

Abstract

This is a brief reflection on concepts of artistic/ educative and promoting the pursuit of excellence in Art (Artistry) in Research (Researchistry) and Education (Teachistry). It is taken from the conclusions of my doctoral thesis in Arts/Education undertaken at the University of Porto, Portugal, with the support of Higher Education Personnel Training Coordination -CAPES, Brazil.

With the title Designare: artistic/educative bridges in Visual Arts teachers education, I revised discourses and practices of Drawing and teaching through emphases of "knowing how to draw" and "did not know how to draw" in the Visual Arts teaching/learning processes. Thus, by artistic/educative practices between visual and writing narratives I intend to demonstrate the need for an increased dialogue between theories and practices and the continuing construction of becoming a teacher/artist/researcher.

About Artistic/educative Practices

Since 2009 I have been a professor in a federal Brazilian university. The artistic/educative practices are findings as part of the process of presentation and representation of

consciousness of training in competences and abilities of producing, creating and investigating - rereading Irwin (2004) as a professor/artist/ researcher. This is a concept that I have utilized since 2010, and arising from my Master studies in Visual Arts, in research about Visual Arts Teaching in Brazil at Federal University of Paraíba - UFPB, in association with the Federal University of Pernambuco UFPE. This concept comes from experiences and connects theories and practices by bridging experiences that reflect through creation issues and possibilities of understanding and expanding the intersubjectivity and the symbolic production of Arts Teachers' Education.



Fig. 1 Drawing Hands. Flávia Pedrosa Vasconcelos. 2012. Personal archives.

My PhD research in Arts Education at University of Porto – UPORTO at Faculty of Fine Arts - in Portugal had as one of the conclusions a reflection about the necessity of promote a dialogue about artistic/educative practices in the processes of Visual Arts teaching/learning. Because of those bridges implicated, I understand the complexity of this concept, since it interacts with traditional and modern paradigms reviewing them according to a multiple polysemy and in contemporary contexts.

The traditional paradigm interprets the artistic production disconnected from the educative processes, so the artist and the teacher are seen as separated subjects as Arts and Education - different and not associated knowledge fields. This infers that the same artist who taught could not be regarded as a teacher and the teacher who creates artistic objects could never be regarded as an artist. In addition, the distance of Arts from the Education did not take into account the artistic part of the procedure could also be educational, in that to create is necessary

to learn the creative process, the talent does not exist by itself, and that everything is the result of a continuous experience.



The modern paradigm questioned the traditional view and broke any possibility of revising its concepts, bringing the notion that although Art and Education are closely linked in the artistic learning process, however, they are fields that must be studied in their specificity. In translating the creative process as part of an apprenticeship, this paradigm has contributed to the revision of the Arts teacher's role as well as a learning experience for the artistic within an also educational process. A deviation found



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to emphasize the creative process as an end, forgetting the need for review of the technical study, leaving the ability and skills of the artist in training as a responsibility of the experimental, without guidance. Therefore it promotes a bipolar distance between the artist and Education as the teacher and Arts.

Fig. 4 An artistic/educative embrace after performance. Visual Arts Teacher Education. State University of Bahia - UNEB. Juazeiro – BA. 2012. Personal archives.

As I mentioned, I reflected about artistic/educative practices in-between the theoretical review and empirical data of my PhD investigation. One of those reflections on artistic/educative practices was that we do not teach Arts to the 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 in any profession.(figures 2 and 3))



Fig. 5 An Art installation at Visual Arts Teachers Education. UNIVASF. 2012. Personal archives.

I agree with Biesta (2013) about the important factor of communication in Education and of the experience role in the process of teaching/learning, but disagree that the experience is only communication. This restricts production of meaning only through interaction between the subjects and does not expose the influence of the context and of the cultural dialogue.

The excess of expressiveness is a distortion of John Dewey's original concept on expression and bequeathed teaching and artistic learning to free expression - the action of leaving students without guidance, removing the role and the function of the Arts teacher.

For those reasons the artistic/educative practice interacts with communication, it is experiential, but does not focus only on the experiencing. It produces bridges from theoretical conceptualizations to promote and expand dialogues with artistic and creative production, making the becoming a part that is revealed with the time and the progress developed through learning.

Considering Artistry, Researchistry and Teachistry

Artistry is a concept that can be found in Elliot Eisner's studies at the beginning of 21st century. According Eisner (2003: 373), Artistry "is not limited to the fine arts, but to everything made well", and this search for excellence in competences and abilities in artistic production contributes to a review process of the construction of production, from mental images to the work itself. In addition, the strive for excellence the artist is never completely satisfied, what can indicate relations between works produced and take him beyond the trajectory launched, recreating and innovating its aesthetic posture.

Fig. 6 Artistry, a product with the concept of Eisner. 2015. Open Domain Image from Internet.



Researchistry is a concept related to both Artistry and Teachistry, and addresses the demand for the development of research in which the quantitative not qualitative overlap, taking into account the time for adequate reflection and knowledge generation.

Based on this, Teachistry is the search for teaching Art in a contemporary platform reviewing traditional and modern paradigms connected to a complex process of stimulating the development of competences and abilities in technicality, creativity, expressivity and cognition.

Considerations...

It is necessary to stimulate the improvement of artistic/educative practices in Visual Arts Teachers education. On the other hand it is noteworthy that the search for Artistry, Researchistry and Teachistry (A/R/T) may suffer misinterpretations, overloading building of be-

coming professor/artist/researcher in the profession through higher stress on accumulation of bureaucratic activities added to the increase in production and collection activities already expected of teaching, research and extension.

At the end, what meanings the visual narratives presented here can infer, when allied with those concepts?



Fig. 7 Self Portrait. Flávia Pedrosa Vasconcelos. 2015. Personal Archives.

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Author

Flavia Pedrosa Vasconcelos is a Professor at Federal University of San Francisco Valley – UNIVASF. PhD in Arts Education at University of Porto – UPORTO. Leader of Research Group Multi, Inter and Trans in Arts – MITA (CnPQ). Has researched in Arts/Education with publications in journals and scientific conferences rethinking intricacies between theories and practices of teaching/learning processes.