



# IMAG

ARTS EDUCATION

N.º 1. Julho 2015

IMAG

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**The Magazine of Education Through Art – 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 Team:** Rita Irwin; Sandrine Han, Mousumi De; Marjorie Manifold; Steve Willis; Rachel Fendler; Karen Hutzler; Margaret Baguley; Manisha Sharma; Joaquin Roldan; Ricardo Marin.

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**InSEA: International Society for Education through Art**

<http://www.insea.org>

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EDITORIAL

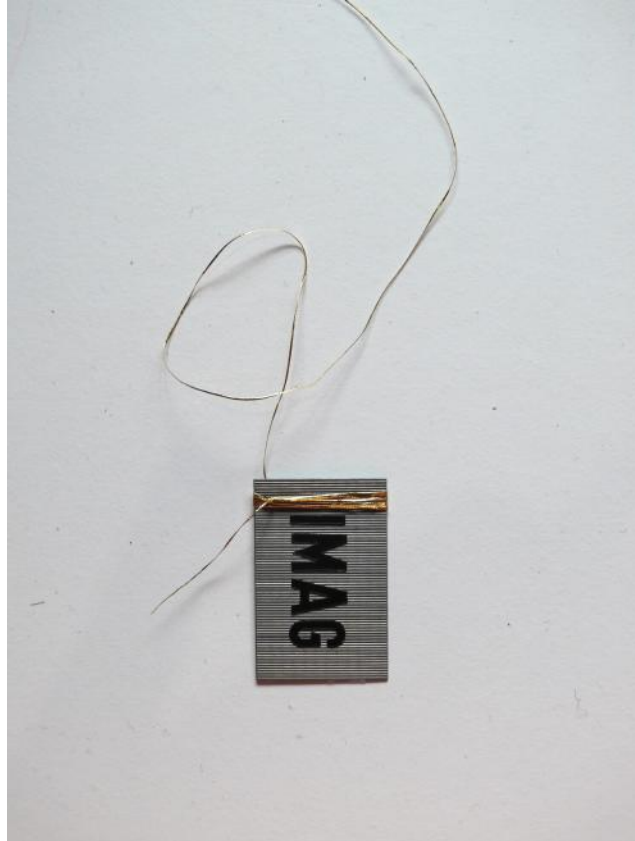
# The IMAG Project

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.



iMAG 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.

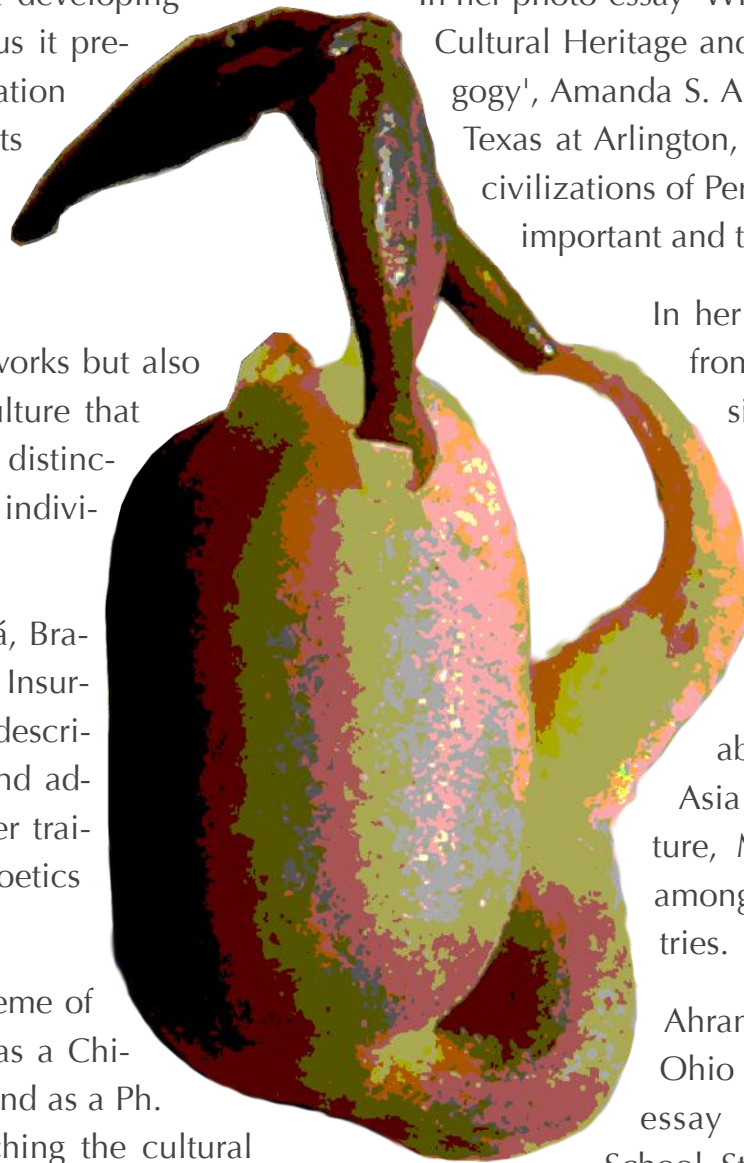
In 'Artistic Art Education-Learning in Artistic Projects' Carl-Peter Buschkühle (Justus-Liebig-University Giessen/Germany) claims that Artistic education is

