

## Editorial

# The IMAG Project

This second InSEA-IMAG, dedicated to **Latin America**, brings together a series of articles describing special initiatives in visual arts education that were developed in this continent. These initiatives were mostly defined by South America's unique way of teaching through experiences in which arts education has made enormous contributions to general education. Other articles are focused on research influenced by great scientific development in South American countries.

Twelve visual articles are part of this online publication: Art teachers from Chile and Colombia gave us a notion of how visual art practice take place in art museums, prisons and also in formal educative contexts. From Brazil we received six contributions mostly coming from academics: professors and researchers. Visual essays, individually or co-authored with students, share research and pedagogical experiences.

In the opening article Dialogues between art and design, Alexandre Guimarães from Brazil, reports about an experience in an art and design class with high school students of the Federal Vocational and Technological Education Institute of Goiás (IFG), in the Brazilian middlewest.

The activity, held during eight weeks, focuses art and design on dialogue through which students explored disposable materials for the construction of conceptual and poetic objects.

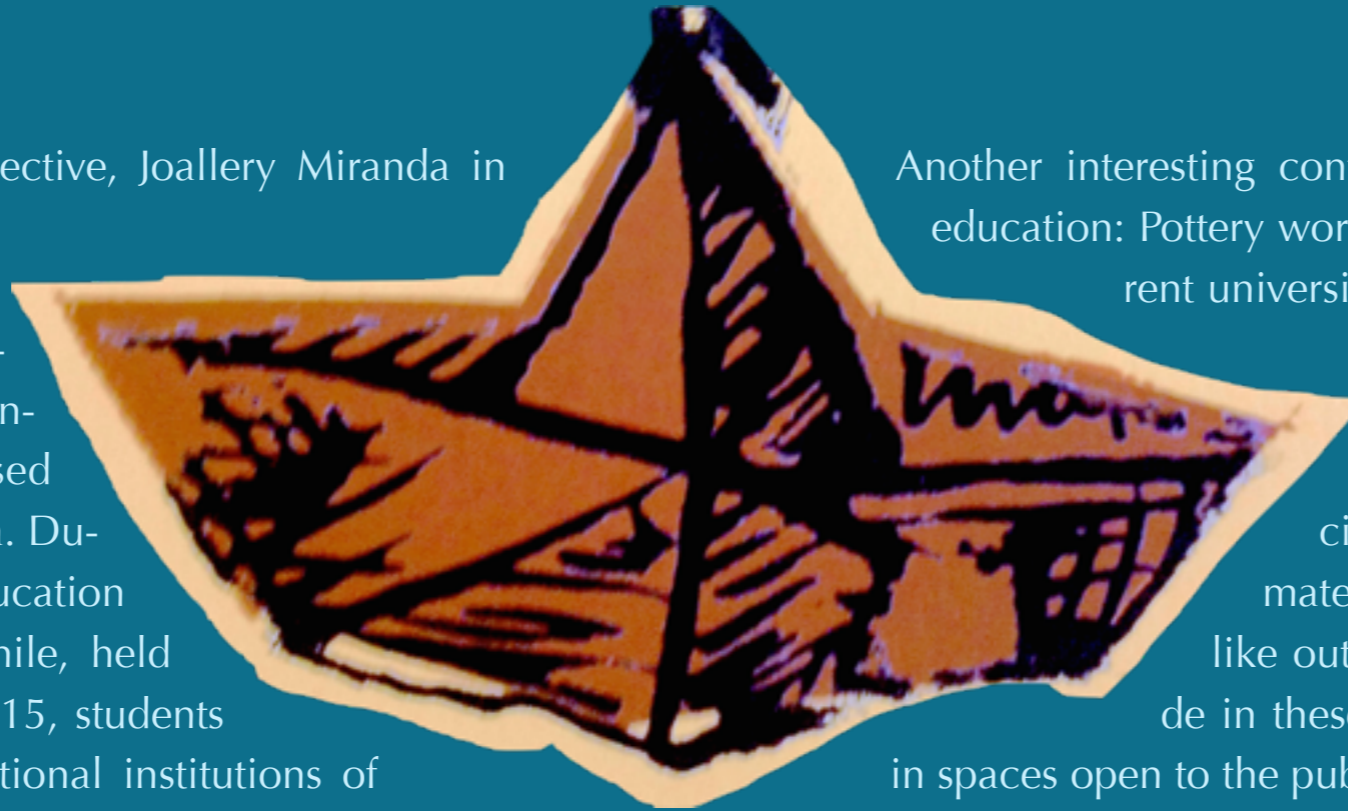
Similarly, the article entitled Teachers: The museum as a didactic laboratory, shows the education mediation team's efforts from the Museo Nacional de Bellas Artes, to support teaching. The objective of their project was helping teachers develop strategies and lessons to teach about the museum's heritage to his pupils. These learning experiences are reported firsthand by the



team coordinator Natalia Portuguese Colonel.

