographs of African cities create a space for the problematization of “images of Africa”. Thereby, they connect art education to approaches critical of representation. It is frequently argued (Aßner, Breidbach, Mohammed & Voss, 2012; Marmer & Sow, 2015) that today’s images of Africa, especially those circulating in European media, reproduce colonial representations and stereotypes. “Afro-pessimistic” images (a one-sided excess of negative images and events which are often de-historicized) and their equally simplistic counterparts, afro-romantic images (wild-life, naturalness and music; but also the tendency to romanticism in discourses about “resilience” and “renewal” (Amselle, 2004) often draw a homogeneous picture of the continent. Generally, those images rely on a binary mode of representation that constructs Africa as *the other* of Europe. In terms of their socio-political function, the images re-assert asymmetrical power relations and account for the continuation of socio-political inequalities, interventions and violence. In other words, Africa is depicted in such a way that the power exercised over Africa is legitimised (Macamo, 2012).

Generally, images of Africa work as representations. According to Stuart Hall, representation is merely a process of depicting but rather of “making things mean” (as cited in Schaffer, 2008, p. 64). Also, Johanna Schaffer (2008) highlights the interrelatedness of meaning and representation and argues that social realities do not exist independently of representation but are created *through* the act of representation. Thus, representations have an impact on “our” perceptions of the world, and they shape socio-political relations between Africa and Europe.

How can art pedagogy encounter the stream of media images and their stereotypical mode of depiction which tend to fix identities? Art pedagogy needs to cultivate an awareness of the workings of representation and their underlying power claims – and representations in the form of photography are of particular interest since photographic images are too often naturalised.

The first step is to account for the historic complexities of those images: colonial representations are neither reproduced continuously in today's media images nor is the image of Africa constructed by Western imagination alone. Already Mudimbe (1994) argued that the *Idea of Africa* was constructed in a process of articulation, appropriation and re-evaluation of diverse concepts at the interfaces between colonial and anti-colonial discourses. This process can be described as "an uneven, incomplete production of meaning and value" (Bhabha, 1994, p. 247).

Moreover, two specific approaches seem fruitful and can be connected to Tillim's photography. The production and discussion of *alternative* images (as offered by Tillim) can create more heterogeneous, ambiguous and incomplete representations which allow for "multiple and resistant readings" (Phelan, 1993, p. 2). Through those images, the viewer may encounter "something unrecognisable" (Rutherford & Bhabha, 1990, p. 211) which asks for more and less than understanding. Second, the analysis of the *forms* in which representations become manifested on a structural level creates an awareness of the constructedness of the image.

In the following, the paper will briefly introduce two of Guy Tillim's photographic series and elaborate on those issues.

Jo'burg (2004)

In 2004, after a period of working abroad, Guy Tillim returns to his hometown Johannesburg to record the daily lives of the people living in Hillbrow, Berea and Yeoville. Johannesburg's urban development has frequently been the subject of sociology, urban studies and cultural studies (Juditin & Vladislavić, 1998; Nuttall & Mbembe, 2008). Ten years after the first democratic elections and in a time of political transformation (a transformation that according to Madlingozi (2017) does not necessarily imply decolonisation) Johannesburg's city centre has reached a precarious moment. The huge influx of people in connection with mismanagements of the city council have led to a decay of the city centre. Migrants inhabit buildings that have been left empty for years. Cut off from public services they improvise on a daily basis until the city council orders evictions on the ground of hygiene shortcomings and fire hazards.

Tillim begins his photographic series with an establishing panorama shot. After some images of rooftops and exterior views the series focuses on semi-public and private spaces inside the buildings. Most of the time, Tillim records incidental and quotidian moments, "events on the periphery of the drama" (Leers, 2015, p. 254). It seems that people occur accidentally, often the pictures only show parts of their bodies. The chosen perspectives with the frames cutting through objects create the effect of an immediate proximity. However, a close analysis of the compositional strategies (note how people are shown through their reflection in a broken mirror) reveals the presence of the photographer and creates an awareness for the constructedness of the image, leading to a dissociation of viewer and photographer from the depicted scenes. Generally, Tillim's gaze moves between empathy and dissociation (Wiehager 2010/2015). It is an ambivalent gaze that creates unease. According to Njami (2006/2015), "we [the viewers] have the feeling to dive into very intimate scenes we were not invited to" (p. 277). The series raises questions about the appropriateness and the legitimacy of representations, questions about the gaze and power relations between the photographer, his subjects and the viewer. After all, which subjects are made visible by whom and for whose gaze? Unable to escape a critique of representation, the series asks the viewer to take a critical stance and problematise the photographic medium. It demands a reflection on the location and perspectivity of gazes.

Comments on the series frequently refer to Tillim's "nuanced" and ambiguous views which dissociate his photographic practice from conventions of documentary photography and of mainstream media images (Horstmann, 2018; Leers, 2015; Wiehager 2010/2015). Tillim does not offer a complete and closed picture of the situation in Johannesburg. The series leaves gaps and blank spaces and only hints at the larger stories behind the frame. It depicts a hybrid space at a moment of undecidability:

What Tillim shows us is that literally the forces can assemble together that could remake the face of this African Metropolis. Will it be a city that reverts back to old exclusions [...], or will the future Jo'burg finally fulfil its unrealised cosmopolitan appeal as a city of multicultural mixture? (Enwezor, 2009/2015, p. 36).

The series undermines any attempt to pin down a linear or causal development of political transition and rather, traces the city's ambivalent and multilinear routes of transformation.

Museum of the Revolution (2014-18)

Ten years after his first Jo'burg series Guy Tillim returns to Johannesburg's city centre. His recent Jo'burg work is shown in the series *Museum of the Revolution* together with photographs taken in other African cities (e.g. Durban, Maputo and Nairobi). The later series reveals a change in photographic approach and form. The depicted scenes appear most mundane, and it needs a trained eye to note the photographer's presence in the image. Through the use of the diptych and triptych format a single image seems to comprise two or more parts. But a close look observes gaps and slight mismatches between the image parts. Here, the photographs open up a space-in-between which is not immediately visible, yet implied in the image.

The fault lines and gaps within Tillim's photographic representations can be analysed as a critical reflection of the medium and its modes of showing. Tillim works *with* and *against* photography's ability to show. In other words, his series demonstrates the futility to *fully* show, to look, to understand and interpret the reality of African cities and their global entanglements. Our views can only be partial and *mediated*. The series problematizes photography's claim to produce *truthful* representations and, consequently, hegemonic power claims of photographic representations become unsettled.

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Making a Statement: Quilting, Stitches and Sometimes Text

Joanne Ursino | The University of British Columbia

Abstract

This session offered participants an informal curated event, whereby they were invited to select an object and engage in a conversation of meaning making—shaping personal narratives in relation to artwork produced in my graduate studies at UBC, and in some instances prior to that time. I offered a reflection on the curricular and pedagogical importance of art-based practices in the classroom. One theme of this presentation referenced quilts that provide an opportunity to discuss social justice narratives.

References

Ursino, J. & Smith, B. (2015). *Matters of Text(ile)* [Digital colour photograph mounted on foamcore]. Vancouver, BC: The Lobby Gallery at UBC Liu Institute of Global Issues.

Ursino, J. & Smith, B. (2015). *Reading Against the Text 1 and 2* [Digital colour photograph mounted on foamcore]. Vancouver, BC: The Lobby Gallery at UBC Liu Institute of Global Issues.

These two photographs shared with the participants and noted above, were part of the exhibition: *Against Disappearance: A Photographic Search for Memory* (May-August 2016). Vancouver, BC: The Lobby Gallery at UBC Liu Institute of Global Issues.

See also: Smith, B. (forthcoming, 2020). *Against disappearance: A photographic inquiry*, in duration (dissertation working title). Vancouver, BC: University of British Columbia.



Making Experiences to Make Relations

Tomás Vega | University of Campinas – Unicamp

Abstract

The trending Making world is usually related to making things. However, in the art education field we can't separate the critical view from our reflection and our practices. Some necessary questions like "what to make", "how to make" and even "why to make" must be on our horizon. In that sense, making objects doesn't have a meaning by itself. The meaning usually emerges from a special kind of fusion between the teacher's proposal and the student's project. This agreement is also a result of a construction. As a teacher in what I called Invention Workshop I learned that the more clear you are in the provocation of certain themes, while showing your ideas at the same time, you can encourage the students in their own ideas, subsequently the higher the chances are of having interesting and creative project outcomes. This construction is an insistence that we all can create our own perspective of the world, as Vilém Flusser believed, besides the established programs. This focus towards the ideas, rather than making things that could be empty, is a path to reconnect us to some natural, basics and fundamental observations that we can't forget: handwork as thinking, drawing as a creation process, the movement of concepts and ideas, destruction as construction and the importance of self-knowledge. Seven years of observation in a private school in São Paulo, Brazil, were my PhD laboratory, collecting observations of different courses like "Absurd Design", "Kinect Sculptures" and "Sound Machines". Working with diverse ages and challenges, I saw the object is just the vector, independent of whether the project works or not. It is the adventure of taking the risk that fills out the ideas for the object of something that becomes most important, the experience. What we really want to make is consciousness, and to make strong relations and bonds between ourselves, and to the environment.

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Creative Challenges: STEAM Ahead Australia Approach Forms an Integral Part of Teacher Education

Dr Bronwen Wade-Leeuwen | Macquarie University STEAM Ahead Australia

Abstract

This paper investigates the impact from two recent 'hands-on' intercultural workshops conducted with pre-service early childhood and primary generalist teachers, one workshop was held in Sydney, Australia and the other in Helsinki, Finland, the paper focuses on fostering critical and creative thinking skills in pre-service teacher education. Creativity can be stimulated through a practical experiential knowledge of the artistic creative process (Wade-Leeuwen, 2016) yet its potential is often ignored in educational settings hindering deeper understanding of 21st century dispositions such as resilience, risk-taking and avoidance of premature closure. Informed by a socio-cultural framework, the paper discusses intersections between individual social interactions and cultural influences and is concerned about the importance of the interactions between individuals in a social context. It became increasingly evident from the participatory action research (PAR) evaluations, that it is what the artist educator brings to the creative space that impacts on these 'hands-on' creativity workshops. Demonstrating how mindfulness is achieved when learners are placed in new unknown positions using innovative approaches such as STEAM Ahead Australia to support their aesthetic capabilities. Findings reveal that teachers can shift towards a deeper critical understanding of creativity while developing their own artistic capacities particularly when exposed to new synergies.

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An Artful Experiment: The Child+Adult Art Response Project

Marnee Watkins | Kathryn Coleman | Melbourne Graduate School of Education,
The University of Melbourne

Abstract

"I will be pushed to learn how to think outside and inside of myself as an artist and an artist teacher. ... Working with barriers, as the inside-outside prompt, the new audience and new collaborators, will largely impact the way I conceptualise, revise and create the work." Artist-Teacher, 2018

"I usually think inside the box, but I used that in a creative way and took it literally. It had me thinking." Child artist, 2018

The Melbourne Graduate School of Education's (MGSE) 'Child+Adult Art Response Project' (C+AARP) involves child and adult artists visually responding to the provocation of INSIDE|OUTSIDE, with each artwork shared as a cross-generational art encounter. This iteration of the project invites middle years primary children in Victoria, Australia partnering with preservice secondary artist-teachers at MGSE, The University of Melbourne to voice personal concerns and feelings; exploring the inside self in relation to the outside world; and creatively exploring public ideas about global, national and local issues. This paper performs the intergenerational artist dialogues afforded by C+AARP, dialogues that rupture traditional notions of teacher/ student-adult/ child power dynamics, agency, creativity, artist relationships and knowledge transformation.

An Artful Experiment: The Child+Adult Art Response Project

The Scene

To trouble data and do data differently as arts-based researchers and practitioners, at the InSEA 2019 World Congress we have performed a curated dataset as an ethnodrama to create new provocations while pulling threads from the 'Child+Adult Art Response Project' (C+AARP) with international colleagues. As Saldaña states: "The cast of characters for an ethnodrama is composed of the minimum number of participants necessary to serve the story line's progression, and whose stories are potentially engaging for an audience. Characters serve multiple purposes in plays, but each individual should be rendered with dimensionality, regardless of length of time on stage" (2009, p.221). An ethnodrama consists of analysed and dramatised significant selections from transcripts, field notes, journal entries, or other written artefacts. This paper is a part of that performed data, collected from the Melbourne Graduate School of Education's C+AARP as a constructed dialogue developed from several sources of data gathered from different sites, from different artists and teacher participants of different ages and roles, and across different time periods. The emerging data has compelled us to push the boundaries of the project to strengthen the preservice teachers' awareness of what is possible when working in a relational, intergenerational way with young people. With the preservice students invested in the project we extended the dialogue even further by, after the two exchanges, having the two sets of artists meet up at their school and again in *studioFive* to co-make.

C+AARP is a generative project with its own momentum, as a practice-based opportunity for learning, practicing and experiencing art in and through curiosity, play and materiality. To capture this artful experiment as a phenomenon over time, C+AARP has grown into a longitudinal qualitative action research study (Watkins, Grant, Coleman & Meager, 2019) that explores the affordances of being positioned as artist within an intergenerational dialogue as artist across relational times, spaces and places. This positioning is also reflected in the adult artists' statements—evocative pieces of writing artworks in themselves—which serve to add yet a deeper and richer layer to the art exchange as critical pedagogy. The project invites middle years primary children in Victoria, Australia partnering with preservice secondary artist-teachers at MGSE to voice personal concerns and feelings; exploring the inside self in relation to the outside world; and creatively exploring public ideas about global, national and local issues. C+AARP involves each child artist and adult artist generating an original visual response to the provocation of INSIDE|OUTSIDE to send to their artist partner, and in turn, each then responding to their partner's contribution with their own artwork, extending the visual conversation as critical dialogue. The final artworks are exchanged digitally via an online sharing platform and shared at culminating exhibitions in the participating school and university.

A snapshot of the InSEA 2019 World Congress performed script:

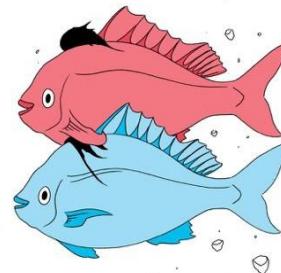
Interior

Kate and Marnee lean back in chairs looking directly at each other in front of a title slide before beginning. They are performing as participants within the shared dialogue as they reflect on what they have learned from and with C+AARP.

[Projected slides of the artwork pairs transition on the large screen behind them].



