

EDITORIAL

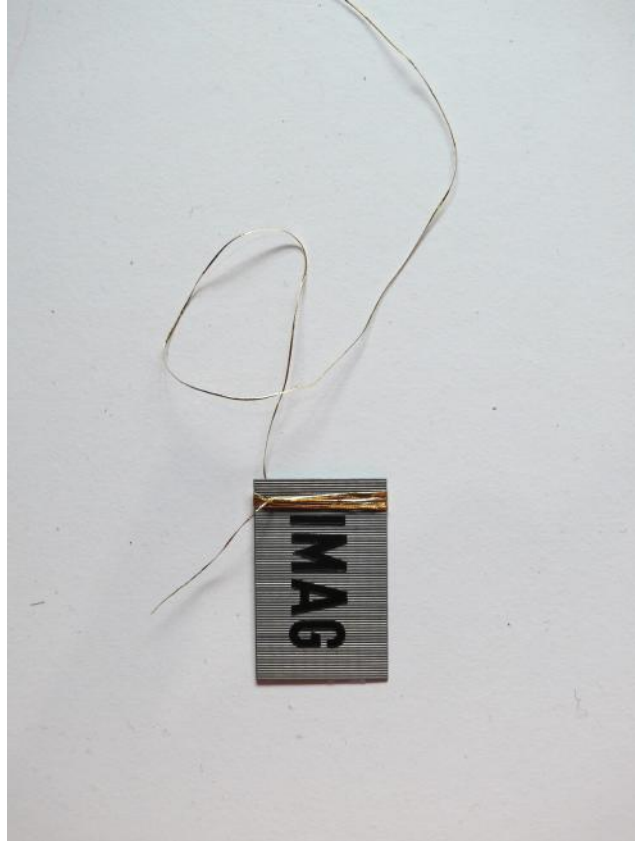
# The IMAG Project

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The current InSEA world council members are committed to creating more channels for making education through art visible. As stated in the InSEA Strategic Plan for 2014-2017 we want to offer more opportunities for networking among members. Our hope is to make InSEA members' art education experiences more visible in the world through the launch of an interactive web site and also through the publication of the new InSEA magazine IMAG. Both of these initiatives emphasize the

plurality of what makes InSEA come alive while also recognizing our volunteer work for the organization and indeed, our field worldwide. We believe that both of these initiatives will be powerful resources for practice-led research and research-led practice in arts education. With the magazine we want to value the silent voices of art educators and art teachers from around the world who are helping new generations to grow up with the benefits of the arts to build a more sustainable society.

Creating an InSEA e-magazine reflects the need to take ACTIONS; art educators; artists and art teachers are making LOCAL events; experimenting with new strategies; giving



new meanings to the arts in education. InSEA, and this e-magazine can be the place where InSEA members can share experiences and encourage people to act for CHANGE, improvement, and the cultivation of new ideas from Local to a GLOBAL scale. The first ideas for the e-magazine were discussed with Mousumi De as a way to adapt the former e-newsletter to become a regular e-magazine. We then enlarged the discussions and planning to include Joaquin Roldán and Ricardo Marin whereupon we envisaged a new structure that used the Internet thereby allowing hyperlinks, as well as visual and multimedia communication. The first issue of iMAG is a result of these plans. Of course it is just a starting point and improve-

ments will be ongoing. We wanted the e-magazine to be flexible yet with a fixed editor team for the main coordination with guest editors from the different regions of the world and a team of reviewers that would evaluate and help authors to revise the submissions in order to respond to language and graphic quality standards. The structure of the e-magazine would include a historical piece from InSEA that we are calling 'The relic' (a paper surviving from an earlier time, especially one of historical or sentimental interest), because preserving InSEA memories and records is important for the future. This section should include visuals, photos, video essays and visual reports because we work and we want to emphasize visual forms of

communication. The iMAG could also include reviews and announcements on regional and international conferences, seminars and symposiums, projects and exhibitions, calls for papers from regional and international journals, calls for project participation

and collaborations, and art education programs of relevance to the InSEA community.

## In short iMAG's mission should be:

... to provide a visual platform, which, in line with the constitution of InSEA, will help foster international cooperation and understanding, and promote creative activity in art through sharing experiences, improving practices, and strengthening the position of art in all educational settings.



MAG Number one includes as a piece from the past: 3 youtube videos taken during the 2002 InSEA congress in New York of Dr. June D. Cleavage (Lisa Hochtritt) and Dr. Graeme Sullivan's keynote speech at InSEA 2002 research conference in New York City. The presentation reviews trends in art education and prominent International Art Educators at the beginning of the century.

In the visual essay 'VISUALIZING ELVIS LIVES Assembling the Lives of Images', Aaron D. Knochel (Pennsylvania State University, USA) displays one possible network of intentionalities with the artwork 'Forever Free, Elvis Lives!' (1997) by Michael Ray Charles. The visual essay presents an extension to interpretive methods that may be used in arts learning, invigorating notions of the image as a multiplicity of ideas that opens up meaning-making and visual culture within a network ontology.