The text Education, performativity and collaborative didacticism, was written by professor Arão Paranaguá from The Federal University of Maranhão (UFMA), northeast Brazil. The article identifies best pedagogical practices articulating the double reference of conceptual performative activity and collaborative strategies as didactic procedure. The author gathers examples of projects developed in São Paulo, Minas Gerais, Amazonas, Maranhão and Amsterdam to highlight the power of performative art education environments.

Reflecting another perspective, Joallery Miranda in Meeting Space refers to the space offered by the Museum of Contemporary Art – MAC, for an enriching experience based on the principles of Dada. During the National Arts Education Week in Santiago de Chile, held the third time in May 2015, students of two secondary educational institutions of artistic training made fanzines, comics, graffiti, graphic collages and art actions that were shared with the community.



Another interesting contribution is Experiences in artistic education: Pottery workshop, in which students from different universities outlined ceramic techniques to teach young inmates. Participants facilitate the acquisition of production techniques, based on ancient traditions. At the same time inmates gain experiences of what life is like outside the prison. The art pieces made in these workshops are proudly displayed in spaces open to the public.

Also in the Brazilian northeast, professor Vitória Amaral worked with a group of undergraduate students talking in a poetic form. In the article *Memory: displacement of knowledge*, she tells us about an experience of mediated museum visits with university art students from The Federal University of Pernambuco (UFPE) together with secondary students from another institution. The aim was to develop a collaborative work, looking through to dream up new possibilities to see and reflect on the world, educating about the process of viewing experiences. Visual memories were built from handmade cameras that revealed upside down new ways of seeing the world.

The article *Artists and teachers: encounters and approaches*, by professor Luciana Grupelli Loponte and Deborah Vier Fischer originated in the master's dissertation *Escola, artistas e docentes em movimento: encontros entre arte contemporânea e educação* [School, Artists, and teachers on the move: Encounters between contemporary art and education], at the Federal University of Rio Grande do Sul (UFRGS). The article proposes collaborations between visual artists and teachers within the school, not as a dispute for space between representatives of arts and of education, but as a possibility to approach, to form partnerships, and to create. Particularly, emphasis is placed on approaches which are generated in the encounter between contemporary art and education.



The visit of the expert Mario Urlass (Germany) and his advice to achieve genuine artistic experiences for young children are contained in the article Greater freedom in artistic expression increases learning skills, based on an interview that Patricia Gallardo conduct during his stay in Chile.

Considerations about bridging in artistic/educative practices, artistry, researchistry and teachistry is another article coming from an academic work. Flávia Pedrosa, a professor of Federal University of Vale do São Francisco (UNIVASF ) presents work focused on her doctoral thesis in Arts/Education undertaken at the University of Porto, Portugal. Based on the search of excellence in Art (Artistry) in Research (Researchistry) and in Education (Teachistry) she explored a artistic/educative practices between visual and writing narratives to demonstrate the need for an increased dialogue between theories and practices and the continuing construction of becoming a teacher/artist/researcher.

In a school in Antioquia, Colombia, a n artistic mega initiative entitled "Eco-imaginary" was created. Led by Luz Elena Acevedo Loperathis, the program was held for the fifth consecutive year integrating annual events focused on current issues of

the community in which they are immersed. A description of the working methodology, which allows for developing issues in a meaningful way, is the content in A silent cry in our noisy institution.

The final work, Color Displacement, is a workshop report by Rose Borges, an art teacher from southeast Brazil. Based on environmental concerns, the workshops demonstrated the reusing of graphic ink magazines to turn blank paper into colored images by transferring the scrapings of the selected sheet with steel wool to blank paper. With this technique she included contemporary artists, such as Vik Muniz, who also work with trash discarded by society and used materials that usually would go to waste to transform waste into art. Ms. Borges presents two moments of the experience, one with students in a Brazilian High School and another at an InSEA congress at Budapest in 2011.

We hope you, as a reader, enjoy these visual articles that give us a brief vision of the Latin American art education context. Differences and similarities can be found among them. The experiences coming from Chile and Colombia



reveal art education practices intensely related to emotions. Brazilian contributions, for example, are deeply connected with the Art courses at academic environments and the search of pedagogical alternatives with collaborative propositions.

Other ideas we may reflect upon include artistic/educative practices in-between the theoretical research and empirical data. Some questions that arise about artistic/educative practices are that we do not teach Arts to students so they become artists. Becoming an artist is only possible through experiencing the tensions, issues of production and the context itself. The experience is essential to the continuum process of becoming any professional, and to enjoy life deeply.

As invited editors we would like to thank all the authors who sent the articles, the reviewers Rita Irwin; Peter Gregory, Marjorie Manifold; Steve Willis; Karen Hutzler; Margaret Baguley; Manisha Sharma, Aaron Knochel; permanent editors Teresa Eça; Glen Coutts; Cathy Smilan and graphic editor Ana Barbero for their collaboration in this number.

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