

# IMAG InSEA MAGAZINE N.º7

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InSEA ART Education VISUAL Journal IMAG intends 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. IMAG is an international, online, Open Access and peer-reviewed e-publication for the identification, publication and dissemination of art education theories and practices through visual methods and media.

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## EDITORIAL

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## IMAGN.º 7

IMAG number 7 presents a collage of different essays created by InSEA members. When we initiated this issue we wanted to make visible the diverse range of art education practices in formal and non-formal settings and to invite the readers to engage in a visual journey; a process of 'encountering others'. There is no filter on what should or should not constitute art education. Rather, here we have a mosaic of approaches; of ways of making and ways of understanding the role of art education in the schools, museums; universities and communities. We travel according to the last InSEA roads through the encounters generated during InSEA seminars and congresses. The journal opens with a story told by Steve Willis, current Vice President of InSEA, where he shares impressions, feelings and thoughts about his experience during the InSEA seminar in Walvis Bay, Namibia (Encounters with Otherness to achieve Knowingness).

As our journey continues, the reader meets Korinna Korsström-Maggatröm-Magga (North Calling); Anastasia Artemeva and Arlene Tucker (Process as the medium for socially engaged art); Phivi Antoniou (Cyprus) and Dina Adel Hassan (Egypt). The northern authors reveal community art practices and social engaged intercultural projects in Finland and Russia. In the same section a different encounter invites the reader to learn about other socially engaged art education experiments in Alexandria, Egypt, with Dina Adel Hassan who describes using images, an experience conducted with Children at Risk in Egypt.

Phivi Antoniou recalls how stories were made through art education with displaced people in Strovolos, Cyprus. Next, we invite our readers to stop by Tunis helps us understand experiences carried out by artists, designers and art teachers: Azza Maaoui tells the story of design workshop for students and M. Errais Borges a painting workshop led by an artist for children.

Following that it's time to come back to Cyprus and Greece, to see how embodied learning experiences are achieved through Performing Art activities; Konstantinidou Elisavet & Pavlidou Eva use interdisciplinary approaches in pre-primary schools. Fotini Larkou helps the reader understand her interdisciplinary ways of implementing the arts in schools (Exploring artistic and cultural

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identity through an art curriculum unit). And Ismini Sakellariadi describes a project where art was used as a tool for change in the Experimental School of the University of Thessaloniki to achieve new insights into questions of identity, minorities and human rights.

Another stop on our journey is with María Martínez Morales; María Isabel Moreno Montoro and Nuria López Pérez, researchers from Spain who describe in visual terms, an action conducted during the InSEA seminar in Thessaloníki where reflection about the relationships between space and body was the key theme (To think, space, skin. A visual essay from our experience as a/r/tographers).

And Finally IMAG number 7 finishes with the very particular experience of Katia Pangrazi, from Narni Italy: Katia revisits the memories of Bruno Munari and Maria Montessori in “Art Lab x Kids: art as an instrument for discovery and knowledge”. Katia also presented her reflections during the InSEA seminar in Thessaloníki, 2018.

This issue is, after all, a process of knowing through encounters. Through travelling with our colleagues from InSEA, through their visual essays, we may feel the importance of being together, no matter which art education approach we use; no matter where and with whom we implement education through art, our actions, our experiments reveal the very core of InSEA’s mission: the encouragement and advancement of creative education through art and crafts in all countries and the promotion of international understanding.