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

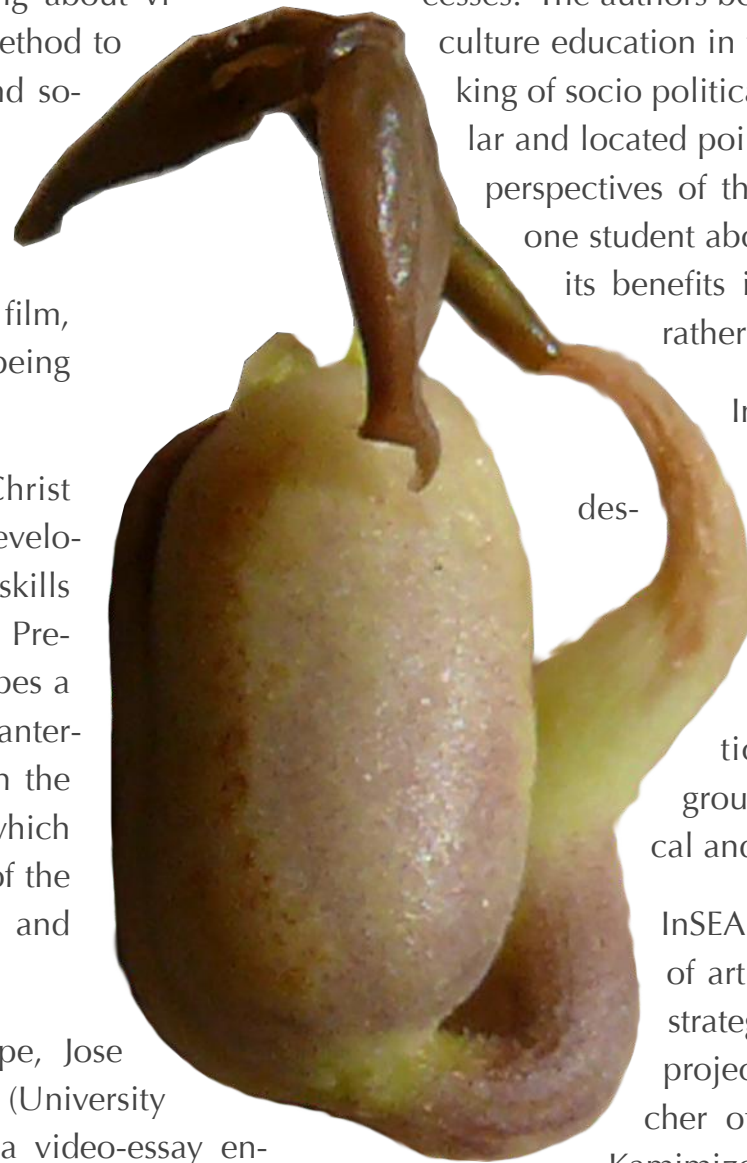


school setting. For her, creating and talking about visual art with other people is an effective method to evoke multiple dialogues about identity and social phenomena.

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



# Call For Visual Essays

iMAG invites InSEA members to submit visual/photo/video essays that focus on art education practice, research and teaching in formal and informal contexts, that is relevant to the larger worldwide community of art educators. We encourage submissions with images and in multimedia formats that provide an alternative, experimental and artistic mode of presenting research and praxis. Proposals are peer-reviewed by members of the editorial board. iMAG is an open source publication / (cc) generic licence 2.0 / , by sending their proposals authors agree with the terms of the licence (see more about the (see more about the (cc) Licence [here](#)).

## Guidelines for Authors

The total word limit for the Photo-essays and Visual reports is between 1000 and 2000 words, should integrate image and text in a creative way to document, evaluate or reflect on art-based learning activities, events or outcomes. Proposals should include 1) Title; 2) author(s) name and affiliation; 3) keywords or tags; 4) a critical introduction (or an abstract) which could be no less than 150 words and not exceed 250 words in length in English and in the original language, author(s) 5) the proposed layout in PDF with images and words not exceeding the established limits. This proposal should also be accompanied with images in good resolution formats and/or links to Video files. References should follow the APA norm.

## Medium/Format/Size

Send it as an editable file (doc.) with separate images (jpg format) and also as a PDF file to show your desired layout. Written text should be up to 2000 words including title, author's name and affiliation, abstract, keywords and references. Must have at

# Call For Visual... Essays

SEND YOUR PROPOSAL TO  
[insea@insea.org](mailto:insea@insea.org)



least 5 images . Videos should appear has links to embody in the text or in the images.

### Sections

1. Relic article: republishing an old article from InSEA history ( a paper surviving from an earlier time, especially one of historical or sentimental interest).
2. Photo essays.
3. Visual reports.
4. Reviews.
5. Announcements on regional and international conferences, seminars and symposiums, projects and exhibitions, call for papers from regional and international journals, call for project participation and collaborations, and art education programs of relevance to the InSEA community.

**Note: Submitted and approved contents might be revised/remixed by the editors and graphic team.**

# Call For Visual...Essays

WE ARE WAITING FOR YOUR PROPOSAL

[insea@insea.org](mailto:insea@insea.org)





## A REVIEW OF ART EDUCATION RESEARCH

1. Dr. June Cleavage's keynote art education - InSEA (pt. 1) \_ <https://youtu.be/ykU567sSwys>
2. Dr. June Cleavage Art Education keynote speech (InSEA) Pt. 2 \_ <https://youtu.be/nsA4S5zVMzs>
3. Dr. June Cleavage Art Education keynote speech (InSEA) Intro \_ <https://youtu.be/e5vl22TjM-U>

# A REVIEW OF ART EDUCATION RESEARCH

AUTHOR: DR. JUNE D. CLEAVAGE ( LISA HOCHTRITT) AND DR. GRAEME SULLIVAN'S PRESENTATION FOR THE KEYNOTE SPEECH AT INSEA 2002