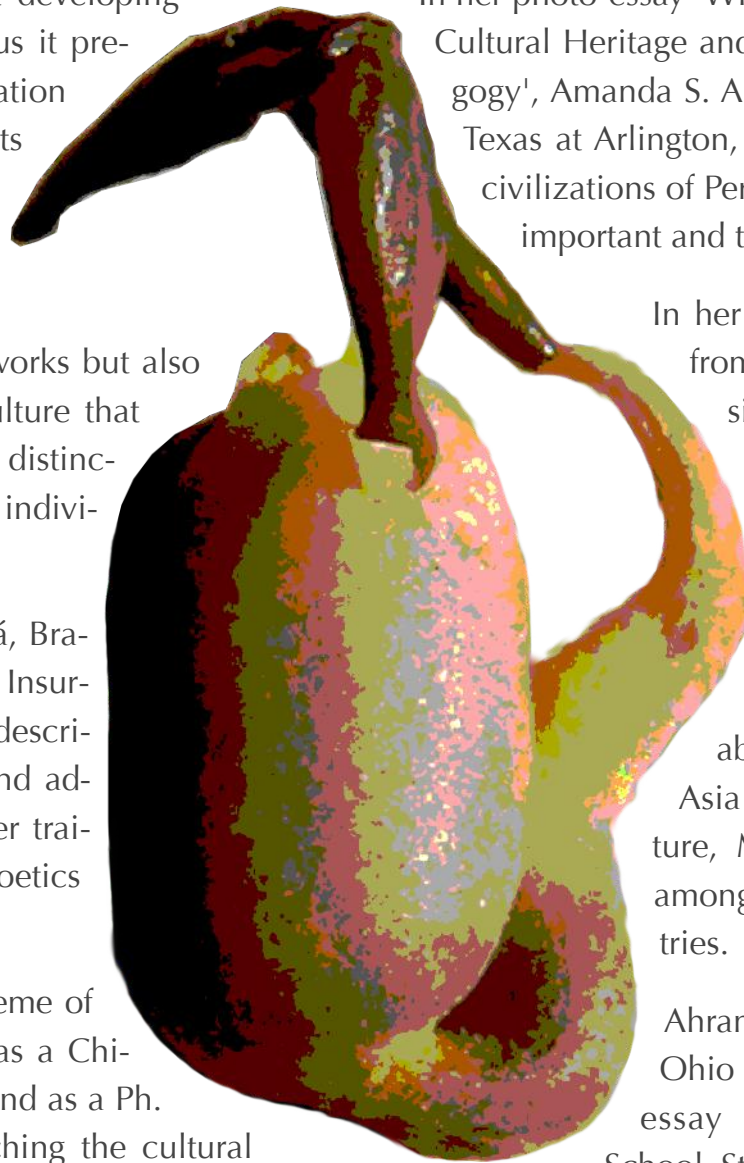
In 'Artistic Art Education-Learning in Artistic Projects' Carl-Peter Buschkühle (Justus-Liebig-University Giessen/Germany) claims that Artistic education is

an alternative form of education. It aims at developing the individual creativity of each student. Thus it prefers forms of learning that focus on exploration and experimentation through artistic projects that combine knowledge and creation. The approach seeks to develop holistic creative thinking.

The approach has relevance not only for artworks but also for the art of living in a global, complex culture that challenges abilities like critical perception, distinction, judgement and imagination concerning individual and societal perspectives.

Silvia Marques, from the University of Amapá, Brazil, contributes 'Urban Artistic Actions and Insurgence: political poetics in Amazonia' and describes a performance by one of her students and advocates for the use of performance in teacher training contexts as a tool for learning through poetics and praxis.

Ma, Rui, in his video-essay, brings up the theme of cultural stereotypes through his experience as a Chinese person living in Spain for twelve years and as a Ph.D student in the University of Jaen, researching the cultural perceptions of each group and how stereotypes affect the perceptions of each other.



In her photo-essay 'What is a Huaco? Native Peruvian Cultural Heritage and the Intersection with Art Pedagogy', Amanda S. Alexander from the University of Texas at Arlington, examines past, pre-Columbian civilizations of Peru to explore why huacos were important and the purposes they held.

In her visual report, Jin-Shiow Chen, from the National Chiayi University (Taiwan) 'Youth Visual Force, New Cultural Power: What Art Educators Can Learn From Anime/Manga Fan Culture around Japan, Taiwan, Hong Kong and China' brings up an interesting description about youth culture in Eastern Asia showing how powerful fan culture, Manga fanzine and cosplay is among young people in some countries.