(left) ARCHIE Grade 5/6 INSIDE | OUTSIDE 2018



(right) ALEXANDER Pre-service Secondary Artist Teacher INSIDE | OUTSIDE 2018

Kate | I anticipate that I will learn more about the capacity of students to think and create when they are provided with the time, opportunity, materials and provocations to do so. I also anticipate that the process and outcome of the project will remind me of the potential of artistry to promote deep and critical thinking.

Marnee | I hope to discover how much adults can learn from students, and the value of innocence. I hope that the experience demonstrates the natural capacity students have to create.

Kate | I hope to bring a fearless attitude. I can imagine feeling connected to the child before meeting them after seeing their artwork.

Marnee | I feel that my eyes will be further opened by the experience.

Kate | If it is anything like last time. I want to continue to learn how I can foster creativity in the classroom.

Marnee | I anticipate I will learn to share my creative work more openly and without expectations, and hope that I will see the ways that creative expression flourishes in the worlds that the child artist shares with me.

Kate | I will learn a lot from the children, I think I will also learn more about my own art practice. I think I will see a different kind of creativity in the children's work than what I will see in my own.

Marnee | I think collaboration is going to be the core of the project, it relies on both artist and audience and then reversing those roles. We, as artists will become both the maker and the receiver of work, reacting to someone else's making and particular stimulus.

Kate | I will be pushed to learn how to think outside and inside of myself as an artist and as an artist teacher. Working with barriers, as the inside-outside prompt, the new audience and new collaborators, will largely impact the way I conceptualise, revise and create the work.

Marnee | I expect through the exchange of artworks the child is likely to gain greater confidence in their ability to make art mainly if they feel they feel that they are being treated as an artist too. I expect to see freedom in the child's mark making that I strive to achieve in my practice.

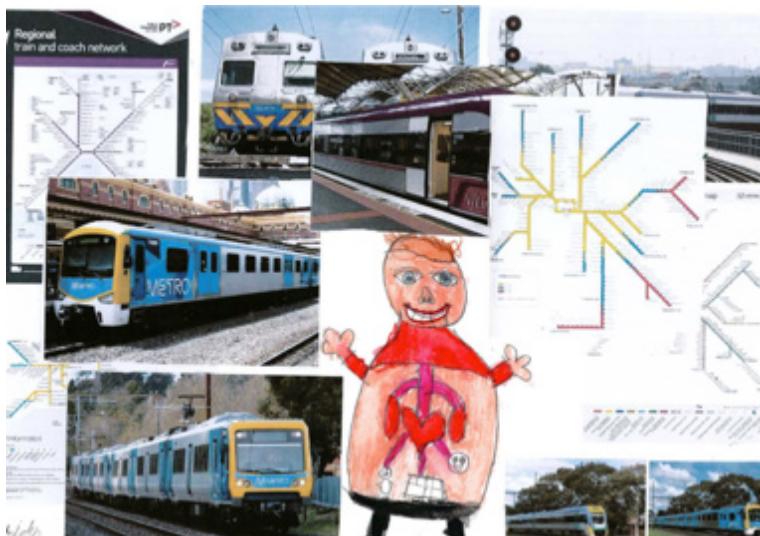
Kate | My artwork is about anxiety and depression. A scribble with eyes and hands represents anxiety and depression. The girl is stressed and sad so she's still up at 1 AM and her dad is looking in her room and sees the scribble man and is finally starting to understand her depression and why she's feeling this way. So, I'm saying understand why someone is feeling like this instead of just judging the straight away because it could just make them worse. I chose this message because somebody that I know used to have it and I wanted to spread awareness. It links to INSIDE|OUTSIDE because the dad's been looking at her from the outside and then he had a proper look on the inside and then understands and feels for her.



LAYNE Grade 5/6 INSIDE|OUTSIDE 2018

Marnee | A few weeks ago, me and my dad went to our local train station to watch trains pass by. The next day at school I decided to do an inside view of my body and how I feel when I am watching trains pass by. The original background was the customer service kiosk at my local train station. But when I finished my draft, I decided to change my background. I searched up on the web for photos for Metro and VLine (the two train services in Victoria) trains and maps and I drew me and my body. I feel that I am happy in my heart when I see trains pass by.

Kate | What I learnt about creativity through this art project is how to creatively represent things, just as I represented anxiety through a ghost.



AIDEN Grade 5/6 INSIDE|OUTSIDE 2016



TORIN Grade 5/6, INSIDE|OUTSIDE 2016

Marnee | That when it comes to finding the meaning art, me and my artist are quite different. I saw their art as a display of strong and tangled emotions, whereas they saw it as merely experimenting with ideas.

Kate | Creativity intertwines itself in all areas, although we might not always see it. I see it in students' expression through writing (poetry, narratives, descriptive writing) into problem solving in mathematics (different ways in solving a problem). Creativity comes in the way students solve problems and express their thinking.

Marnee | My engagement with C+AARP over the past two years have shown me how different students of a young age can all respond to adult artworks in imaginative and in depth thinking. As a trained contemporary conceptual artist, I had forgotten much of the storytelling that art means for so many. Engaging in the C+AARP project has given me many insights into the ways that students use their artist statements as a way to tell the stories that their pictures show. I had forgotten how I; myself as a child, also used drawing as a way of communicating and talking.

Kate | Children are more willing to verbalise their thought and artistic process when you are a fellow artist working beside them. Child artists, when given small guidance and lots to work with in terms of materials become very motivated and engaged, they do not need or want to be hand-held. They have an intrinsic understanding of art practice they just use a different language when talking about it compared to the adult artists.____

Marnee | I found responding to my partner's artworks sparked new ideas while requiring a versatile approach to aesthetics and style. Treating this project seriously meant thinking deeply about the ideas underpinning the children's artwork and returning a response that attempted to speak to that underlying concept.

Kate | I was thinking about my child partner's meaning making, understanding and responses throughout my own process. I felt the need to make my response very personal when responding to 'inside outside', I knew from my experience as a child artist that I drew inspiration from my emotions and thoughts in very visceral and literal ways. I felt as an adult artist the need to be personal when responding to the provocation and the children's art.

Marnee | The main thing that I observed is that even though I am a teacher, I am still a student. I was so keen to immerse myself into what the students were doing and to learn from the teacher candidates. I also learnt to let go a little bit more and let the mess/creation happen.

Conclusion

'Making' as a theme of the World Congress provoked us to perform our data, to do data differently as participants. This provoking offered us space to not talk about C+AARP, but to talk with and through the data, feeling the affect of being within C+AARP. In this curated dataset we sat in the *inside* of INSIDE|OUTSIDE as artists alongside our participants, able to practice as artists within; shifting the project to include the researchers rather than keeping the re-searcher at distance. Designed as an experiment for the InSEA World Congress we have now felt the data and been moved to think about practice differently. Being within has developed ways of seeing and feeling what the data was always telling us.

Acknowledgement C+AARP is a practice-based project with iterations that include participants in Australia and Cambridge University.

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The Strategies of Socially Engaged Educational Art Projects in China Today

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Abstract

This paper dedicates itself to Chinese socially engaged art projects schemed by art academies, which is a partial outcome of Sun Weiwei's ongoing Ph.D. research funded by China Scholarship Council since 2015. From the 1990s, Western art scholars such as Claire Bishop, Shannon Jackson have theorized a new art genre that has grown up in the West throughout the 20th century, "Socially Engaged Art," it is an art form that doesn't only reflect society, but also intervenes in society. In this new century, increasing Chinese artists have devoted themselves to socially engaged projects. This tendency of art-making also has a crucial influence in the academical world in China. The academies frequently organize projects sending teachers and students to inhabit in some environments they are not familiar with, to create artworks there or afterward, build interactions and interventions in the local situation/environment. This paper attempts to analyze this up-to-date phenomenon in China in both an academic view and practice-based view. Three main sections are written as the theoretical frame, the historical background, and a specific case study focusing on the artistic strategies and effects.

The Strategies of Socially Engaged Educational Art Projects in China Today

What is Socially Engaged Art in My Research?

To talk about socially engaged educational art, it is crucial to establish an explicit framework of what is Socially Engaged Art corresponding to my research. Although plenty of artworks throughout the art history are socially engaged, one cannot say that they all belong to "Socially Engaged Art," the same word in diverse contexts could bring different extensions.

A stimulating instance is from Cuban artist Tania Bruguera. In 2016, she proposed herself as a candidate in the 2018 Cuban Presidential Election, and she invited the onlookers to make videos discussing what they would do to create a better future for Cuba if they were elected president. The entire process of her election campaign and the responses from the participants composed a whole "artwork." In an interview, Bruguera declared that her artworks "use social behavior as artistic material," which acts as an appropriate slogan for the Socially Engaged Art that is discussed here.

In a nutshell, the frame of this art form is listed below. Socially Engaged Art aims at critical interventions within existing social systems to inspire debate or catalyze social/political exchange/change. The evaluating system of Socially Engaged Art values the process of a work over any finished product or object. The artwork is often created through collaboration with individuals, communities, and institutions in the creation of participatory art. There are two key features of socially engaged art that I deduced from the relevant art theories. One is "Constructed Situations." This notion was promoted by Guy Debord and the Situationist International (SI) in the late 50s. In those years of revolutions in the West, they advocated that artists should create "real situations" in the existing reality to drive social reforms but not only art products. The other one is "Relational Aesthetics," which was well-known after the publication of Nicolas Bourriaud with the same name in 1998. This book caused a stir in the community of art studies, therein he defined a new art genre "Relational Art." He pointed out that today's art becomes the information exchanged between the artist and viewer, and the role of the artist becomes a facilitator but not a "maker."

The Historical Background of Socially Engaged Educational Art in China

Socially engaged art has a much longer history in the West than in China. Claire Bishop's (2006) book offered a comprehensive view of the historical periods of Western socially engaged art. Bishop clustered the history into three sections: from 1917, from 1968, and from 1989. While in China, the first wave of Chinese Socially Engaged Art only emerged in the mid-90s. This lateness is due to the late arrival of the concept of "Contemporary Art" in China, from the mid-80s. The most common statement in Chinese art history is that the beginning era of "Chinese Contemporary Art" lasted between 1985 and 1989. Although in that time, Chinese artists mostly imitated Western avant-garde art, from the 90s onward, they began to explore more and more their own special artistic forms and strategies. Gradually, they have attained similar resources and information as the Western artists do, thus they could create more and more up-to-date creations, like socially engaged art. From the mid-90s, Chinese artists such as Xu Bing, Qiu Zhijie, Ai Weiwei, Wu Wenguang have been carrying acclaimed socially engaged art projects domestically and overseas.

Under this big background, since the beginning of the 2000s, booming socially engaged educational art projects have been undertaken in China. These projects bring the teachers and students to live in some environments they are not familiar with, so as to create artworks on-site or afterward, with the inspiration they gain from the experience. They share a number of things in common: being situated in the marginal or rural areas, collaborating with local residents and focusing on how to establish a relationship between artists, participants and society.

Except for the push from the art world, the trend of socially engaged educational art projects in China also has a strong base in Chinese social changes during 100 years. Firstly, for most of the twentieth century, art was intimately linked to Chinese social and political struggles. For example, the Woodcut Movement in the 1930s succeeded in defining the goal of avant-garde art not merely as inventing new forms but more importantly as saving the nation. Secondly, from the 1950s, since the communist time began, the slogan "doing art deep into the mass" by the Chinese government has affected art education profoundly in China until today. After approximately 70 years, the major aesthetics in the fine art academies is still realism, which has a deep background consulting the system of art education in the Soviet Union. Thirdly, in the 60s and 70s, during the Cultural Revolution period, the "Reeducation of Educated Youth Movement" sent millions of students including the "Red Guards" to the countryside. These "educated youth" were asked to learn from the peasants, meanwhile, to convey their knowledge to the villagers. During nearly 10 years, plenty of visual arts such as Xuanchuanhua (propaganda) and performing arts such as Yangbanxi (Revolutionary opera) were created in collaboration with the students and the peasants. Lastly, since the 80s and 90s, it has been prevalent for fine art academies to bring students to do sketching (Xie Sheng) in other social environments than the campus, while theater schools and music conservatories organize excursions (Cai Feng) to let the students study popular art such as traditional operas and folk music.

Case Study

Although since the 1930s, China has taken persistent effort to combine art education and social changes, most of those actions are not involved in the socially engaged educational art projects of my research. As I focus on the socially engaged works in the frame of contemporary art, meanwhile present the key features I discussed at the beginning of this article. Merely the cases that intervene in an existing social situation, creating more events than objects and pursuing new relationships between people, new changes in society are put into the spotlight.

Now we can take a look at a specific and typical case, The Museum of Design for the Poor undertaken by the China Academy of Art, from 2007-2010. This socially engaged educational project was organized by "Total Art Studio" of China Academy of Art, schemed by artist and professor Qiu Zhijie, who is, in the meantime, one of the most famous contemporary artists and curators in China. The concept of "design for the poor" was put forward by Qiu at a course in 2006. It refers to the ways people at the bottom rung of society use design and manufacturing to meet the challenges of their everyday problems. The class was a two-way street. The students didn't just investigate the needs of ordinary people; they also sought inspiration in the spontaneity of ordinary people's design.

Basically, this project had a three-step evolution. In 2007, the course with the initial idea was upgraded into an art project "Museum of Design for the Poor" involving more students with diverse study majors. Until 2008, the project was conducted in Hangzhou and Guangzhou, and the outcomes included several designed objects, a workshop at the 2008 Guangzhou Triennial, and an exhibition at the Guangdong Museum of Art. In April 2010, this

project moved to Beijing. The students from two different grades conducted their own surveys in the old city center, a village at Beijing's urban edge, and along a bus route through dense residential neighborhoods. By studying the concrete course of the project, we could deduce various artistic strategies they employed, and analyze their effects both on education and social intervention.

Phase One

Phase one involved data collection, including photos, registries, object collection, and interviews with creators and end-users. Collected objects are classified and assigned numbers. Surveyor fills out ten completed questionnaires and object description forms, with ten sketches of the collected objects. Upon phase completion, group members select the ten best examples of "design for the poor." Obviously, their main artistic strategies during this phase are "field research" and "award the local." By the elaborate field research, the students acquired a broader understanding of the bottom rung of society, and the financial gap between classes in China today. During the rapid development of the economy, some people are left behind even in the center of cities, and they need to be taken care of by society. Through awarding the poor inhabitants, the team showed respect to them in a way they never have experienced before. Some of them were encouraged to do art or other fun things, which to some degree created fresh beauty in their life.