1



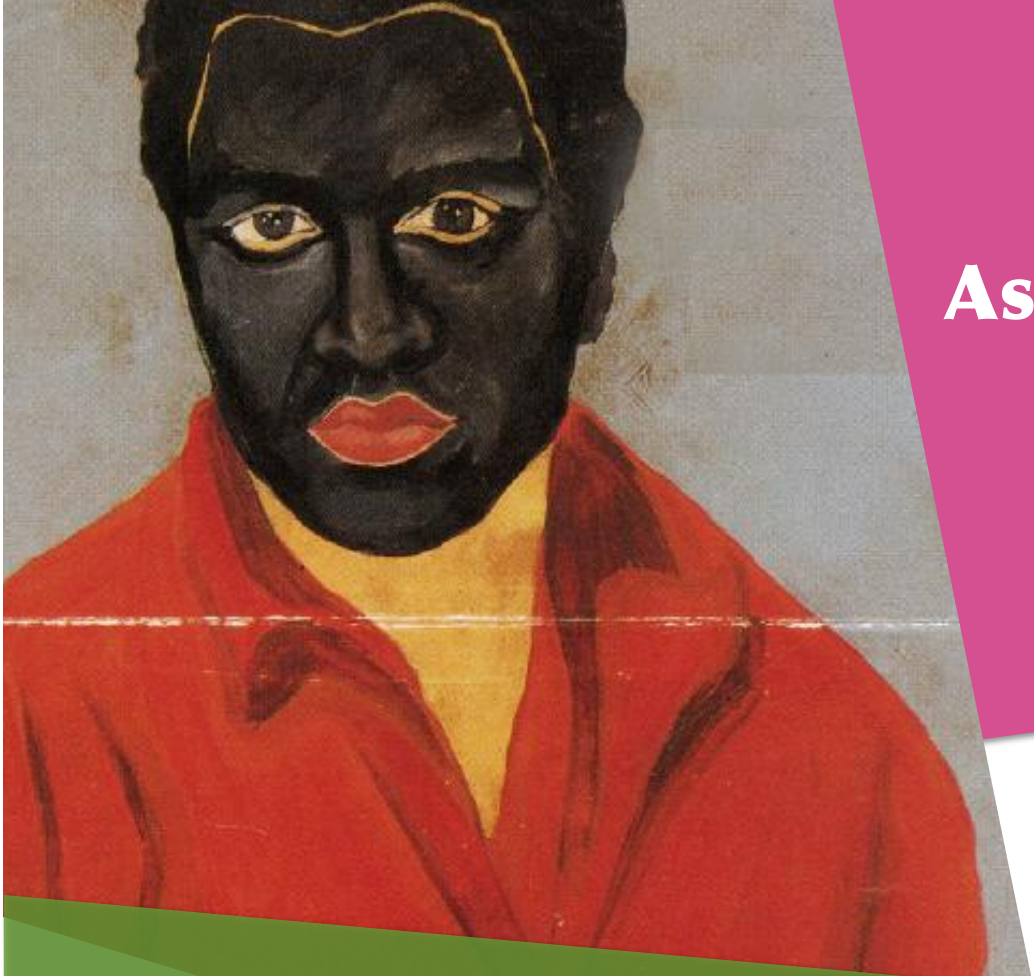
Dr. June Cleavage's keynote art education - InSEA (pt. 1)

2



Dr. June Cleavage's keynote art education - InSEA (pt. 2)





VISUAL ESSAY

# Visualizing Elvis Lives: Assembling the Lives of Images

Author: Aaron D. Knochel, Pennsylvania State University

## Abstract

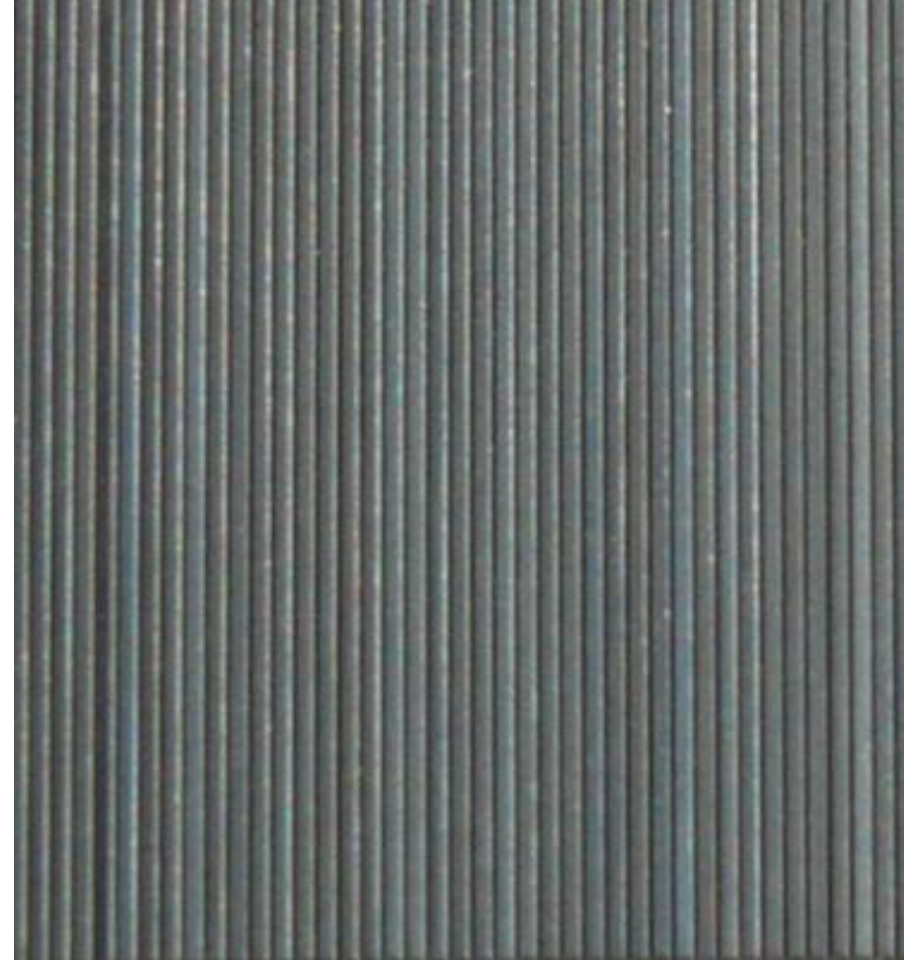
**Acknowledgments:** Special thanks to Michael Ray Charles for his interest in the project and for allowing me to use reproductions of (Forever Free) Elvis Lives! (1997).

