

N.º4-IMAG

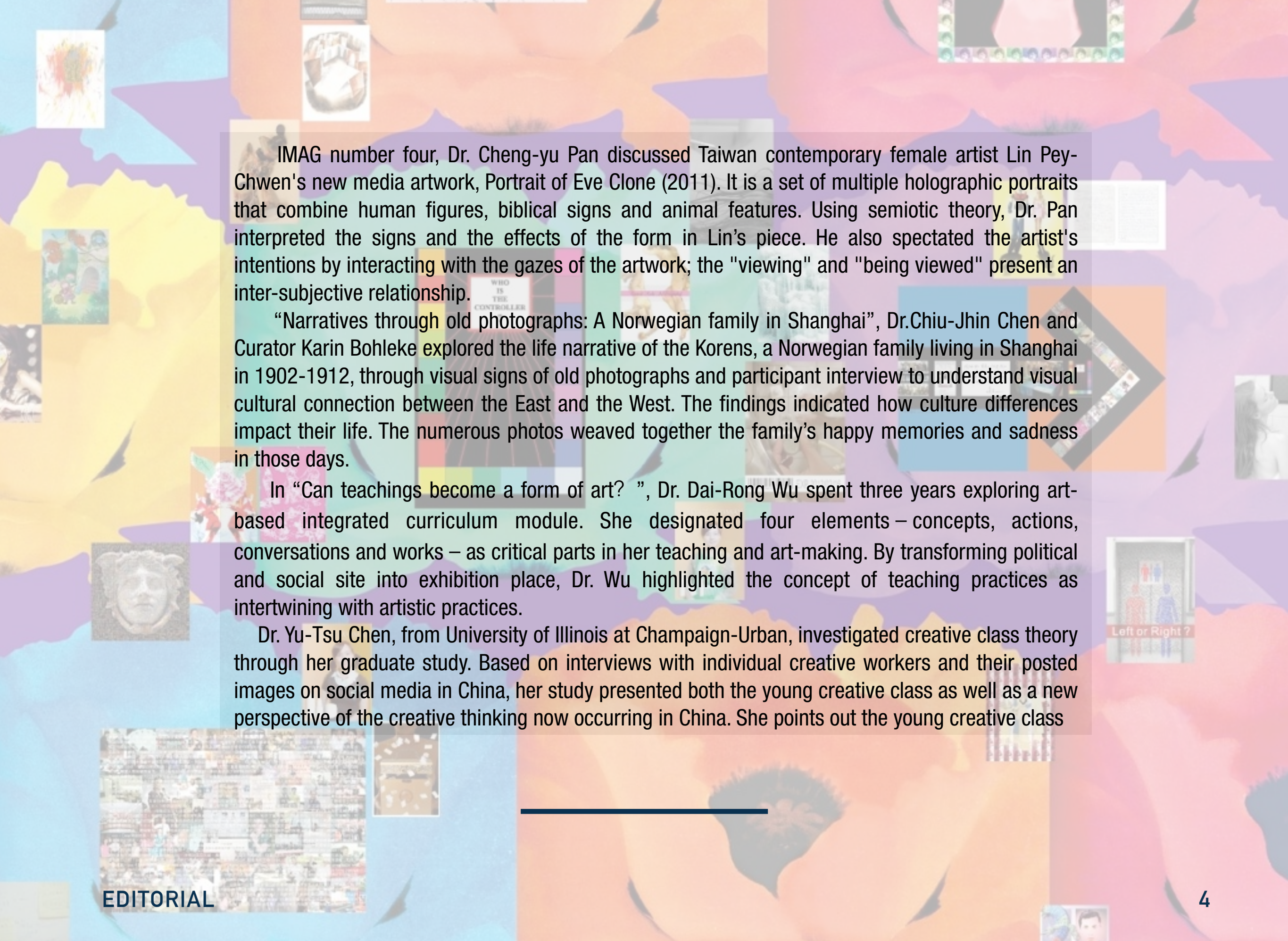
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EDITORIAL

IMAG's mission is 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 number four, Dr. Cheng-yu Pan discussed Taiwan contemporary female artist Lin Pey-Chwen's new media artwork, Portrait of Eve Clone (2011). It is a set of multiple holographic portraits that combine human figures, biblical signs and animal features. Using semiotic theory, Dr. Pan interpreted the signs and the effects of the form in Lin's piece. He also speculated the artist's intentions by interacting with the gazes of the artwork; the "viewing" and "being viewed" present an inter-subjective relationship.

"Narratives through old photographs: A Norwegian family in Shanghai", Dr. Chiu-Jhin Chen and Curator Karin Bohleke explored the life narrative of the Korens, a Norwegian family living in Shanghai in 1902-1912, through visual signs of old photographs and participant interview to understand visual cultural connection between the East and the West. The findings indicated how culture differences impact their life. The numerous photos weaved together the family's happy memories and sadness in those days.

In "Can teachings become a form of art? ", Dr. Dai-Rong Wu spent three years exploring art-based integrated curriculum module. She designated four elements – concepts, actions, conversations and works – as critical parts in her teaching and art-making. By transforming political and social site into exhibition place, Dr. Wu highlighted the concept of teaching practices as intertwining with artistic practices.

Dr. Yu-Tsu Chen, from University of Illinois at Champaign-Urbana, investigated creative class theory through her graduate study. Based on interviews with individual creative workers and their posted images on social media in China, her study presented both the young creative class as well as a new perspective of the creative thinking now occurring in China. She points out the young creative class



as well as a new perspective of the creative thinking now occurring in China. She points out the young creative class share similar values toward life and work with the Western creative class in three ways. First, they work hard and play even harder for stimulating new ideas; Second, they treat their body as an arena for creative expression; and third, and they are much more critical than their contemporaries.

How creativity is enacted in daily life is a central contemporary art educational issues. Senior High School art teacher Yu-Hsiang Chen constructed and taught a city space-based curriculum. He guided his high school students to observe their living spaces and use technological approach to create their artworks. It is interesting that based on personal experiences and thinking, students creates different imaginative scenes and city stories. From students' artworks, we could easily find how images and meanings embodies creativity.