Phase Two

Phase two goes deeper into the information from Phase One, each participant collects data and interviews on an individual object, and writes a 1,000-character discussion of design for the poor. Surveyors question an ordinary individual about their physical and mental needs, and record responses in written, audio, and video forms. The surveyor creates his or her own work of "design for the poor" in accordance with the responses of those surveyed. It should be a targeted design that is of practical use to the subject. The surveyor gathers feedback from the subject and records the process. At phase conclusion, a "Most Moving Design" prize is awarded and discussed. This phase uses artistic strategies as "one-to-one communication," and "customized creation." In this way, the students could bond with the poor more profoundly, and actually intervene in their daily life with art. From another more practical side, the participants of the poor can receive some functional and artistic objects for their daily use.

Phase Three

Each surveyor chooses one community, interviews its residents, and ascertains their understanding of art. The surveyor draws on local resources, using the community's unwanted objects or materials donated by residents to design a "public work of art for the poor" for the community. The designer must obtain local residents' consent for the work of art, gather their feedback, and obtain their commitment to the work's long-term upkeep. When the opportunity arises, the participant must return to the community for further interviews, in order to monitor the work's status. These actions showed two prominent artistic strategies, they "constructed public situations and events," moreover, they "kept a long-term communication and social influence after the actions." The public situations and events drew the attention of the mass media easily, and consequently, bring more people to concern the tough life of the poor. On the other hand, the long-term subsequent communication made this project a real intervention in social reality, but not just like a gathering from a "flash mob."

Conclusion

As an indispensable branch of Socially Engaged Art, socially engaged educational art projects have been rising throughout the whole of China since the 2000s. The root of this wave could be retrospected from the beginning of the 20th Century. China has a long history of involving art in social reforms, especially in a pedagogical approach. As dramatic social changes are happening in every corner of China since the 1980s, the art academies seek to provide their students firsthand knowledge about ever-changing Chinese society, thus they have got more and more motivation to move the classes into society.

There are some typical strategies used frequently among these projects from art schools, such as implementing field research, maintaining close communication and collaborating on art projects with the locals or a city or region, organizing public events/exhibitions/festivals site-specifically. All these strategies aim to a twofold effect mainly, to teach students about society, and vice versa, the interventions caused by them in the social situation/environment.

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Art Education 2.0 - Fostering a Change of Perspective Through Aesthetic Research with Digital Devices in German Classrooms

Nathalie Werner | PhD scholarship student University of Bremen

Abstract

The insights provided here originate from Nathalie Werner, a student of the dual teaching PhD program at the University of Bremen, Germany. The program includes both a teacher training and writing a dissertation about the research done within the frame of the training. Nathalie is in the process of becoming a high school teacher for Art and English and is interested in working with digital media in her classes. The aim of her research project is figuring out how to use digital devices in art lessons in order to foster a change of perspective in students. Nathalie's motivation in this research project is to find productive ways to use the diversity in the classroom as an advantage rather than considering it as a problem.

Art Education 2.0 - Fostering a Change of Perspective Through Aesthetic Research with Digital Devices in German Classrooms

Current debates in educational research revolve around the increasing student diversity in German schools, especially in cities like Bremen, in respect to language as well as to cultural, transcultural, and motivational factors (Peters & Roviró, 2017). The German Ministry of Education and Cultural Affairs states that the increasing level of diversity, especially with regard to educational inclusion, requires the development of individualized learning arrangements (Kultusministerkonferenz, 2016) and the fostering of transcultural competences (Kultusministerkonferenz, 2013). Despite this emphasis, still very little is known about how such arrangements could be realized.

Nathalie is teaching at a school in which about 80% of the students are first- or second-generation immigrants; in her 8th-grade art class only one child has grown up with German as his only mother tongue. Having grown up in two cultures herself, Nathalie's motivation in this research project is to find productive ways to use the diversity in the classroom as an advantage rather than considering it as a problem. Therefore, the aim of the dissertation project is to develop, trial, evaluate, and revise a theory-based and practice-approved lesson unit design for student groups with a high level of diversity. The focused research question is to what extent can aesthetic-based (Kämpf-Jansen, 2001) research experiences with digital devices foster students' change of perspective? Furthermore, insights about conditions and requirements of cooperative learning with biographical and digital student artifacts will be gained. By working on these aims, it is planned to contribute to the development of individualized learning arrangements that foster transcultural learning to get closer to the long-term goal of not only seeing, but really deploying diversity and different (cultural) backgrounds as a (learning) opportunity.

The research was conducted in three cycles in classes in year 11 and 13 (students age 16-18) and then modified by using design-based research (Bakker, 2018). The collected data, consisting of voice messages, digital mood boards and narrative interviews, is currently analyzed by qualitative content analysis.

The developed lesson unit consists of four lessons (90 minutes each). Before the first lesson the students were asked to bring an item to class that "means/ represents home to/for them." This item was then used in the first two lessons in order to explore the students' individual perspectives on the items and their relationship to their home. The students created digital mood-boards using tablets to document their findings. A list with questions based on Helga Kämpf-Jansen's (2001) aesthetic-research was provided as a scaffold. In the third lesson, the students were paired up in teams of two. However, the teacher formed pairs of students that did not know each other well. The pairs exchanged their objects and were asked to record a first voice message with their assumption why the partner's object is important to him/ her. Afterwards, the students talked to each other in pairs and explained to their partner why the item they chose is important to them and what memories they connect with it. The conversation was supported by their digital mood-boards. The students were then asked to record a second voice message in order to explain what changed for them after the interaction and now that they better understood the background of the item. In the last lesson, the students were shown a photo of the artwork "Crowd - Standing figures (in 22 parts)" (1986-1987) by Polish artist Marta Magdalena Abakanowicz-Kosmowska. The students were asked to summarize their first impression of the work using only one word. Then a quote by the artist was projected on the wall as an impulse to discuss the artist's intentions and ideas behind her artwork. Afterwards, the course was asked to arrange themselves

in the same ways the figures were arranged in Abakanowicz's work. One volunteer stood in front of the crowd and described his/ her feelings. Little by little one student after the other was picked from the crowd and arranged next to or behind the volunteer, while he/ she kept describing his/ her impression and feelings of the scene. When there was only one student of the crowd left that student was also asked about his/ her perception of the situation. The students were then asked again to discuss the artwork. After the classroom discussion the last voice message was recorded. The students answered the question of what they had learned in the lesson unit.

First results show the potential of using voice messages in educational research and in the classroom. The voice messages are used both as a tool of reflection for the students during the lessons and as a research tool and data source after the lessons and in the process of evaluation. The qualitative content analysis of the voice messages displays the increased acceptance of the perspectives of the partners and the intent of the students to be more open in regard to other people and their opinions. A change in the perception of the artwork and in some cases even an expressed influence on future actions in regard to the way the students look at art can also be found in the data. During the presentation of Nathalie's work in progress at the InSEA World Congress 2019 at the University of British Columbia transcripts of the students' voice messages and other examples of work products of the lessons were shown in connection to the qualitative analysis of these sources. Nathalie hopes to finish her PhD thesis by the end of 2020. For further information, inquiries and feedback, please contact nathalie.werner@uni-bremen.de.

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Ethical Futures in Art Education Research: A Conversation among Social Justice Practitioners

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Abstract

Research is a privileged term historically linked to imperialism. Three social justice practitioners discuss in this essay their work to conduct ethical research that destabilizes prevailing assumptions about research in relationship to people with differing knowledge systems. Oppression is engrained in the inequitable systems that disadvantage some groups and privilege others. Some forms of oppression are ethnocentrism in education. For example, art history is ethnocentric when privileging one history of arts and cultural practices. Institutional racism is apparent when some groups have unearned advantages that increase their power in relation to others, at the expense of others. In what follows, Flávia Bastos focuses on arts-based research and participatory action research, two predominant methodologies in art education. Flávia explores how the research approaches might be relational, transformative, respectful, beneficent, and just. Alice Wexler discusses ethical research that visibly recognizes privilege in the power relations between researcher and researched subject. Privilege is largely dependent on one's positionality within socio-political educational systems in which there is a hierarchy of valuing the dominant group. Karen Keifer-Boyd introduces ethical futures in art education and perspectives from lessons in working toward ethical art education research.

Ethical Futures in Art Education Research: A Conversation among Social Justice Practitioners

Making Ethical Futures through Research from all our Voices

Flávia M. C. Bastos

To enact a different social science and, consequently, a research ethics that is “not only a code of good conduct but as a way of being that involves every aspect of one’s soul” (Davidson, 1996, p. 123) requires that researchers consider the content of their own research training, modeling, and the ways that they demonstrate what is important about ethical research practices to other researchers, other graduate students, as well as to the general public. As an educator of researchers, I have mined the possibilities presented by arts-based research practices (ABR), with its emergent tools that “adapt the tenets of the creative arts in order to address social research questions in *holistic and engaged ways in which theory and practice are intertwined*” (Leavy, 2015, p. ix). This interdependent view of the research process is attentive to relationships and creates opportunities to challenge the conventional hierarchies embedded within research acts.

Speaking Volumes

According to critical arts-based researcher, Susan Finley (2014), the arts can create ethically aesthetic research experiences, which

are emotionally evocative, captivating, politically and aesthetically powerful and ... quite literally move people to protest, to initiate change, to introduce new and provocative ways of living in the world. Critical arts-based research intentionally plots the potential for art to evoke the same framework of conscious, conceptual influence on which it is constructed, to use research for social-justice purposes, race and gender equity, and to challenge dominant ideologies. (p. 532)

A former graduate student Samantha Charek Johnson fully wrestled with the transformational potential of ABR in her research involving artists with developmental disabilities.

Central to Johnson’s study design was the inclusion of the three teaching artists as both participants and members of the research team. Accomplishing this goal required the development and implementation of adaptive strategies in (a) research ethics training, (b) communication, and (c) logistics. Implementing these strategies made it possible for three teaching artists to understand their roles and responsibilities as researchers; be officially recognized for these roles; and to participate fully through the collection and analysis of study data. Data was collected through teaching observations, and semi-structured interviews. These methods were selected for their ability to contribute rich descriptions of each teaching artist’s personal experience. Each artist/researcher was directly involved in the collection of her own data. Data analysis was conducted holistically through careful review of information collected from the teaching observations and interviews. The data used in the analysis process included: observations forms; self-reflection forms; transcripts of group discussions; interview transcripts; and artwork created by research team members. In order to include all research team members in the process, analysis was conducted in two parts: individual analysis and group analysis. During individual analysis, Johnson met with teaching artists one-on-one to review and analyze their personal data. During group analysis, we met as a research team to compare the emerging themes from all of the individual analysis meetings. Before and after each analysis meeting, individual and group,

Johnson conducted her own review of the data, organizing, summarizing, and synthesizing ideas according to the information provided by the research team members. To articulate her own insights and to share the purpose, methods, and general findings of the study with art education students, faculty, and the general public, Johnson created an artwork that reflected both the problem that inspired the study and an illustration of what the study accomplished. Responding to the question, "what would it look like to include the voices of teaching artists with disabilities in the field of art education?" she created an interactive installation titled, *Speaking Volumes: Jennifer, Rosalind, and Linda*. The work consisted of a single book cart with three shelves filled with books and publications from the library's art education section. In the center of the topmost shelf, she placed three white volumes, each with a plain white paper cover and with the names of each teaching artist on the spine that opened to reveal audio recordings of the interviews completed with each artist during the study (Figure 1).

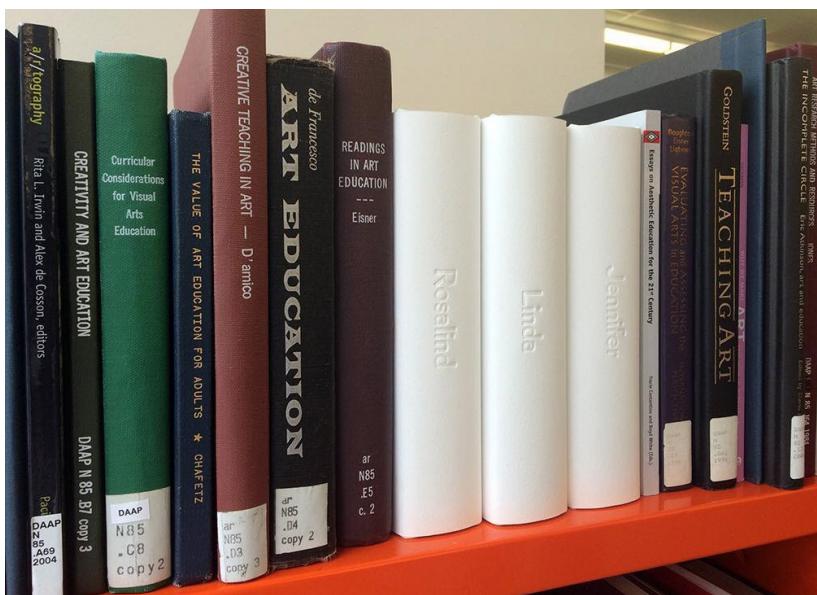


Figure 1 | Speaking Volumes: *Jennifer, Rosalind, and Linda*, installation by Samantha Charek Johnson.

The methodological choices made by Johnson are visionary in their aspiration to engage in conversation with artists with disabilities and to support their participation in research in new and more equitable ways. As a researcher and educator, I am inspired by Samantha Johnson's commitment to circumvent the constraints of academic research to secure a different approach to work with individuals with disabilities. Her study was carefully designed with participation in mind and a critical assessment of her own privileges as a non-disabled researcher working with individuals with disabilities. Her idea to create an alternative ethics research training, as required by the University Review Board, unleashed a transformation on the status of the three artists collaborating with her from research subjects to research participants. The sheer joy that was discernable on the faces of three teaching artists when they came to campus with Samantha Johnson to talk about their engagement in the research study, the disruption of academic normalcy that their presence created, and the relevance of including the voices of people with disabilities in our field, suggest the symbolic and pragmatic meanings of engaging in critical ABR; and underscored the possibility of research approaches that are relational, transformative, respectful, beneficent, and just.

Under Occupation

Alice Wexler

The colonial encounter is the 'crucial moment in which modernity, coloniality, and capitalism, as we know them today, came together' (Mignolo, 2008, p. 248).

My interest in ethical research is derived from several years of applying disability studies to education and research, and especially as a researcher of Indigenous art. It's not easy to deconstruct a long-accepted model that I taught for many years in my position as an art education professor in a university. It's uncomfortable to unpack our own complicity within colonialist settler research, yet that's what has to be done in order to achieve the goals we set out to do as social activists in art education. As a white woman from a colonizer nation with institutional privileges, I didn't realize that I was ill-equipped to go to Australia with only the blessings of the Institutional Review Board from my university, which I thought would cover any misunderstanding of potential unethical research.