In this visual essay I attempt to assemble a (possible) network of intentionalities in which we are enmeshed by re-presenting the network ontology of the artwork (Forever Free) Elvis Lives! (1997) by Michael Ray Charles. As a network ontology, the visuals provided bring together both a network structure to the signification process that occurs when encountering an image and provide a visualization of the



# **intervisuality, network ontology, interpretation**

substance of the world of visual culture in which we live. Historical reference, intertextual appropriation, and transmedia remixing are all modes of the interconnections that are presented so that interpretation of visual culture may articulate more of what is going on when we choose to look. The visual essay presents an extension to interpretive methods that may be used in arts learning to hone skills in close looking, invigorate notions of the image as a multiplicity, and pursue meaning-making visual culture within a network ontology.



# Visualizing Elvis Lives: Assembling the Lives of Images

W. J. T. Mitchell (2005) once asked the provocative question, “What do pictures want?” Drawing from visual culture studies, Mitchell is aligning his inquiry with scholarship from film studies and psychoanalysis, whereby images hail us as interpolating subject/objects. Images call to us. They beckon us in ways that catalyze chains of signification, gaze back at us in ways that make us the object of sight/cite/site (Jagodzinski, 2010), and involve us in a collective substance that constitutes our world. This substance, that of the ontology of visual culture, then acts on the world and us as agentic beings, forming and sculpting what we are and how we know what we are. Anthropologist Alfred Gell (1992) thought that art achieved this agency through a sort of technology of enchantment whereby the stylistic acuity of the artifact could, via abductive reasoning, enable the social collective to form. Gell states, “As a first approximation, we can suppose that the art-system contributes to securing

the acquiescence of individuals in the network of intentionalities in which they are enmeshed” (p. 43).

While I disagree with the ways that Gell positions enchantment in relation to the efficacy of technical execution, I am very much interested in the agency of images (not just art) in relation to our enmeshing in the world. In this visual essay I attempt to assemble a (possible) network of intentionalities in which we are enmeshed by re-presenting the network ontology of the artwork (Forever Free) *Elvis Lives!* (1997) by Michael Ray Charles. The coupling of the terms “network” and “ontology” requires some explanation. The term network ontology focuses on a network as a structure to conceptualize the formations of our social world. While it directly alludes to the Internet as a technological network of great significance to contemporary culture, it is also a concept that can help us map our connectedness in the world with ideas and people (or our enmeshing as Gell might allude to it). On the other hand, ontology is a philosophical concept that focuses on the world of things, or objects, and “the conditions of possibility we live with” (Mol, 1999, p. 74-75). Therefore, the pairing of network, as an articulation of relation, and ontology, as being in the world, provides for art education a way of understanding the complexity of images in their network being as opposed to their singularity. Central to understanding the network ontology of images is to understand that you never just see one picture, but rather each picture becomes an infinite network of interconnected images. The concept of the network ontology should share a striking resemblance with concepts such as semiotics, poststructuralism, and visuality

in that it essentially forwards the concept of the image as being multiple.

## The ontology of this interconnected image is realized through both technological and non-technological networks.

The ontology of this interconnected image is realized through both technological and non-technological networks. Therefore, exploring the network ontology of an image may include large data sets of images in a technological network such as a photo sharing website, but it may also consider the curation of images within a museum space or the visual encounters that greet us walking down the street. The importance of the concept in impacting art education is to augment conceptions of images from singular, hermeneutic objects rich with meaning, to instead employing methods of interpretation in the network, as a sort of momentary assemblage of signification. Through the network ontology we understand, interpret and derive meaning from the image within a particular space and time of interconnection.

In what follows, I attempt to assemble a visual network diagram of Michael Ray Charles' painting through a series of accumulations. I have selected this particular painting and artist for two reasons: 1) I personally like his work and have had many

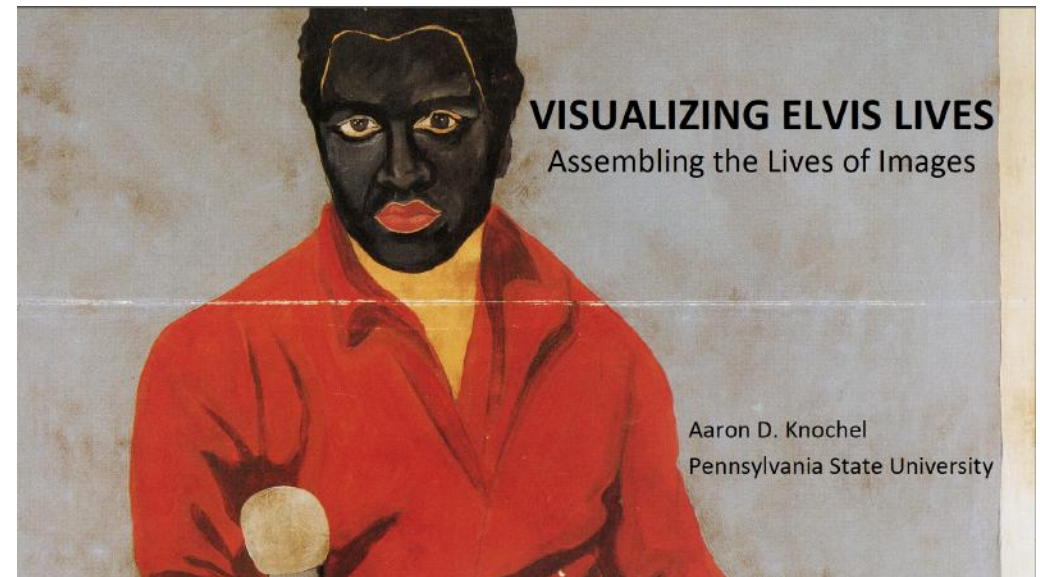
engaging discussions with students concerning this particular painting, and 2) the painting itself signifies to me a certain time and place in the development of art education research. Terry Barrett (2003) utilized Charles' work to discuss strategies of interpreting visual culture using an analytic methodology from Roland Barthes (1967). The method focuses on analyzing denotation, sensory elements that may be observed in the image or artifact of visual culture, and connotation, the meaning of those observed denotations. While Barrett's contributions are notable in expanding a range of interpretive methods beyond the scope of art to include broader considerations within visual culture, over the years I have again and again observed this method fold in on itself. As soon as a denotation is observed it is enveloped in a signification chain of connotation that is followed by another connotation. These synaptic connections of meaning are unruly, oftentimes contradicting one another, and I always have that moment where my students and I, in observance of the method, are artificially separating denotation and connotation. Meaning gets messy quickly as ideas get attached to denoted observations, but then are attached through historical repetition, intertextual appropriation, and transmedia remixing. I do find that the method is excellent at training close looking habits important to arts learning and in constructing logical and measured arguments about what can be said and not said about what we see and do not see. However, as has happened many times with (Forever Free) Elvis Lives!, there just seems to be so much more going on.