Ahran Koo, a Ph. D. student at the Ohio State University, USA, in her essay 'Inside and Outside: High School Students Increasing Self and Social Awareness through Artmaking' brings up issues of identity related to artmaking approaches in a Korean high

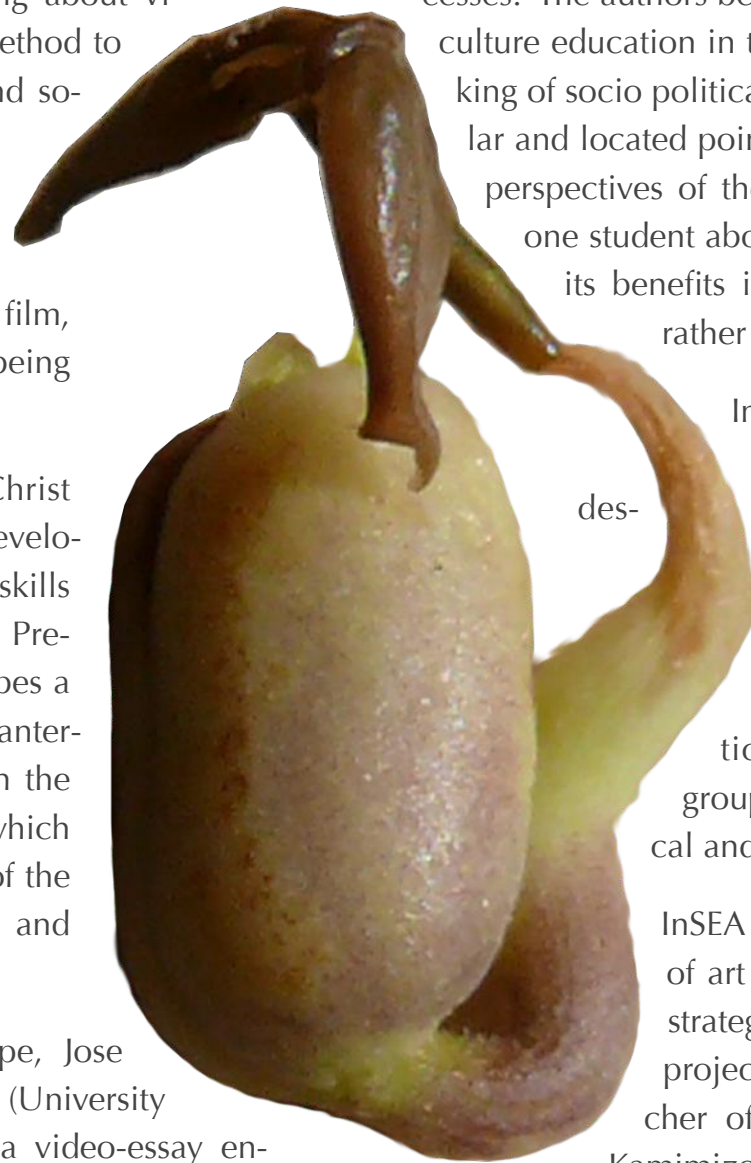


school setting. For her, creating and talking about visual art with other people is an effective method to evoke multiple dialogues about identity and social phenomena.

Another video essay including the topic on diversity is the video essay by Ivona Biocic Mandic: 'Blindness is not darkness, short film, 2014. It starts from the perception of being blind.

Peter Gregory, from the Canterbury Christ Church University, UK, in 'Learning and developing skills' discuss creative practitioners, skills in the making and project based learning in Pre-service teachers' training. The report describes a case study developed by the author at Canterbury Christ Church University integrated in the 'Skills in the Making' project in the UK which aimed to develop a deeper understanding of the creative processes and skills for teachers and pre-service teachers.

Aberasturi-Apraiz, Estibaliz, Correa-Gorospe, Jose Miguel, Goikoetxea, and Ainhoa de Juan (University del País Vasco EHU-UPV, Spain) present a video-essay entitled ' An opportunity to stop time in process' display topics such as identity, visual arts and technology in artistic pro-



cesses.' The authors believe that art education and visual culture education in the digital era allows a rethinking of socio political and cultural contexts from singular and located points of view. The video presents the perspectives of the teachers and the experience of one student about education through the arts and its benefits in engaging learners in processes rather than in products.

In the visual essay 'Arctic Cool: Applied Visual Arts', Glen Coutts describes experiences from the Applied Visual Arts masters level arts programme being developed at the University of Lapland in Finland, combining practical experience of working in groups and communities with theoretical and practical experience.

InSEA is among other things a network of art educators willing to explore new strategies in intercultural contexts. The project hold by Aya Katagiri, Artist-teacher of Yamato-minami High School & Kamimizo-minami High School, Kanagawa, Japan;. Maria Letsiou, Artist-teacher of 2nd High School of Oreokastro, Thessaloniki, Greece; Bernadette Thomas, Artist-



# InSEA: a Network of Art Educators

teacher of Tulla-Realschule modern secondary School, Kehl, Germany about Mobile movies is an example of the potentialities of such networks. In their essay the authors describe how they worked together crossing continents and stereotypes.

InSEA is an incredible collaboration platform for motivated artists/teachers and researchers!!!

This selection of visual photo essays and reports show us the extreme richness of the InSEA community in terms of what our

members are exploring and thinking in their art education projects. We hope the next issues will bring much more information and valuable knowledge to our field of work.

Viseu, 20-06-2015

Teresa Torres de Eca