The opportunity to reflect about my assumptions as a researcher arrived when the Noongar Elders of Western Australia wrote a letter denying support for my proposed book, *Aboriginal Artists of the Stolen Generations in Western Australia*, which was in its last stages of completion. Now that a year has passed since I began a long-distance dialogue with the Elders, I have had the opportunity to investigate the level of my commitment to "dialogue." Was my commitment strong enough to give up part authorship? To remove chapters or sections of the book? To revise its structure? The participant-observer in qualitative research is a tricky invention that is only made trickier with self-reflexivity. As Brueggemann (1996) writes, the self that observes oneself as well as the Other puts the author back in the center.

In this paper, I ask if and how ethical representation of the Other (disabled and/or Indigenous) is possible in research. Indigenous knowledge, as situated within the politics of culture and knowledge production, is especially politicized because it has been historically defined in Western terms. Indigenous knowledge is also localized knowledge, which cannot be generalized. Yet one might generalize that Indigenous knowledge, unlike Western knowledge, is not outside of or separate from people or a community of people. Indigenous scholars have called Western research methodologies "noun-centered," while Indigenous knowledge systems are "verb-centered," and thus incompatible with each other (Scarangella, 2004, p. 89). A need for simple definitions, writes Linda T. Smith (2008), is a continuation of the need to define the Other. Meanwhile the most researched peoples of the world want to define themselves.

The Subaltern Can Speak

Critical race and indigenous scholars Eve Tuck and K. Wayne Yang (2014) posit that research is a dirty word among over-studied Others. The Academy, they say, has a fetish for stories of pain that are commodified into thesis and dissertations in which "that kind of voyeurism practically writes itself" (p. 234). Doctoral and master degree candidates, as well as pre-tenured faculty, have a narrow window of time to produce, and are, therefore, irresponsibly encouraged to do unethical research. As a vehicle of colonialism, the Academy "domesticates, denies, and dominates other forms of knowledge" while appearing to be limitless, universal, and neutral, beyond the boundaries of knowledge; "it does so through erasure, but importantly also through inclusion, and its own imperceptibility" (Tuck & Yang, 2014, p. 235).

The subaltern can speak but, as Gayatri Spivak (2010) points out, the colonialist uses the ventriloquism trick as an “opportunity to conflate the work and struggle of the subaltern with the work of the intellectual, which only serves to make more significant/authentic their own work” (p. 29). Tuck and Yang (2014) explain that this subtle form of colonialism is less explicit than racism, a more politically tolerable racism. They ask: What is not up for grabs? What is off limits? What is sacred? What can’t be known? These questions challenge what scholars hold to be freedom, justice, and truth.

Finally, I am also aware that the search for alternative methodologies might lead to romanticizing, mystification, “self-indulgence and excessive self-witnessing,” the flip side of anthropology and ethnography (p. 185). The insights cited in this section can make a researcher cringe. They hold up a mirror and I see my own reflection. Did I transpose my North American guilt to another country, not knowing at the time of my study that the Stolen Generations also existed in Canada and the US?

Ethical Art Education Research

Karen Keifer-Boyd

Ethical research is not about leading the inquiry but rather acting in solidarity, walking with another, building relationships, and listening. Ethical futures in art education must include the vantage points of those who have been excluded from KNOWLEDGE PRODUCTION, as well as explain and account for DIFFERENCES between situated vantage points. Some ways to do so include:

- Reveal privilege and what is missing
- Envision and build relationships
- Seek different ways of knowing

For a visual example of revealing situated vantage points, while the middle rectangle is the same gray, in different contexts it appears to be different (Figure 2). *Positionalities* can be understood as how research is created through the interactions and relationships between researchers and those being researched. Mapping can be an ongoing strategy by the researcher to visual relationships in revealing privilege, power, and oppression (Alexander & Mohanty, 2010).

An apparatus, whether camera, paintbrush, pen, recorder or computer entangles the subject with recording object, and knower with known, so understanding or knowledge is the intra-action of people, things, and the environment (Van Der Tuin, 2011). Considering intra-action as the site of meaning changes perceptions of the site of knowledge, not as a stand-alone objective recording, as Bastos emphasized is a problematic view of arts-based research if photos and photovoice recordings are perceived as scientific objective truth, without questioning the process of representation. A photo captures what is in the frame, thus we need to consider the framing, and in analysis ask, which cuts are made, when, and for whom?

Flávia Bastos posits that participatory action research as having possibilities of being ethical research, precisely because the questions that are studied arise from the participants as inquiry that is important to the group, and the methodologies appropriate to the values of the group. Alice Wexler provided an example of unpacking her own complicity within colonialist settler research, a necessary and ongoing process for all of us to do for an ethical future in art education research. We conclude with the following considerations:

1. How might non-Indigenous researchers show gratitude and respect for the places they study in the process and presentation of their research?
2. How might art education researchers conceptualize research in ways that are transparent, public, and reflexive, as to sustain the possibility of change?
3. "How do we learn from and respect the wisdom and desires in the stories that we (over) hear, while refusing to portray/betray them to the spectacle of the settler colonial gaze? How do we develop an ethics for research that differentiates between power—which deserves a denuding, indeed petrifying scrutiny—and people?" (Tuck & Yang, 2014, p. 223).

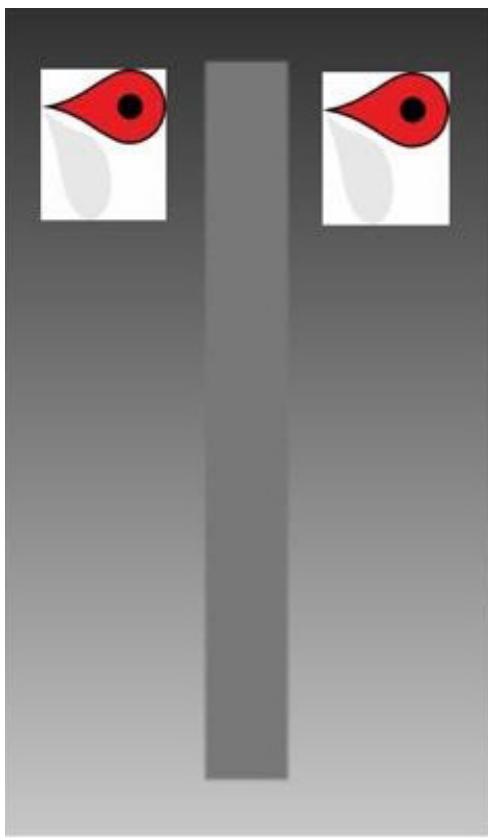


Figure 2 | *Positionalities* 2019 © Keifer-Boyd.

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Nurturing Students to Become Guardians and Trustees of Artistic Culture and Heritage

Betty Lou Williams | University of Hawaii at Manoa

Abstract

Daily headlines revolve around global warming, extinction of plants and animals, demolition of cultural artifacts and senseless acts of singular, collective or mass violence and destruction. Our children will inherit this earth and the problems associated with it, but sadly child and teen suicide is the highest rate ever in the Western world and statistics are not staying steady nor decreasing. We are witnessing a confrontational street culture with the rise of gangs and neo-Nazism and the deranged who commit acts of violence with no valid point other than to cause harm to others. I have seen a steady increase in the malicious defacing of public and private property degraded by the intrusion and damage caused by delinquency which constitutes vandalism. Through art education these topics demand our attention. Teachers in all subject areas need training, guidelines and ideas about how to address these topics so that future generations can become guardians and trustees of this earth and the beautiful diversity of life both present, past and future and the wonders of the world natural and cultural. Our students need to be educated to become citizens locally, regionally, nationally, and internationally and teachers need a curriculum tied to these principles.



Decolonizing the Curriculum and the Museum: Provocations from the Experiences of a Karopotó Student/Artist

Renata Wilner and Ziel S. Mendes | Universidade Federal de Pernambuco

Abstract

The curriculum for the course of Visual Arts teacher training in the Universidade Federal de Pernambuco (Federal University of Pernambuco - UFPE) involves some teaching, research and extension activities aimed at studies relating to cultural diversity and ethnic-racial relations in Brazilian society and mainly in art education. We have been discussing the problem of racism, the social consequences left from the history of slavery and genocide of indigenous and Afrodescendant peoples, as well as anthropological relativism in the art field and its processes of cultural hybridity, envolving power relations in the contemporary world. In this paper we emphasize the work of Ziel Mendes, a Visual Arts graduation student, whose background is from the Karopotó people (settled in Alagoas state), describing three of his artistic proposals. The narrative of resistance and hybrid complexity traverse his personal trajectory and his performative experiments encompassing provocations about identity, representation, self-representation, erased history, speeches, museum collections and dialogue with the public. The student's presence in the university and in cultural makeup of Recife contribute to a decolonial perspective.

Decolonizing the Curriculum and the Museum: Provocations from the Experiences of a Karopotó Student/Artist

Introduction

The curriculum of the Visual Arts teacher training course in UFPE has in its program actions aimed at addressing the issues of ethnic-racial plurality that make up Brazilian society. For instance, the curricular component "Art and Ethnic-Cultural Diversity" covers social issues arising from the history of indigenous and Afro-Brazilian peoples, as well as the processes of cultural hybridity and its specificities in the field of the arts. There are also disciplines that develop anthropological and sociological contributions, as well as pedagogical studies of Curriculum and Culture. Cultural diversity and the theme of racism can also appear transversally in other curricular components.

The strong heritage of a Eurocentric narrative in the arts field is still cause for tension in the course, which tends to hierarchize the knowledge derived from different cultural matrices. There are five components of History of Art that appear strongly Euro-centred and two components of the History of Brazilian Art with a rather elitist character that reproduce the discourses of legitimacy operated by the official artistic circuit, in which the expressions of subalternated ethnic and social groups are relegated to the categories of folkloric, naive or massive.

On the purpose of feeding and updating the teaching actions, we developed studies for the research project "The approach to the themes of indigenous, Afro-Brazilian and popular culture in the teaching of Visual Arts" (2010-2014) and a study group about decoloniality.

Since 2018, we have been developing the "Indigenous Science and Art in the Northeast" research project, which includes three graduate students in Visual Arts and one graduate student in Cinema, all self-declared and with indigenous backgrounds. The term "science" is how indigenous people of the Northeast region refer to their traditional knowledge. In an attempt to provoke an epistemological confrontation with the academic notion of science, we thus opened up other possibilities for understanding art, in a way that is more integrated with the history, culture and all the existential dimensions crossed by indigenous science.

Brief Considerations on Indigenous Peoples in the Brazilian Northeast Region

The region of the Northeast was the first place of arrival of Portuguese settlers. Throughout the colonial period, the native peoples of the region were catechized, enslaved and expropriated of their lands.

Because they were the first people affected by this particular wave of colonization, they underwent continuous transformations. The majority forcibly lost their original language and due to ongoing persecution kept their cultural and sacred practices hidden, which made it difficult to recognize their identity as indigenous people. There was a great deal of mixing between the Indigenous and Black people, who took refuge in each other's communities (indigenous villages and "quilombos"), which gave rise to a cultural hybridity.

As a resistance to this historical process of erasure, the indigenous peoples of the Northeast have increasingly carried out a political movement for the demarcation of their territories (known as "retaking") and recognition of their cultural identity. Some groups promote the teaching of their original language in village schools and cultural practices such as the Toré dance, traditional art with feathers, seeds and plant fibers, body painting, and the worship of the sacred plant "jurema" and of the ancestral spirits. There are currently more than 50 ethnic groups distributed in 92 indigenous lands in the region, counting by the 2010 census a total of 208,691 individuals.

Artist / teacher in training Ziel Mendes, of Karapotó background

Ziel Mendes was born in 1994, in the Karapoto Terra Nova village, in the state of Alagoas. In 2015 he joined the Visual Arts course at UFPE. Since then, Ziel has created artistic experiments with performance, video and installation, several of them as an educational activity in museums, cultural spaces and in the university itself. Ziel also participates in the research project "Science and Indigenous Art in the Northeast" and has a project of scientific initiation investigating the Toré ritual and its intrinsic relations of art, education and resistance. His work turns to the deconstruction of ethnocentric stereotypes that are launched from academic knowledge and the art field constituted by a hegemony of the European colonization.

Ziel's proposals include narratives of resistance and hybridity that traverse his personal trajectory about identity, representation, self-representation, historical erasures, contradictions, museum collections and dialogues with visiting public. We will describe three of them.

The performance/installation "(in)PURO" made in collaboration with the black artist/educator Amanda Souza in lighting and set design. Through sound, corporal and imaginary narrative, this piece questions the miscegenation and exchange of knowledge between indigenous and black peoples that occurred during the process of colonization. The action questions the concept of ethnic purity that falls on indigenous identity, whose common ideals consider the mixed Indigenous as "acculturated", destined to disappear, dissolving in the surrounding society. The interactions between these peoples occurred in a context of colonial violence that reverberates even today.

The performance "Everybody talks about me, nobody represents me" was presented in 2017 when the student was in the Educational Service of the Instituto Ricardo Brennand (Recife). It was intended as a critical-reflective dialogue with images portraying indigenous persons by the German artist Johann Moritz Rugendas, a member of the Baron von Langsdorff scientific expedition team in Brazil between 1822 and 1829. A soundtrack echoed in the hall, made up of overlapping sound, blending indigenous stories, instrument sounds and rituals, and also overlaid with voices reading speeches of the white holders of the legitimating discourses on indigenous identity. Then Ziel entered the space with his painted body, a straw skirt, a cockade and a fabric gag over his mouth, to meet the Rugenda's prints at the exhibition. In front of the prints, referring to an anthropophagic gesture, the artist begins to "eat" copies of Rugendas' images, in order to retake the stolen past, distorted and interrupted by a series of violent processes.

After the presentation of the performance, there was a debate between the artist and the public and a workshop to create self-portraits, using a clay modeling technique, as a process of discovery and recognition of identity. The whole of this action combined a reading of the work of art, both the critical reference (engravings of Rugendas) and the performance of the artist/educator himself, as well as an unfolding through the artistic work of the public involved. It also discussed the institution itself and its collection. The IRB is a private museum belonging to a collector who is a member of an elite family from Pernambuco and reproduces the architectural model of a medieval European castle.

Even with the distortions of the Eurocentric perspective pointed out, Rugendas' work constitutes a document that allows one to access one's past through the other's gaze.



Figure 1 | (above) Ziel Mendes in performance (in)Puro (2017-2018). Photograph: Priscilla Melo.
Copyright 2019 by Priscilla Melo.