The following is a demonstration of a possible extension to this method, one that strives more to assemble the network ontology of an intervisual experience and somehow get closer to all that is going on. It is a method that is much more concerned with visuality as “the visual construction of the social field” (Mitchell, 2002, p. 171, italics are Mitchell's) where meaning is derived from assembling interconnections as opposed to a connection (i.e. denotation connects to connotation). Even more significant is the possibility of an interpretive analytics in art education that begins to articulate what Nicolas Mirzoeff (2000/2006) called intervisuality or the flow of cultures beyond nation states that is characteristic of global markets. Contemporary flows of global markets create visual culture diasporas that require an analysis beyond that of evaluating “interlocking texts” to instead finding “interacting and interdependent modes of visuality” (p. 97).

The visual essay begins with seeing the artwork in the network: screenshots of Google image and web searches that begin to show possible structures of the network ontology. I then provide a slide that highlights certain prominent details of the painting that have, again and again, formed the substance of discussions about denotation and connotation that I have had with my students. The details are the stance of the main figure, the color scheme, the language and typeface “ELVIS LIVES!,” the use of blackface on the depiction of Elvis, the appearance of white-gloved hands, and the characteristic signature of the artist Michael Ray Charles. Each of these details, with exception of the color scheme, is then taken up as an opportunity to assemble a visual construction or what I call a visual network diagram. A visual

network diagram is intended to articulate the network ontology of the image. Each detail is considered in isolation and then the final slide brings together a totalizing visual network diagram.

Hopefully, the visual network diagram may get a little closer to what is going on in the lives of images.





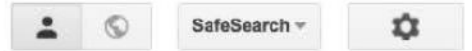


(Forever Free) Elvis Lives!



Aaron [grid icon] [profile icon]

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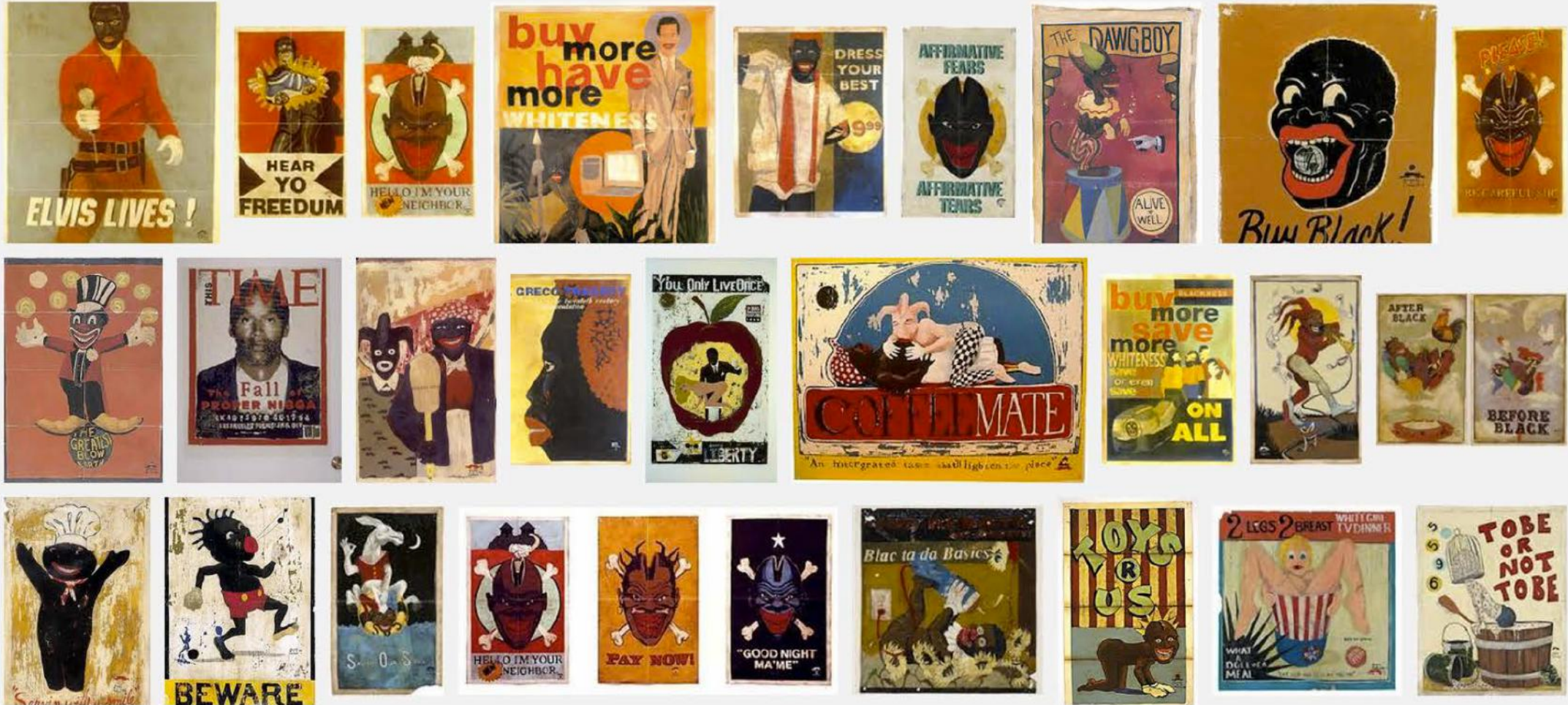
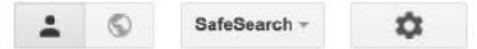


michael ray charles forever free



Aaron [grid icon] [notification icon] [profile icon]

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Forever Free Elvis Lives by Michael Ray Charles on artnet

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Michael Ray Charles

homepages.gac.edu/~wren/.../MichaelRayCharles.html  
388 x 480 - (Forever Free Post) Wonder Woman, 1993. (Liberty Brothers Permanent Daily Circus) Family of Seals, 1996. (Forever Free), Beware, 1994. (Liberty Brothers ...