Figure 2 | (below) Ziel Mendes in the performance "Everybody talks about me, nobody represents me". Instituto Ricardo Brennand (Recife) - 2017. Photo: Juliabe Balbino. Copyright 2019 by Juliabe Balbino.

In 2018, Ziel created a video performance titled "In the beginning was the verb ... and the verb became flesh. What about our verb? What about our flesh?". This work brings to the surface conflicts, questions and tensions regarding the imposed conversion to Christianity of the Karapoto people and other indigenous ethnic groups, formerly by the Catholic Church and more recently by Protestant Neo-Pentecostal churches. This process has as a consequence the demonization of the traditional cultural and spiritual practices of these peoples, characterizing itself as ethnocide.

The scene is composed of a circle of sand (strong allegory to the sacred space of Ouricuri from traditional Karapoto cosmology and ritual), a pig tongue symbolizing the language lost by the people, a copy of the Evangelical bible, a needle with a red line as a symbol of the imposition of these values of Christian morality on indigenous peoples, and the artist's painted and ornamented body as the bearer of strength, ancestry and resistance.

Conclusion

As a result of recent public policies, there has been a growing inclusion of black and indigenous students from urban peripheries and from rural areas. The presence of these subjective bodies in the academic environment and in the artistic circuit contributes to confront the persistent coloniality in the official discourses and practices of these systems. Since only non-white subjective bodies can authentically talk and create poetics about how colonization crosses their existence, the insertion of their perspective is fundamental to put forth the decolonial criticism as a cognitive challenge for all. We may question, therefore, the primacy of the Eurocentric referential in the academy, the narratives built by the curriculum and the historiography of art, bringing to light their invisibilizations and hierarchies.

In this way, Ziel's body in artistic performance, as a historical person belonging to the Karapotó people, confronts the meanderings of the colonizer that reduces him to an object-body in western studies and artistic representations. Performative action was used as a strategy of critical operations to bring to the surface, the process of appropriation created by the images of his ancestral body that are one of the faces of a long process of expropriation of the territory, the epistemic, cultural and environmental bases and even the life of these peoples. Recognizing this painful historical process and the remaining social debt, as well as the mechanisms of exclusion and domination that remain entrenched in the social structure and its institutions, is the first step towards an anti-racist and decolonial education project.



Figure 3 | (above) Ziel Mendes in the performance "Everybody talks about me, nobody represents me". Instituto Ricardo Brennand, Recife (2017). Photo: Juliabe Balbino. Copyright 2019 by Juliabe Balbino.

Figure 4 | (below) Screenshot from the video-art "In the beginning was the verb ... and the verb became flesh. What about our verb? What about our flesh?" (2018). Copyright 2019 by Ziel Mendes.

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The Exhibition as a Happening: Experiments in Procedural Curatorships and Alive Expography

Renata Wilner | Universidade Federal de Pernambuco

Abstract

In this paper, two experimental exhibition projects conducted at Universidade Federal de Pernambuco (UFPE) will be reported. They diverge from conventional strategies for the field of exhibition assembly. They were conceived as events that could be intervened and transformed throughout their exposure period, incorporating visual additions, performance, educational actions, changes in the show's own corpus, demanding a present and flexible curatorship.

The Exhibition as a Happening: Experiments in Procedural Curatorships and Alive Expography

Introduction

Contemporary art has opened up many experimental possibilities, both from the point of view of processes and media, and through interactivity with the public. However, we have seen the exhibition as having a sort of score in which a participation structure is maintained, which watches over the maintenance of its configuration throughout the exhibition period. I do not want to deny the necessity of this maintenance to preserve the works and intentions of the artists, but we are investigating other possibilities, in order to expand the field of curation, expography and art itself, through a bias of relational poetics.

Many experiences of public participation have been considered from the 1960s, from artists such as: Hélio Oiticica, Lygia Clark, Joseph Beuys, Kaprow; working through minimal, conceptual and situationist art practices, among others. Also, as a historical course that influences this line of research, we mention the "educational turn in art" and "socially engaged art", with several experiences of collaborative authorship.

Here, specifically, we will focus on exhibiting action that is open to participation and intervention by the public and not on exhibitions that show a collaborative process that has previously occurred, in order to highlight this potential that is still little explored in exhibition spaces. We will report two experiments carried out at the Universidade Federal de Pernambuco - UFPE (Federal University of Pernambuco), the Institute of Contemporary Art and the Capibaribe Gallery.

The Exhibition [art]igo (2017)

The exhibition titled [art]igo was open to the public from May 17 to June 22, 2017 at Capibaribe Gallery, located at the Arts and Communication Center of the Federal University of Pernambuco (CAC/UFPE), prepared by Rafael Vascon and Silvia Tereza (then graduate students in Visual Arts), curated by Dr. Renata Wilner. The proposal originated from concerns about artistic production with an academic scientific scope and the conformation to its rules. The title can be translated as "academic paper" (the play of words corresponds to [art]icle).

The exhibition was based on the idea of a "black box" with black floors, walls and ceilings, modules covering the glass panes, sealing the space that measured 15m x 7.5m x 2.70m high. Exposed along three walls of the room, in place of commonly expected visual works, were 18 cover sheets of scholarly works, framed and arranged in a linear fashion with focal illumination, referring to the traditional expographic format of paintings. The remaining wall, next to the entrance, was left empty for interventions. In contrast to these immobilized, untouchable, works framed and protected by the frames, the floor of the gallery was covered by thousands of sheets scattered randomly. These contained texts that dealt with the most diverse epistemological content of a scientific nature. At the end of the exhibition, all the material was destined for recycling.



Figure 1 | Partial view of the exhibition *[art]igo* at Galeria Capibaribe / UFPE (2017). Photograph by the author.

The proposal took the form of an installation in which instead of containing works, the whole space-time situation created was a relational "work". According to Bourriaud (2009), relational art "has as a theoretical horizon the sphere of human interactions and their social context more than the affirmation of an autonomous and private symbolic space" (p. 19).

The audience was invited to participate freely and actively in the environment created in the installation. People would sit back and relax on the papers, just like a carpet, and so it was a cozy place that made them comfortable, restful, and playful.

In addition to the spontaneous interactions on the part of the public, there was a schedule of activities built before and during the period of the exhibition, based on the adhesion of students and teachers to the proposal. Before the mounting, there was a call to send the academic papers to compose the show, in a wide and open way. The continuous elaboration of the programming generated a dynamism capable of attracting the public by its constant renewal and by the openness to participations like artistic co-authorships. The program, called "Inter-Actions" involved proposals for cultural mediation with visitors, workshops, performance actions, presentations of undergraduate dissertations with the examining board, discussion circles about academic formatting and art research, and poetry presentations.



Figure 2 | (above) Presentation of the graduation dissertation "Spaces impersonal" by Rafael Vascon with video art, performance and live music. Photo: Renata Oliveira. Copyright 2019 by Renata Oliveira.

Figure 3 | (below) Spontaneous interaction of the visiting public. In the background, the wall occupied during the visitation, constantly altered. Photo: Renata Oliveira. Copyright 2019 by Renata Oliveira.

Interspersed with this schedule, there were students on duty who were free to stimulate interactions by the audience, such as interventions with various materials on the sheets spread out in the installation. This production occupied the initially empty wall, which quickly filled up with phrases written on the back of the papers. Thus, this wall for free occupation was a relational counterpoint that is a metaphor for the inclusion of the university collective and its possibilities of dialogue with the most comprehensive society, constantly changing. In contrast, therefore, with the academic works with rigid formatting, which were framed on the other walls, and with the amorphous, shifting zone of the papers scattered on the floor, which can be interpreted as profusion, instability and precariousness where we step.

The wall remained filled with papers for some days, which were later removed to generate new occupation from the experiments of mediation, results of the workshop and other spontaneous interventions, more focused and poetical. Other exhibition spaces have also transformed.

One day in the exhibition *[art]igo* was never the same as the other. There was no prior guidance for the changes and participations that occurred. Thus, we began to envisage a way of investigation for exhibitions that we could call "alive", with an open and unpredictable relational character that includes even their spatial configuration and visual elements inserted during the period, as a process of transformation not controlled by the artists, curators and educators.

The Exhibition Postal Web (2018)

The *Postal Web* exhibition was the result of a partnership between the postal art and contemporary photography project coordinated by Dr. Eduardo Romero Lopes Barbosa and the Experimental Curation Nucleus (NEC), composed by Dr. Renata Wilner and students Guilherme de Moraes, Marcela Dias, Mariana Leal, Paloma Klein, Ediel Moura, Ícaro Cavalcanti, Jeremias Francisco da Silva, Guilherme Nobre and Maria de Castro Viana, undergraduate and master's degrees in Visual Arts, Museology and Architecture and Urbanism. It was exhibited at the Institute of Contemporary Art of UFPE, between September 18 and November 8, 2018 and at Capibaribe Gallery, at the Arts and Communication Center, from December 10, 2018 to January 18, 2019.

In addition to covering the production resulting from the exchange promoted by the Postal Web Project, among students from the campuses of the UFPE located in the cities of Recife and Caruaru, the exhibition remained open to incorporate new postcards. They arrived by the post office or were created by the visitors in the exhibition hall and deposited in a correspondence box embedded in a wooden wall.



Figure 4 | Mail box installed in the Postal Web exhibition at Instituto de Arte Contemporânea (IAC/UFPE). Photo: Marina Soares. Copyright 2019 by Marina Soares.



Figure 5 | (above) Postal Web exhibition at Instituto de Arte Contemporânea (IAC/UFPE), 2018. Photo: Marina Soares. Copyright 2019 by Marina Soares

Figure 6 | (below) Postal Web exhibition at Instituto de Arte Contemporânea (IAC/UFPE). Photo: Marina Soares. Copyright 2019 by Marina Soares.

The exhibition design was conceived by the NEC with the Postal Web project and the exhibition mountage professional company Art.Monta. From a hanging fishing net hung yarns with miniature wooden clothespins tied at some points at different heights of the yarns. The clothespins allowed the flexibility of the exhibition, making it possible to change the materials positions, to remove and to include new works. The exhibition was then composed of rearrangements, in which curators/mediators could continually think of new criteria and narratives to organize cores with sets of postcards. The visitors could interfere in the exhibition, at the invitation of the mediators. There was an elementary school group that vibrated with the possibility of their work being incorporated into the exhibition.

In addition to breaking the frontier between art and audience, given the very inclusive and expansive nature of postal art, the exhibition design did not define a rigid course and was changeable over time, giving the proposal an organic character. The exhibition also contained an environment with a table providing materials for the production of the cards and a panel with a timeline composed of historical landmarks of postal art in the world, highlighting events in Brazil.

Conclusion

We attribute the low occurrence of experiences of this nature to the structure of power of the artistic circuit, with well-defined roles and little permeability between them. At the top of the hierarchy is curatorial and institutional direction, defining the conceptual line and project of the exhibition. Artists are also authorities, sometimes in dialogue, sometimes in conflict or competition with institutional agents and curators. Typically, an exhibition follows a conservative chain of production with the exhibition designer, the agents of publicity, and the educational mediators, generally with little margin of interference in the curatorial project. The public, on the other hand, has little active role, and are considered merely as the receiving destination of the exhibited works. Thus, there is a unilateral communication going through several stages and people, but focused specifically on the discourses of artists and curators.

In some of our artistic-pedagogical experiments with students in Visual Arts, we have blurred these boundaries, as we do not have in our exhibition spaces a rigid organization chart. On the contrary, we have created structural precariousness, but this on the other hand allows a freedom of arrangements, for example, to carry out projects in which the activities of artistic creation, curation, expographic projects and cultural mediations can be conceived simultaneously and collaboratively by the same group of people. As experiment or action research, it opens up to the unpredictable potentialized by the artistic situation, thus outside the conventions of everyday life. The appropriateness of relational openness ("fortuitous encounter") for the purpose of this discussion can be corroborated by Bourriaud (2009) "The interstice is a space of human relations that, even if inserted more or less open and harmonious in the global system, suggests other possibilities of exchange beyond those in force in this system" (pp. 22-23).

We emphasize, therefore, the collaborative format from idealization to realization of proposals, consistent with its participatory opening of incorporations and destabilization of the limits established by the division of the roles of curator, artist, exhibition designer, mediator and public, enabling more flexible and democratic arrangements, and boosting the exhibition act as a locus open to socially expanded artistic creation.

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Come to Your Senses, Remember Belongings A Pedagogy of Making, Memory and the Haptics of Home

Ellen Wright | York University

Abstract

This art practice research took place within the Department of Education at York University in Toronto as the basis for my doctorate. Referring to documentation in Process Journals illuminated a pedagogy of making, inspired by Elkins (2006). Studio work began with memory with substances and gendered objects of the domestic sphere. This led to a focus on inherited home, culminating in two installations of graphite rubbings of that home, titled *Her Place and What Was Learned There*, and *Her Place Scraps* in 2015-16. Theories considered, include haptics (Marks, 2002, and Fisher, 1997), place (Tuan, 2011) and home (Mezei, 2005, Krasner, 2010, Blunt and Dowling, 2006) from a feminist perspective. The sections reflect the chronology of art making while referring to the architecture of a home: The Yard, the Ground Floor, Second Storey, Third Storey and Backyard. I describe how the concepts of a pedagogy of making, the haptics of home, and sensual biography of place arose and framed my dissertation. I consider writing in the discipline of art practice, and its integral role in a pedagogy of making. Finally, I proffer art practice to meet Hannah Arendt's concept of *natality* (2006) and the necessity of education to continually re-invent itself.

Come to Your Senses, Remember Belongings
A Pedagogy of Making, Memory and the Haptics of Home

YARD: Introduction

This project began with an encounter with dementia, which led to questions: What is memory? Does it only reside within us? Or does it exist somewhere outside of us? This dissertation traced a circuitous material journey of memory through a sensual biography of place.

GROUND FLOOR: Come to Your Senses

This PhD project did not begin with a research question. It began with images that didn't make a lot of sense but I recorded them and then made objects inspired by them, including high-heeled shoes filled with Pond's face wash in a triangular, fur covered wardrobe with fold down sides; the *Joy of Cooking* cookbook slathered in Vaseline and filled with sand and bones; dresses cut open and decorated with meat jewelry; a blouse coated in bacon fat and pigment, then printed as a collograph on paper.

I made these assemblages with the materials and substances readily found in the bedroom, the wardrobe, the kitchen or bathroom; they were memory-laden constitutions. I referred to Sherri Turkle's, *Evocative Objects: Things We Think With* (2007) to consider "objects as companions to our emotional lives or as provocations to thought..." underscoring the inseparability of thought and feeling in our relationship to things" (p. 5), affirming the ever-present everyday object as a medium for art making. Claudia Mitchell and Sandra Weber's *Not Just Any Dress: Narratives of Memory, Body and Identity* (2004) demonstrated how an article of clothing, a gendered object, a dress, reveals ideas and emotions about identity, body, and culture. The assemblages I constructed referred to the domestic sphere in general, but then the rubbings of a specific, inherited home led to a feminist analysis of the gendered relations of home. In searching for context among women artists, initially, I considered artworks by artists Janine Antoni, Meret Oppenheim, Martha Rosler and Sigalit Landau.

Process Journals were integral to theoretical development, the shift from assemblages to rubbings and to more specific concerns with this inherited home. I followed Nancy De Freitas' call to use a strategic approach to documentation as a means of knowledge construction based in creative practice. De Freitas (2002) suggests documentation should happen often as a strategy in every stage of studio research, addressing the original ideas, the studio progress, and the development of theoretical perspectives (p.6). The Process Journals, in the end, formed and provided an unforeseen "pedagogy of making" that demonstrated James Elkins' directive to doctoral art practitioners to:

address the day-to-day experience of making - its exact pedagogy, its methods, knacks and skills, its feel...
[because] that experience, rather than ways of conceptualizing the product of the experience, is at the root of the incommensurability studio art production and university life... (2006, p. 247)

The Process Journals revealed significant movements in material and concept development during studio research, and the close relationship between the material studio work with reading, writing, thinking and theorizing.

SECOND STOREY: Remember Belongings

A decade earlier, I inherited a multi-generational summer home, called the Lake House, which became the subject of my two art exhibitions. I briefly consider theorists whose ideas about haptics, place, the domestic space, and home, effectively narrow down from expansive to the near familiar and then to the specific tactile sensations that define the experience of home.

Media art professor, Laura U. Marks (2002) and art critic Jennifer Fisher's (1997) theories of haptics were integral to this project. Haptic sensory engagement was the mode through which I was working: I was thinking with my body, my bare feet on cracked linoleum, rubbing my fingers through the cutlery drawer, feeling the edges of the framed paintings, stretching to reach the top of the crenulated curtained windows, stroking the bath robes abandoned in the wardrobes, using my "texture eyes", rather than seeking images. Affect, temperature, balance, texture, pressure, distance, are all at work together in haptic sensation._____

I made rubbings of the floors, walls, windows and curtains, ceilings, rugs, hallways, doors, a bathtub, furniture, kitchen shelves and dishes, food, cooking pots of food, baskets of produce, clothing, a garden wall, two cedar tree trunks and a small section of the beach landscape surrounding the inherited home. These rubbings formed a partial and fragmented archive reminiscent of memory's inconsistency, clarity, unreliability and fragility. Memory is multi-faceted, an embodied, sensory experience that encompassed the spontaneous visual and multi-sensory experiences with the imaginative and the deliberately intentional.

In addition to my transition from visual appraisal to bodily recognition of places and objects, was the effect of the physical labour of rubbing. It was a tedious and exhausting process: bent over, on hands and knees, perched on folded legs sitting on the tops of my bony feet, stooped over my thighs as they pressed into my stomach while perched on the edge of a step ladder, crouched awkwardly on a staircase, reaching up to a ceiling for extended rubbings. I have felt my way across each surface of these rubbings: caressing, stroking, pressing, squeezing, folding, wrapping and then unwrapping the tracing paper from each section or object of the home.

All of the bending and crouching and scrubbing with a 2 1/2 by 1/2 inch stick of graphite was much akin to cleaning, except I was conjuring black marks rather than erasing them. As I labored, the Lake House itself began to convey its own histories and a confluence of memories and secrets of abuses from various times, people and places emerged. I swayed between childhood nostalgia and adult despair.

What is a place in relation to a home? Modern humanist geographer Yi-Fu Tuan (2011) defined place as thoroughly familiar (p. 73), conveying definition and meaning (p. 136), and it provides a "pause in movement," which allows "for a locality to become a center of felt value" (p. 138). Architecture becomes a home through its response to social and personal needs: "It provides shelter; its hierarchy of spaces answers social needs; it is a field of care, a repository of memories and dreams" (p. 164). Home and place are interrelated concepts; however, within the structures of a home a person could experience it positively or negatively. Women artists, feminists, sociologists and geographers have taken up the home as a gendered place of contested relations. Geographers Alison Blunt and Robyn Dowling use the term, a *Critical Geography of Home*, "highlighting relations between place, space, scale, identity and power" whereby "home is ... an idea and an imaginary that is imbued with feelings. These may be feelings of belonging, desire and intimacy... but can also be feelings of fear, violence and alienation" (2006, p. 2). Home may be found in the escape from such a place, or home may have nothing to do with geographic or material entities.

The shifting between place and home was what inadvertently confronted me after many years of a nomadic life and indifference, when I returned to this inherited place and became overwhelmed by sensations, sounds, scents, textures and emotions that were so familiar and imbued with memories, and felt like home. This effect corresponds with what Kathy Mezei describes as the enduring "domestic effects" arising from the significance of domestic places, which influence

... how selves are imagined, constructed, and represented. Interior domestic spaces (furniture, rooms, doors, windows, stairs, drawers – familiar, everyday objects) which have and could be perceived as banal and ordinary, and hence insignificant, are vital to the shaping of our memories, our imagination, and our "selves." (2005, p. 82)

Not only do the physical rooms, structures and objects affect our selves and memories, they define a specific intimate tactility of home, as discussed by James Krasner, "While the home is both a cultural formulation and a building, it is, more than either of these, a cluster of tactile sensations and bodily positions that form the somatic groundwork through which we experience its emotional sustenance" (2010, p. 5). Working on rubbings and encountering these theorists, I consolidated the concept of "the haptics of home."

Rubbings on the scale of a house uniquely implicate the body in a sensual, haptic relation with the object of the rubbing, and given the unique tactile and bodily understanding, the domestic effects of home, the concept of a sensual biography of place emerged. These rubbings on tracing paper retained some of their three-dimensionality when carefully unwrapped. Seeing the rubbings of chairs and food in their three-dimensionality caused me to consider the rubbings more like a set, or setting for a play, rather than simply flat rectangles of marks. An installation of a fragile home-like setting evolved from here. Women artists discussed in my thesis, who offer a critique of gendered relations within the home, or a critical geography of home, were: Louise Bourgeois, Mona Hatoum, Heidi Boucher, Rachel Whiteread, and Katrin Sigurdardottir.

WRITING

Writing for a dissertation posed a confrontation with expectations of certainty that did not match the complicated intellectual engagement, nor the actual unfolding studio process. I turned to Michael Carter's concept of writing in a discipline (2007) that I propose is an essential aspect of a pedagogy of making. The entries from the Process Journals provide a structure in the intimate accounting of the experience of studio making. This form of writing echoes Carter's theory of writing as a way of knowing, demonstrating, "a specialized conception of disciplinary knowledge [that] is integrated with a specialized conception of writing" (p. 387). This raises an interesting point: the need, as Elkins argues, to address the everyday experiences of art *making* shifts the status quo of university discourse to include not only the final art object, but the process of its creation. Art History and Art Criticism traditionally write *about* art, while Elkins advocates writing about *making* art. Writing in a discipline that is exploratory - materially and conceptually, kinaesthetically and intellectually - requires an exploratory approach to writing. A pedagogy of making is conveyed through writing that is, given the understanding by Carter, a means to illuminate and integrate knowing

(p. 386). Barbara Bolt also asserts the opportunity of writing about art is discursively crucial and meant to "produce movement in thought itself" (2010, p. 33). Could creative writing also produce *movement in thought*? Candace Stout and Vittoria Daiello advocate for creative practitioners to use expressive writing as a means to dig out and articulate what is underlying but significant in their artwork (2018, p. 623). I explored creative writing from the perspective of the Lake House to counter silent abuses committed there.

THIRD STOREY:

Rubbings in History and Contemporary Art Practice

Are rubbings inherently auto/biographical and distinct to place? This question arose after the exhibitions, while researching the history of rubbings, specifically, these artists who made rubbings related to place: Sari Dienes, Anna Barriball, Gerald Ferguson, Ian Howard, Xu Bing and Do Ho Suh. Installations of their rubbings have been made by Xu Bing, of the Great Wall of China, and Do Ho Suh, of three apartments where he had lived. Historical research into rubbings revealed a mix of memorial, archival, sepulchral, biographical, geographical and educational histories. With the physical experience that equated to cleaning, the rubbing process brought an appropriateness of material process to form, in *Her Place*.

BACKYARD

This project demonstrated the embodied force of making art that is physical, sensual and haptic, connecting objects and place to memory. The dated entries from Process Journals illuminated the experience of an assimilative pedagogy of the art making process, as an in-the-moment accumulator of thoughts and images and as writing in the discipline of art practice. They provided a record of the evolution of the driving ideas, the studio progress, and the theoretical development of one artist's making.

Art practice entails "not knowing," uncertainty, ambiguity, the repetitive and heuristic attempts to learn the necessary skills required to make specific unique art objects. Artists are advantageously placed to contribute to Hannah Arendt's concept of "natality" in education, as education necessarily evolves toward the unknown, since education, like art, is required to continually reinvent itself.

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Chanoyu learning as a form of aesthetic pedagogy: An autoethnography

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Abstract

The purpose of this paper is to identify moments of inspiration and illumination and the ways in which I am transformed by my own Chanoyu learning experience at the teahouse in Nitobe Memorial Garden. To achieve this, I employ autoethnography as methodology, which uses personal experiences to create a representation of cultural experiences or social expectations (Adams & Jones, 2018). As an aesthetic pastime, a refinement of pleasure that relates to various branches of art, Chanoyu favors a refined simplicity, which relates to the wabi-sabi aesthetics that values the simple, the imperfection and the transience (Saito, 2007; Saito, 1997). Through my own learning practice, I have discovered that there is adaptability, improvisation and correspondence in Chanoyu practice. At its very core, it is a choreographed encounter between the host and the guests, where people take different kinds of noticing through the visual, the olfactory and the kinaesthetic senses, and a gesture of sincere hospitality. Transformation brought by my learning experience is somewhat similar to what Bresler (2018) and Greene (2001) term as the "meaning making" process. I became more appreciative of the time people spent with me, I have developed a heightened awareness of my kinesthetic and olfactory senses and I am more leaning towards simple styles, subdued colors and comfortable materials in my personal style and preference. This work enables people to see the pedagogical potential of traditional cultural practices, Chanoyu being one of the examples, thereby contribute to what counts as art/aesthetic education, where art/aesthetic education can and should take place and how we perceive education write large.

Chanoyu learning as a form of aesthetic pedagogy: An autoethnography

This paper aims to approach Japanese tea ceremony (Chanoyu) from an art education perspective, seeing it as a form of aesthetic pedagogy. Driven by the inquiry to identify moments of inspiration and illumination and the extent to which I am transformed by my own learning experience, I documented my learning experiences of Chanoyu at Urasenke School Vancouver branch for the duration of eight months. The practice is taught by Keith, our sensei, to a group of six students, with varied level of experience. All the students except for me speak Japanese, so the class is taught in a mixed language of Japanese and English. The group meet three times a month, twice at Nitobe Garden and once at Tozenji. This project is a prelude to my dissertation that attempts to compare the learning of Japanese Chanoyu with the learning of Chinese tea ceremony.

Chanoyu as an aesthetic pastime

Tea began as an antidote to poison some 4000 years ago and grew into a beverage in Tang Dynasty (618-907). Tea has undergone three different stages, boiled tea, powdered tea and steeped tea. Boiled tea originated in Tang Dynasty and various spices were put into tea, so tea was stronger back then. The boiled tea tradition started to wane in Song Dynasty (960-1279) when powdered tea became the norm. Starting from Tang Dynasty, Japanese monks who have studied in Chinese Zen monasteries brought tea back to Japan, where the Tang and Song tea traditions gradually developed into Chanoyu. By the 15th century, tea has become an independent and secular performance and茶ism is fully established in Japan (Okakura, 1956, p. 32). The steeped tea tradition started to burgeon in Ming Dynasty (1368-1644) and gradually became the dominant form since then.

As Okakura Kakuzo (1956) argues, "the whole ideal of Teaism is a result of this Zen conception of greatness in the smallest incidents of life. Taoism furnished the basis for aesthetic ideals, Zenism made them practical" (p. 52); in this sense, Teaism is Taoism in disguise (p. 34). Similarly, Fukukita (1932) regards tea as an aesthetic pastime, a refinement of pleasure that relates to various branches of art (calligraphy, incense, flower arrangement, pottery making, architecture etc.) and phases of our daily life (p. 105). A refined simplicity is appreciated over the dazzling in Chanoyu, which has far-reaching influence upon Japanese culture and beyond (p. 106). It relates to the wabi-sabi aesthetics that values the simple, the imperfection and the transience (Saito, 2007; Saito, 1997). In Japanese traditions, artists are encouraged to succumb to surprises and incidents that material and subject matters bring forward (Saito, 1997). Tea becomes the worship of purity and refinement, "a sacred function at which the host and the guest joined to produce for that occasion the utmost beatitude of the mundane" (Fukukita, 1932, p. 33). Tearoom is usually four and a half mats large and it is made to imply a refined poverty. It is a place of sanctuary and peace, a place to cultivate humility: "It is an ephemeral structure built to house a poetic impulse; it is devoid of ornamentation except for what maybe placed in it to satisfy some aesthetic need of the moment; it is consecrated to the worship of the imperfect, purposeful leaving some thing unfinished for the play of the imagination to complete" (p. 54). The serenity and restfulness in the tearoom enables the host and the guests to detach themselves for a few hours from the vexation of the world and hospitality imbued in Chanoyu, or in any kind of tea ceremony for that matter, is far more important than the formality (p. 5).

Moments of inspiration and transformation

There are many moments in my learning practice that I find inspiring and illuminating, moments that make me feel grateful that I am and will continue to be part of this. Even before practicing Chanoyu, I learned from reading books that Chanoyu is more about following strict rules and procedures, a rigid form so to speak, less about the tasting of *matcha* (green tea powder). For example, there is an upside and a downside in any tearoom, so when walking upward, we need to step across the mat with the right foot and when walking downward, we need to cross the mat with the left foot. We also need to make a scraping sound with our feet when walking on the mat, marking a base tempo, with which the length of the bows should match. Likewise, there is a front and a back for each object and we always face the front of the objects to ourselves, but when passing the objects to others, we need to turn the objects so that the front is facing the others. I recalled what Keith said, "It is all about mathematics. You place your right hand at between 10 o'clock and 2 o'clock angle, and you turn twice, 90 degrees each time, so the front is facing you. When you return the bowl to the host, you turn it back twice so that the front is facing the host. It is precise." In addition, there are different rankings of the tea objects and accordingly the things that go with these objects are ranked as well. "This is like the grammar of Chanoyu." I thought, "If I use the raku *chawan* (tea bowl), then I need to use this type of *chasen* (tea whisk) and *chashaku* (tea scoop) to go along with it."