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162 x 201 - Michael Ray Charles. (Forever Free) After Black (Riding High), and Before Black (Riding High), a pair, 1997. (forever free) after black (toy soldiers), and before ...

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Michael Ray Charles - Elvis Lives! | Art | Pinterest

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388 x 480 - Xylophone, Art 21, Forever Free, American Art, Elvis Art, Ray Charles, Elvis Living, Black Art, Michael ... (Forever Free) Elvis Lives!, 1997 - Michael Ray Charles.

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160 x 198 - Michael Ray Charles, (Forever Free) Elvis Lives! Source: The Tony Shafrazi Gallery, Artyclopedia.com, PBS, Ask Art and ... Tags: artists . Paintings. September ...

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Michael Ray Charles | Sarah Kedzior

https://sarahkedzior.wordpress.com/.../michael-ray-charles-2/  
388 x 480 - "A Little Southern Comfort" Born in Louisiana in 1967, Michael Ray Charles' art focuses on investigating the legacy of racial stereotypes. "I think these images ...

Gallery For > Michael Ray Charles Forever Free

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388 x 480 - Back > Gallery For > Michael Ray Charles Forever Free. Listing (16) Gallery Images For (Michael Ray Charles Forever Free).

kiss my black ads: Art by Michael Ray Charles

kissmyblackads.blogspot.com/.../art-by-michael-ray-charles.h...  
388 x 480 - Art by Michael Ray Charles. "You've got to think of how these images were used in American culture...they were everywhere and they were used to market ...

Elvis Art on Pinterest | Elvis Presley, Pop Art and Art Prints

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236 x 291 - Elvis Presley [The one and only ELVIS PRESLEY] always and forever the KING More .... Like. tp.gac.edu. Michael Ray Charles / (Forever Free) Elvis Lives!

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www.pbs.org/independentlens/raceistheplace/charles3.html  
311 x 372 - ... Andy Warhol screenprint: Elvis wearing blacklace stands in a gunslinger pose. Michael Ray Charles Elvis Lives. Courtesy of Tony Shafrazi Gallery, New York.

ARTuesday: Michael Ray Charles & Andrea Zittel ...

advanceddigitalmedia3-4-2012-13.blogspot.com/.../artuesday...  
388 x 480 - Sep 4, 2012 - ARTuesday: Michael Ray Charles & Andrea Zittel. Visual and Performing Arts: Visual Arts Content Standards. 3.0 HISTORICAL AND ...

Photoshop: Josh Hagler and Michael Ray Charles

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ART 21 Artists | Casey Macko

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388 x 480 - Michael Ray Charles has a bold painting style that attracts the eye of the viewer. His art is not only for galleries but he also has designed advertisements.

ARTuesday: Michael Ray Charles & Andrea Zittel | Media ...

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Photoshop: January 2011

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Teach Me To Create: September 2011

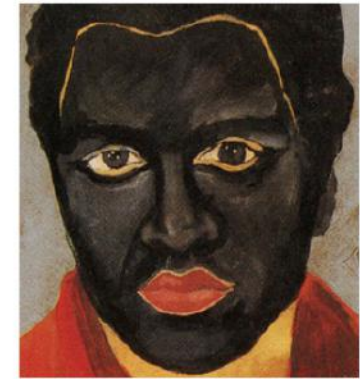
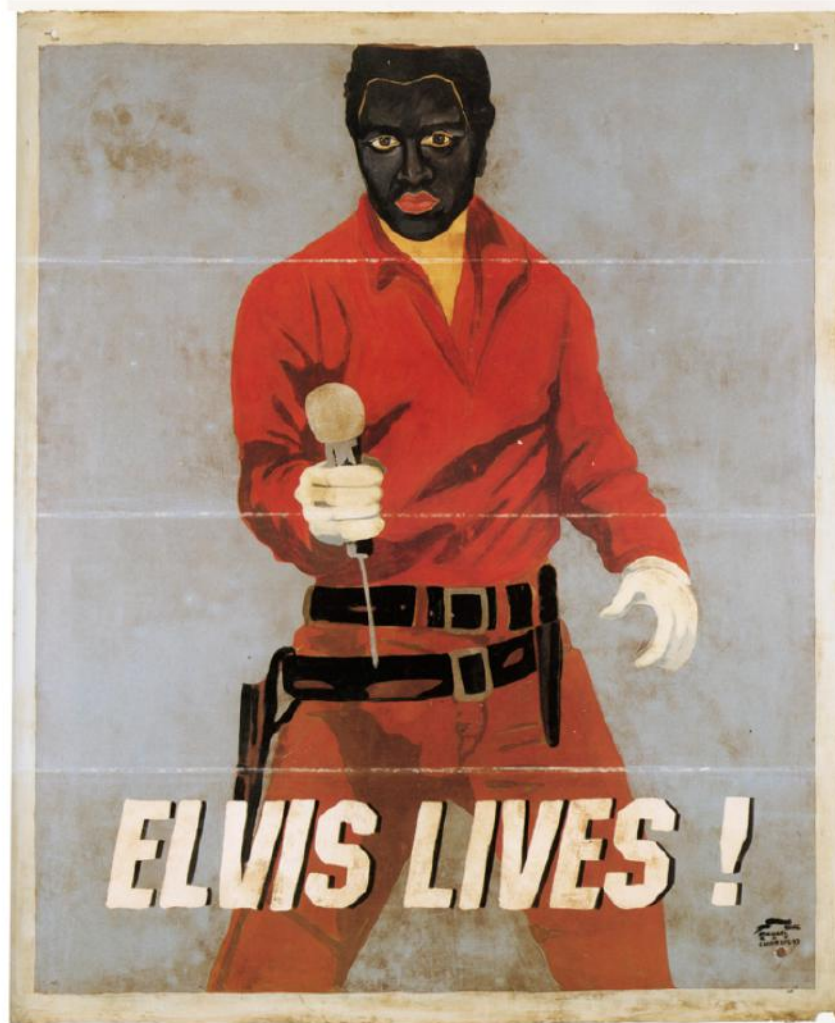
teachmetocreate.blogspot.com/2011\_09\_01\_archive.html  
258 x 320 - Sep 21, 2011 - Michael Ray Charles. Layering: " Some artists pile images on top of each other, thus changing the meanings of the images in their original ...

Teach Me To Create: Approaches to Postmodern Art-making

teachmetocreate.blogspot.com/.../approaches-to-postmodern-...  
258 x 320 - Sep 21, 2011 - Michael Ray Charles. Layering: " Some artists pile images on top of each other, thus changing the meanings of the images in their original ...

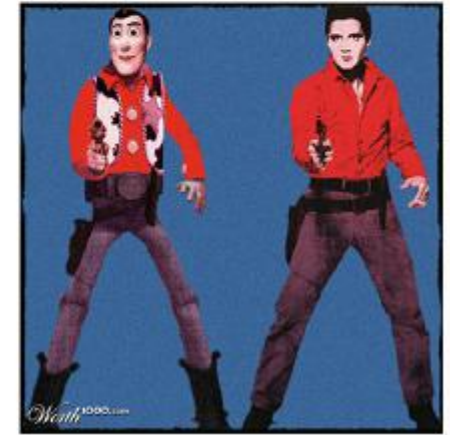
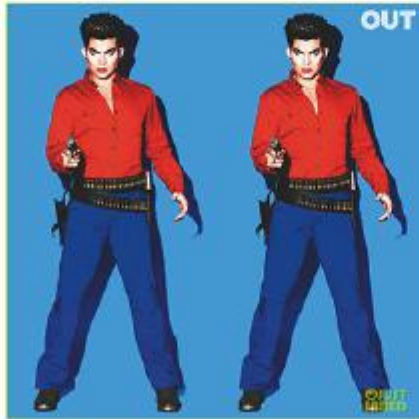
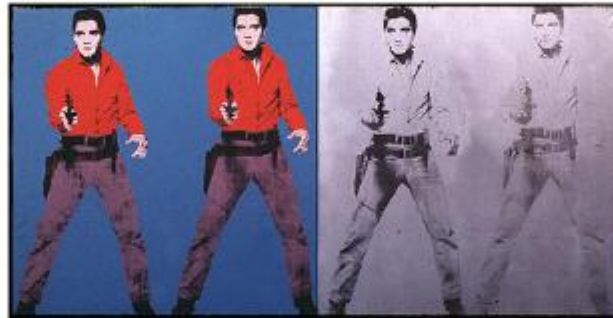


**ELVIS LIVES !**



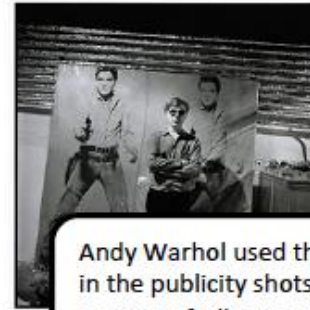
Michael Ray Charles, *(Forever Free) Elvis Lives!*, 1997



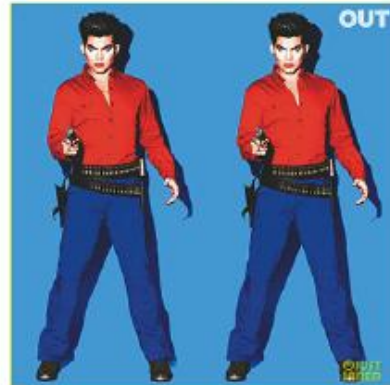
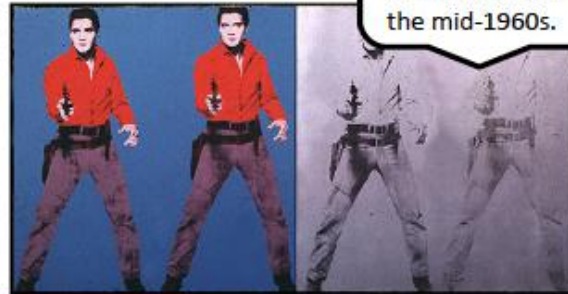




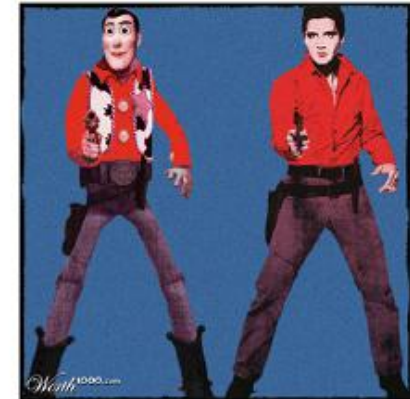
Elvis Presley starred in a movie called *Flaming Star* (1960) where he plays a "half breed" rancher.