There are rules in Chanoyu that stipulate how to conduct oneself in the tearoom, but there is also adaptability, improvisation and correspondence, which delightfully surprises me. One day, Calder asked Keith a question in Japanese, about what the host is supposed to do when missing certain utensils in a *chakai* (tea gathering). Keith responded, "Then you have to adapt. It is up to the host to determine what to do and there are no clear-cut rules for these situations. You know mat size varies. Tokyo size mat is smaller than Kyoto size mat, so if you are performing in a different setting, you need to adjust your steps accordingly." Spring finally came to Vancouver and everything in the tearoom corresponded to the change of season in the first practice in March. The ladies were wearing bright color kimonos, Keith brought a hanging kettle for the day, and we used the *chawan* with an elevated saucer underneath. It is called "tea for the noble person", where everything is elevated to show respect and new utensils are preferred over old things with history. "For a four and a half mat tea room," said Keith, "things can go either way. You can use a stall, or not, but for a room that is larger than four and a half mat, you have to use a stall and for anything smaller, you have to carry all the utensils with you." Also, certain procedures are only transmitted to students orally through the teacher. One day, Yuko, a senior student, was practicing a variation of the *koicha temae* (thick tea procedure) with a lamp shaped *chawan*. Because of the peculiar shape, how she carried out her *temae* was different from a regular *koicha temae* and how the guests received the tea changed accordingly. The procedure was more elegant and a bit more playful—the *chashaku* was leaning against the *natsume* (tea container), like people leaning on the shoulders of their beloved. Chanoyu is heavily entrenched in Taoism, the core principle of which is for human beings to be intune with nature. The more I learn, the more I realize the adaptability and the flexibility of Chanoyu, how the change of season, the size of the tea room, the rank of the guest affect what tea utensils are being used and how tea is being prepared. It is incumbent upon the tea masters to assess the situation and improvise. Everything the host and the guests are doing in the tearoom is a fine embodiment of aesthetic education where learners are enabled to take different kinds of noticing through participatory engagement with the art.

As an interdisciplinary art form that involves tea tasting, incense making and flower arrangement, Chanoyu engages and exercises the visual, the olfactory and the kinaesthetic senses, therefore provides multisensory experiences to participants. In Chanoyu, there are generally two types of tea, *usucha* (thin tea) and *koicha* (thick tea). They are both whisked matcha, but *koicha* requires higher quality tea powder. The general procedures for both types are to have dessert first, then have tea, then appreciate tea utensils, and interact with the host, so that the sweetness of dessert will neutralize the bitterness of matcha. Although there are minute differences between these two procedures, the striking difference is that for *koicha*, all the guests share the same bowl of tea. Each guest takes a sip, wipes out the bowl with a piece of *kaishi* (pocket paper) and passes it on to the next guest. High quality tea powder was rare centuries ago, so sharing the same bowl of tea among the guests symbolizes respect and appreciation to the host, the principle of *ichiza konryu* (to become one) where harmony is created between the host and the guest through mutual understanding. When having *usucha* and *koicha* consecutively during one practice session, the difference in taste and texture becomes poignant. *Usucha* is a light grassy green beverage, with a mild taste, whereas *koicha* has dark jade green color, with a much thicker consistency and more nuanced flavors. I asked Keith how much tea powder went into *koicha*, "Normally it is about 3.5 gram per person, but during practice sessions, people tend to use less, so the *koicha* you get is thinner than it should be." said Keith, "Koicha tastes so much better than *usucha*, so much texture and flavors." I said. "I am glad that you like *koicha*, coz for most of my students, it is the opposite." Keith replied. In the tea gathering at Tozenji last summer, Keith lighted ginkgo incense before we started. When the host started whisking the tea, the tearoom was filled with the mixed aroma of matcha and ginkgo incense—a very salty and yet warming scent and I could almost smell the incense and feel the warmth as I was writing. The last step of the Chanoyu is to appreciate the tea utensils—look at them and feel them in our hands—and to have conversations with the host regarding these objects. It is formulaic, but as our knowledge grows, the conversations will be more meaningful and substantial.

Transformation brought by my learning experience is somewhat similar to what Bresler (2018) and Greene (2001) term as the "meaning making" process. As they both contend, knowledge will come in later, after reflection and meaning making process and the embodied meaning often times cannot be summarized neatly. I started to reflect how much I have internalized the key principles and how much I have been influenced. It is rather subtle, similar to how the famous Tang poet Du Fu describes the spring rain, "with wind it drifts in, all through the night; silently it is drenching, everything in sight". I become more appreciative of time people have shared with me, for time is such a linear existence that people are ultimately sharing part of their life with me. "There is no infinite amount of everything," I thought, "and people may part ways and never be able to meet again."

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(Un)Imagined Identity: The Negotiation of Researcher Positionality & Decolonial Efforts in Transnational Localities

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Abstract

This reflective narrative discusses the questions, concerns, and dilemmas that I have been dealing with as an artist, educator, and community organizer, who is working with/in transnational communities and locations. In the first section, I share my personal narrative in connection with Asian Diasporic artists' works from the perspective of coloniality. This discussion includes a metaphor of the coloniality mirror, which addresses the complexity and duality of Orientalism and the inside-outside framework. It highlights the impossibility of compartmentalized subjectivity especially when one's racial, ethnic, cultural, national, and political identities are complicated in relation to the experience of migration, overseas education, or transnational fieldwork. Second, I discuss the researcher positionality in relation to coloniality. Under the logic of coloniality, which constantly demarcates what can legitimately stay in or outside of the border, transnational researchers of color often experience the double-bind of situating their positionality in relation to their own community. In academia, which typically validates only Western ontologies and ways of knowing, researchers are often pressured to perform certain responsibilities and roles that produce/reproduce normalizing narratives that uphold the colonial structure. Therefore, it is critical for transnational researchers to shelf-check when, and for what purposes, we perform and accentuate our cultural identity. I argue that the normalizing narratives surrounding legitimate research, representation, and authenticity, limit how the researcher can be imagined and defined. Lastly, I share insights I gained through critical reflection on my transnational researcher positionality and authenticity. Drawing on Gloria Anzaldúa's (2012) borderlands, which signifies a new way of viewing borders, I explain how border thinking can serve as a critical concept to not only analyze the complexity of transnational ways of being and knowing, but also transfer into pedagogical practices. With an example from my community project on a translanguaging practice through art, I conclude how transnational works and research positionalities can be (re)imagined beyond the colonial demarcation and epistemology by constantly revealing connectivities as well as tensions across translocalities.

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GOALS





Section 2

EXHIBITIONS & SHOWS





The International K-12 Student Art Exhibition

Curated by Adrienne Boulton | University of British Columbia

The INSEA World Congress held at The University of British Columbia on July 9-13, 2019 hosted The International K-12 Student Art Exhibition, curated by Adrienne Boulton at the Dorothy Somerset Building. Teachers from all over the world were invited to work with their students in their artistic consideration of the conference themes related to *MAKING: place, indigenize, identity, and experiment*. There was a strong participation from local, national and international schools and organizations. Students' from Canada (four schools from Lower Mainland Vancouver, Edmonton, and Montreal), Australia and *United States Society for Education through Art's* Student Art Exchange and Exhibition submitted 2D, 3D and digital media works. These stunning and insightful works were displayed throughout the conference.

► **Image Credit** | (across)

Above left | Jen Echols. Artwork: Students from Brockton School. Teacher Rojia Dadashzadeh

Above right | Rebecca Shipe Digital work submitted to USSEA's Child Art Exhibition at the InSEA World Congress

Below left | Jen Echols. Artwork completed by students of Langley Fine Arts School. Teacher Kyla Preston

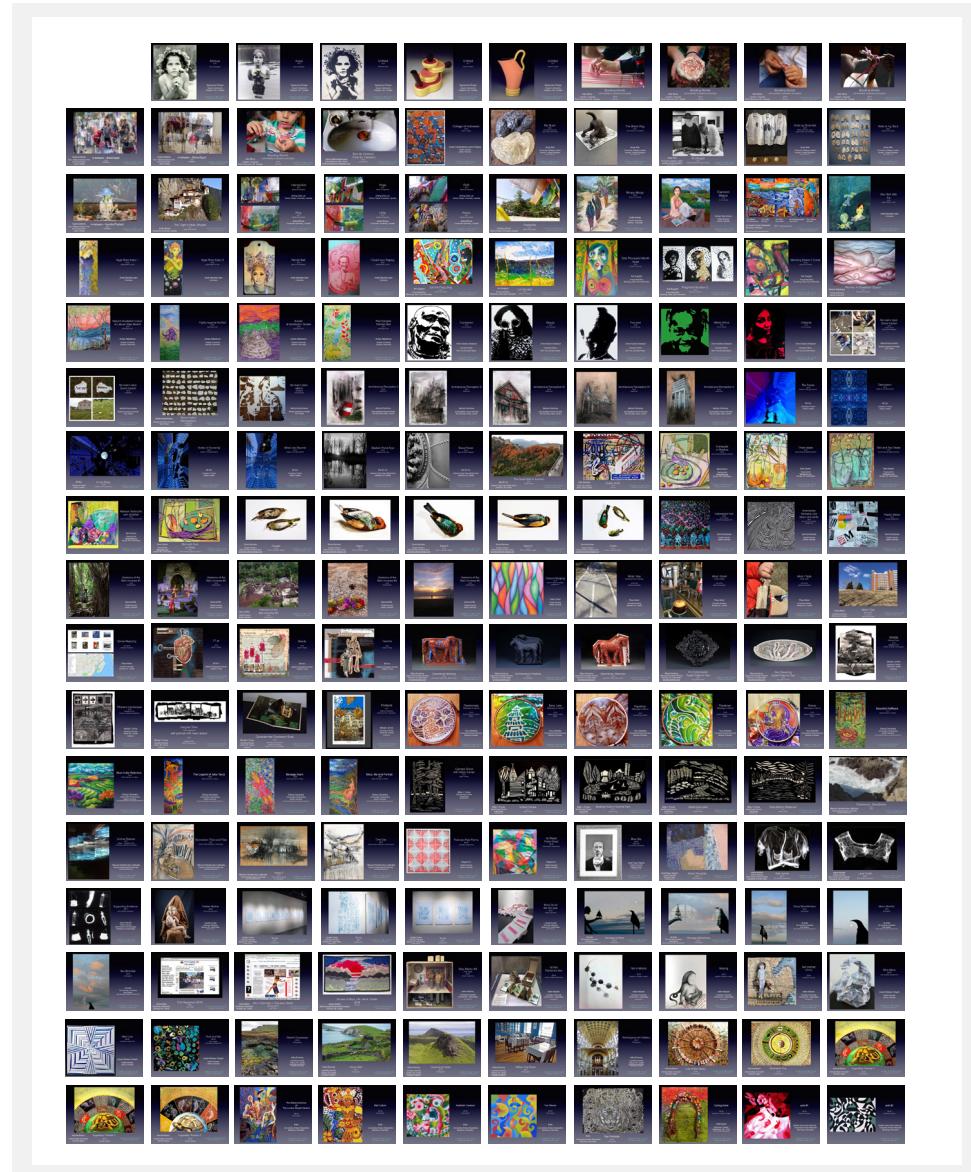
Below right | Jen Echols

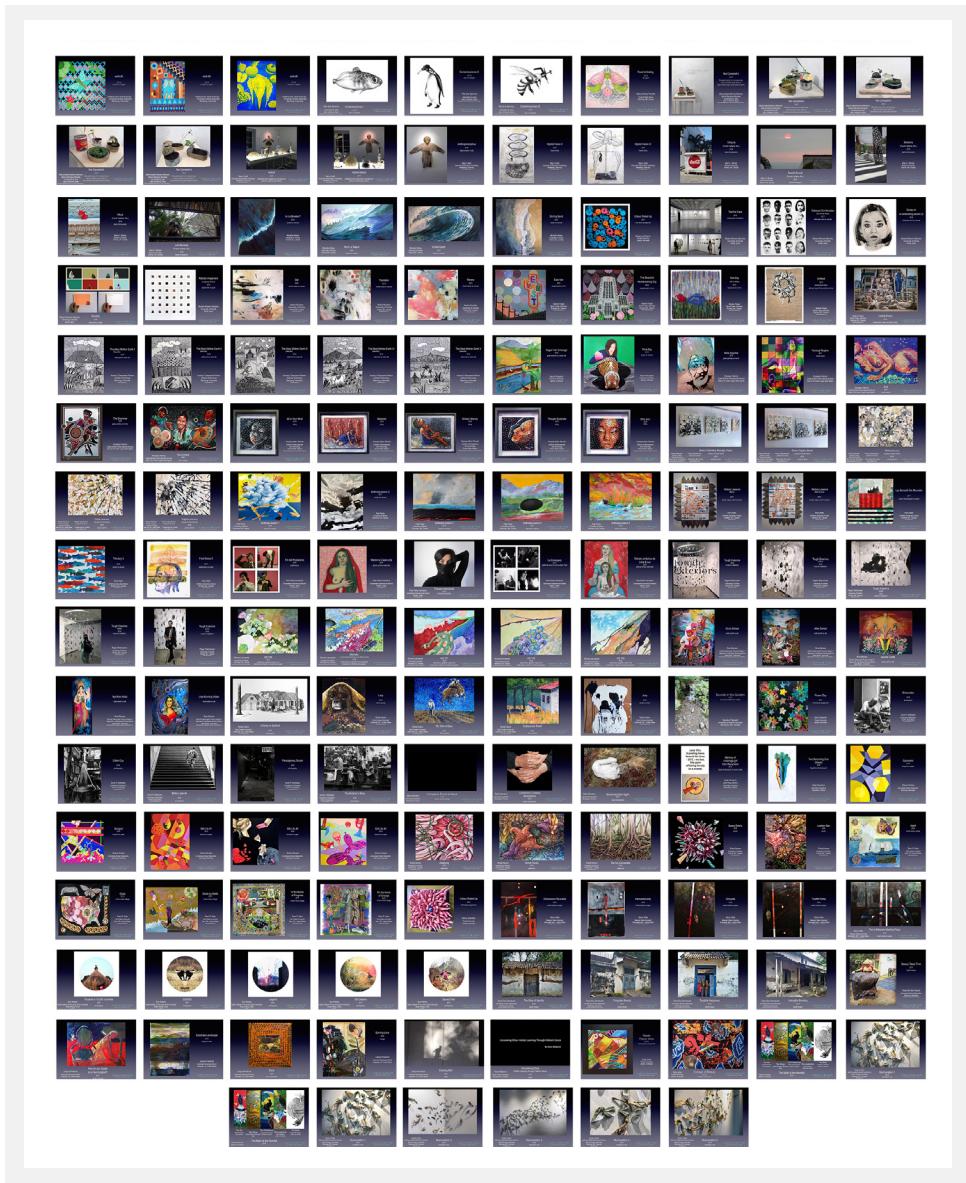




Making Time: a delegate's digital exhibit for your Art-life

Curated by Michael J. Emme | University of Victoria







Making ARTspaces Exhibition: Ideas to transform the teaching space into a livable artistic space. An example of action research in artistic education for Social Justice

Organized by Ángeles Saura | Autonomous University of Madrid, Spain

Internacional Collective
PHOTOGRAPHY

Exhibition

InSEA 2019. JULY 9-13
VANCOUVER BC CANADA

Curated by Ángeles Saura



gice

#entangledproject

Universidad Autónoma de Madrid

InSEA





Inhabiting/Living Practice

**Curated and facilitated by Alison Shields | University of Victoria
& Geneviève Cloutier | University of Ottawa**

Inhabiting/Living Practice presented the arts-based research of 18 doctoral students from around the world. We came together in the Hatch Gallery throughout the InSEA (International Society for Education through Art) congress to collaborate, discuss and make together. Through this emergent process, we shared our arts-based research while allowing it to evolve in relation to our ongoing dialogues, artistic interventions and provocations. We imagined the gallery as a living body: an emerging embodied space that we inhabited for the week with material, affect and relationality. Inquiry occurred with and through ongoing encounters. We invited visitors and congress attendees to participate and collaborate in this emergent exhibition.

Alicia Arias-Camisón Coello | Jessica Castillo Inostroza | Joanna Fursman | Pavla Gajdošíková | Yoriko Gillard | Kira Hegeman | Samira Jamouchi | Monica Klungland | Tiina Kukkonen | Lap-Xuan N. Do | Rocío Lara-Osuna | Nicole Lee | Samuel Peck | Francisco Schwember | Kate Thomas | Jennifer Wicks | Ellen Wright | Kate Wurtzel

► **Image Credit** | (across) Installation views, photographs by Lap-Xuan N. Do





Student Art Show: Primary School Art Making in the 21st century

Organized by Dr. Bronwen Wade-Leeuwen | Arts Educator Macquarie University
Bronwen.wadeleeuwen@mq.edu.au

InSEA World Congress | Student Art Show 2019 | Video one



Title of Work: Primary School Art Making in the 21st century

Medium: Videography- drawing & painting e-book on Bookform.com

Artists: 15 students

Grades: Year 5 & 6

City: Sydney

Country: Australia

<https://bookform.com.au/book/f254a2d6-88ec-462b-ba93-a2117eba1631/preview/?page=1>

Mia Borges | Sarah Dreyer | Sofia Encina | Xavier Boon | Kai Clayton | Michael Di Costanzo | Alec Johnson | Georgie Geftakis | Sam Prideaux | Millie Hutchins | Lincoln Ryan | Jasmin Buckley | Holly Gold | Charlie Brown

InSEA World Congress | Student Art Show 2019 | Video Two



Title of Work: Adobe/STEAM Experiment: building relationships amongst artistic & sustainable practices in the primary school context.

Medium: Videography- street chalk on pavement

Artist's: Whole school production

Grades: Years K-6

City: Sydney

Country: Australia

<https://vimeo.com/329470383>



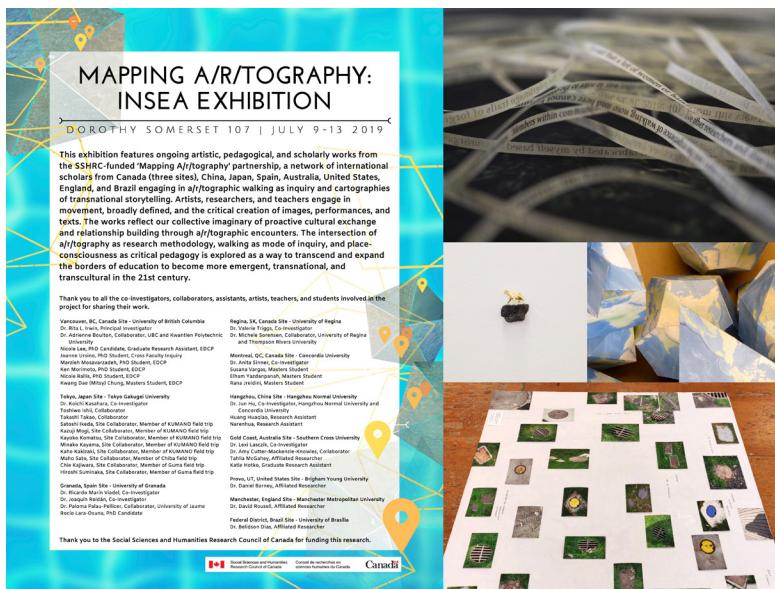
Mapping A/r/tography

Nicole Lee | Curator, The University of British Columbia

Rita L. Irwin | Principal Investigator Mapping A/r/tography: Transnational storytelling across historical and cultural routes of significance (*Funded by the Social Science and Humanities Research Council of Canada*)

This exhibition featured ongoing artistic, pedagogical, and scholarly works from the federally funded 'Mapping A/r/tography' partnership, a network of international scholars engaging in a/r/tographic walking as inquiry and cartographies of transnational storytelling. Artists, researchers, and teachers engage in movement, broadly defined, and the critical creation of images, performances, and texts. The works reflect our collective imaginary of proactive cultural exchange and relationship building through a/r/tographic encounters. The intersection of a/r/tography as research methodology, walking as mode of inquiry, and place-consciousness as critical pedagogy is explored as a way to transcend and expand the borders of education to become more emergent, transnational, and transcultural in the 21st century.

› An exhibition catalogue is being prepared and will be distributed as an InSEA publication.



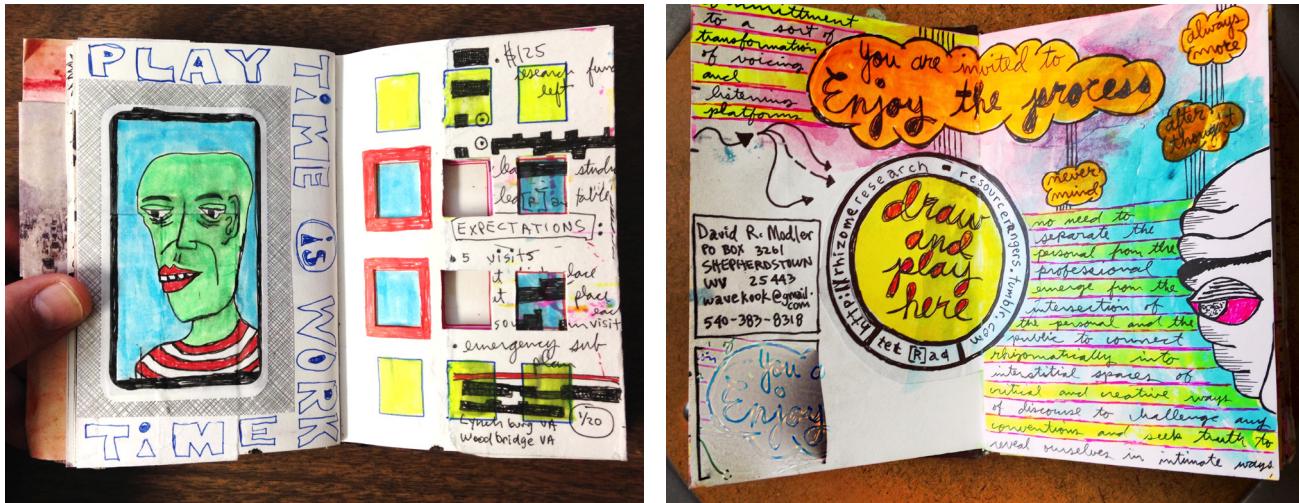


The Tet[R]ad Project

David Modler | Shepherd University

Samuel Peck | University of Minnesota

The tet[R]ad Project is an international art making exchange envisioned and developed by artists David Modler and Samuel Peck. This ongoing endeavor fosters arts-based learning through one-to-one visual journal collaborations. Participants in the project were encouraged to share their drawings, writings, collages, opinions and experiences as they make connections through collaboration and dialogue with an artistic accomplice. In the end, the primary mission of tet[R]ad is to honor our collective image making impulses in order to expand and cultivate a more creative community.



► Image Credit | David Modler



Making Place International Postcards Exhibition

Marzieh Mosavarzadeh and Ken Morimoto | Curators, The University of British Columbia

Artists, researchers, teachers, and students were asked to make and send postcards around the theme of "Making – Place." More than one hundred and fifty postcards from around the world were exhibited, addressing notions of emplacement, being out of place, and being of a place. This exhibition was organized and curated by Marzieh Mosavarzadeh and Ken Morimoto.

› An exhibition catalogue is being prepared and will be distributed as an InSEA publication.





Canadian Viewpoints: Concealed & Revealed

Natalie Le Blanc | University of Victoria

This body of work by Natalie Le Blanc is a creative synthesis of a three-year study entitled *O'Canada Reimagining Canadian Identity: A Cosmopolitan Approach to Teaching and Learning*, funded by The Social Sciences and Humanities Research Council of Canada.

(Principal Investigator: Rita L.Irwin).



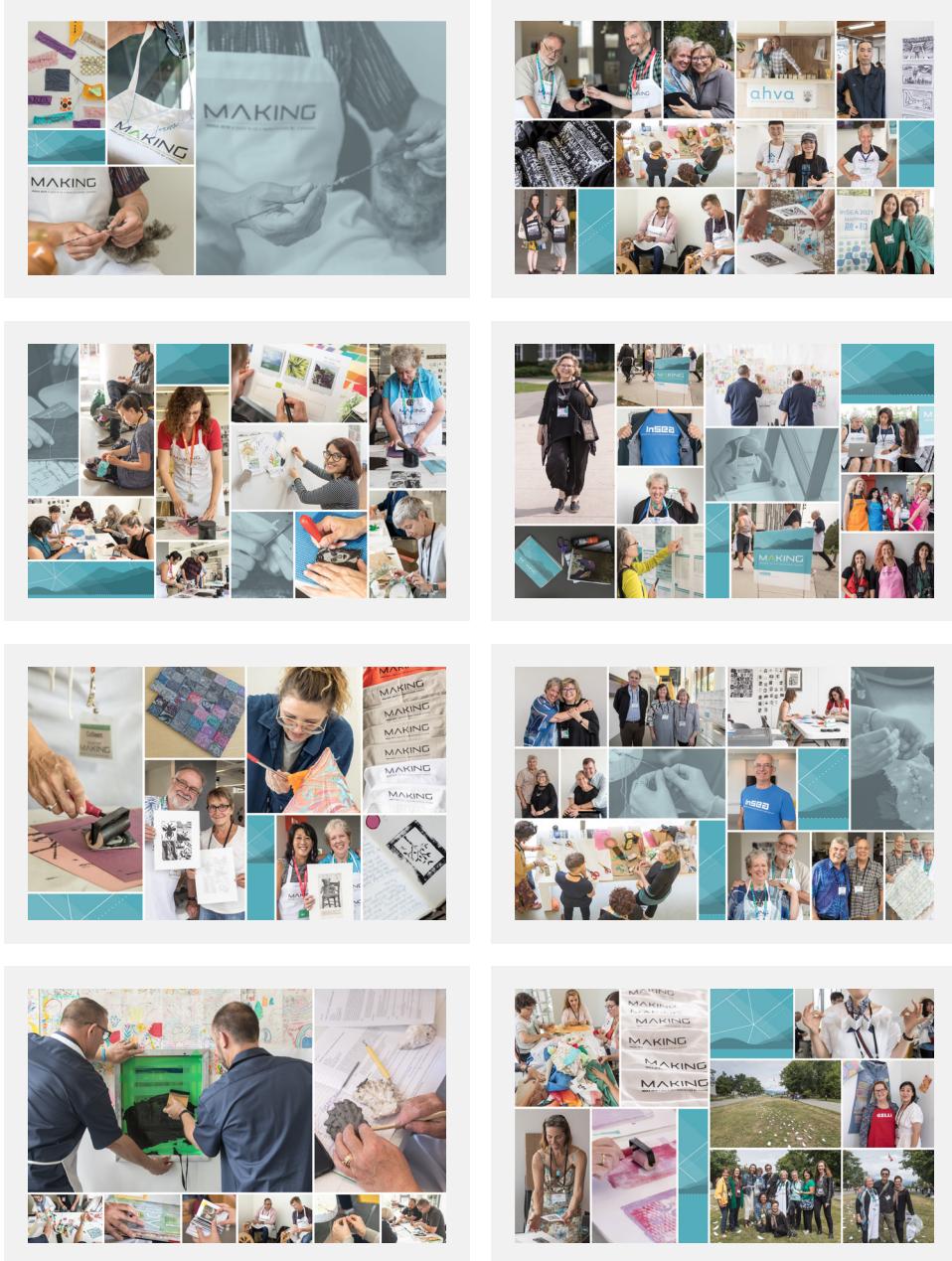
MAKING





► Image Credit | Daniel Barney, Brigham Young University | InSEA mitten designs for Making workshops.

MAKING



InSEA 2019 World Congress Photography

Special thanks to photographer Kris Krug. Kris is a professional freelance photographer specializing in people, events and portraiture | kriskrug.co. A complete gallery of Kris's photos from InSEA 2019 can be viewed at | flic.kr/s/aHsmF2RnqF

Special thanks to our volunteer photographers (below right)



Kris Krug (left) | Volunteer photographers (right)

Other Galleries

Magic Mirror Booth Gallery (access code 5224) | mirrorbythephonix.pixieset.com/inseaconferenceubc
Facebook | <https://www.flickr.com/photos/kk/albums/72157709588313251>
Flickr | <https://www.flickr.com/photos/kk/albums/72157709588313251/page8>
Google | photos.app.goo.gl/8aSDWtiTjgJVFacZ7
<https://photos.app.goo.gl/Xu4gKuEo5Rx4qhuD7>



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