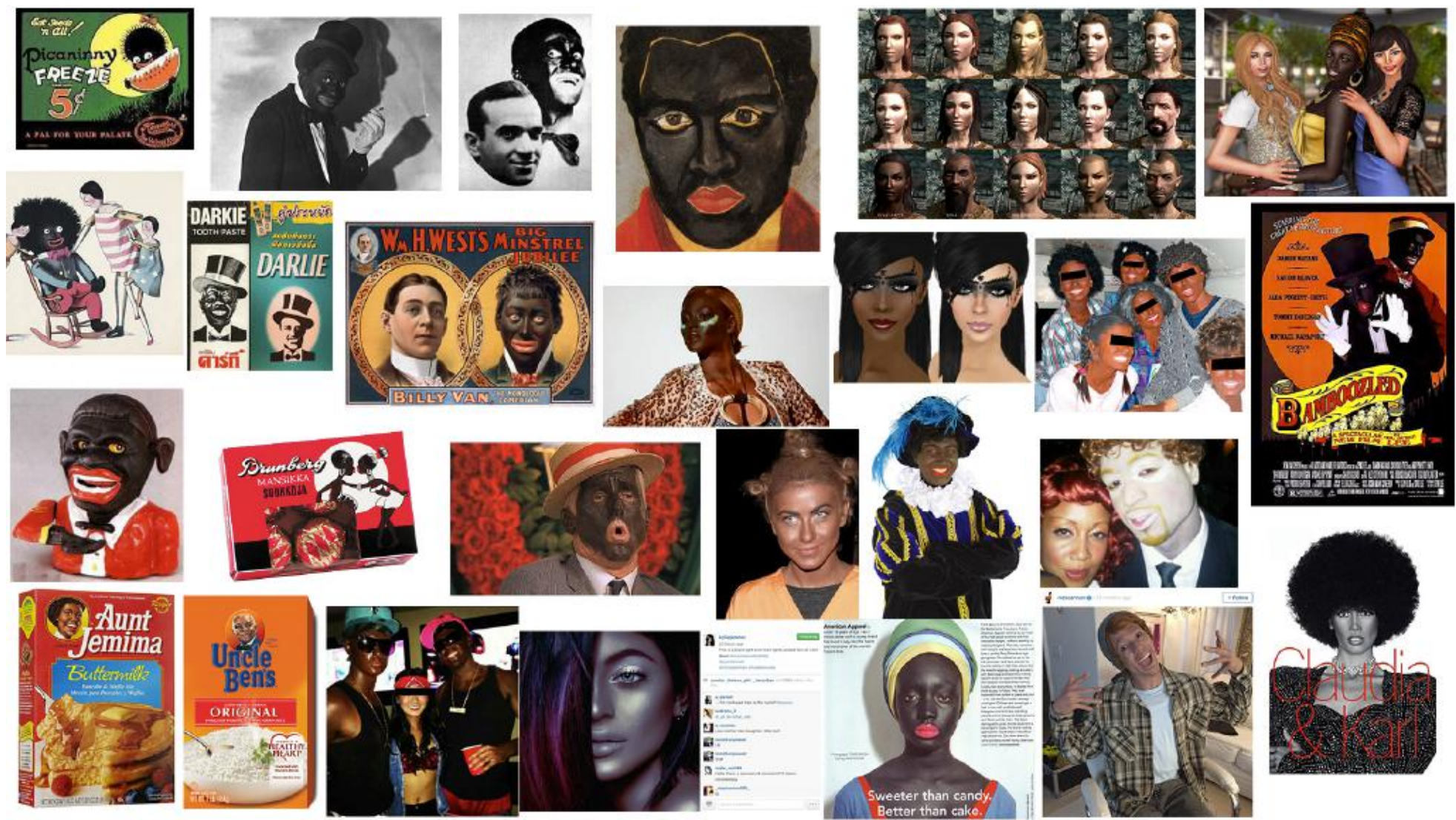
Andy Warhol used the stance in the publicity shots to create a series of silkscreens of Elvis in the mid-1960s.



The Elvis stance continues to be appropriated in popular culture.



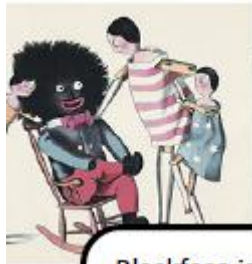








Blackface continues to emerge as a cultural signifier in relation to whiteface and video game representations of race.



Blackface is a stereotype utilized in visual culture of popular entertainment and advertising throughout much of the 19th and 20th century.

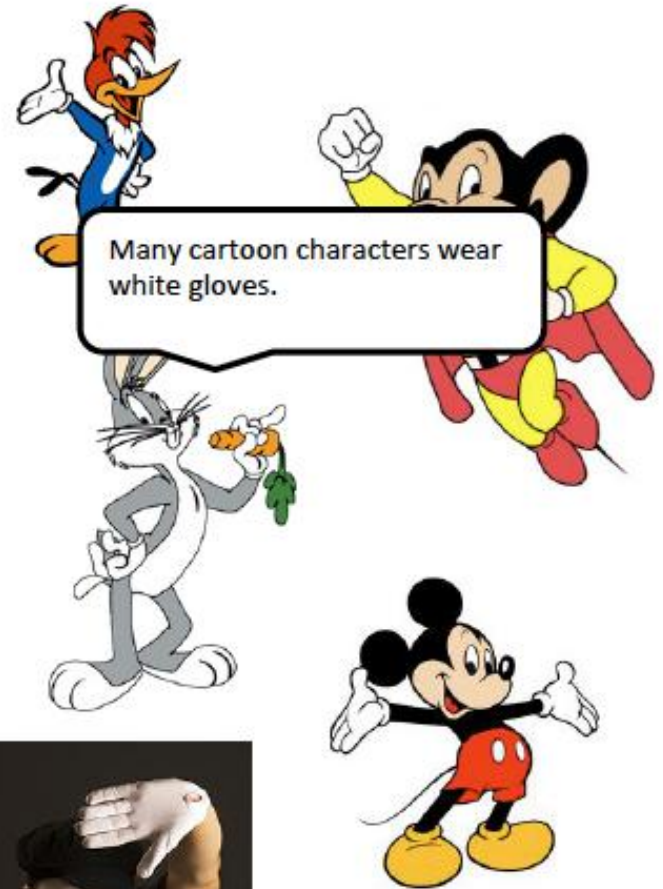


Blackface continues to be a part of contemporary visual culture through fashion, university student parties, television, and holiday celebrations.











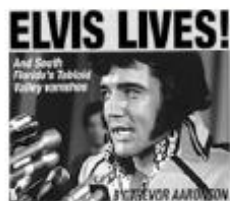
FRESH OYSTERS

ELVIS LIVES!



A COMMUNIST. DOCTOR. GOT ME FOR 125 DOLLARS. B.4 I HAD SENSE ENOUGH TO QUIT. A LAWYER. GOT ME FOR \$100. AND QUIT? ANOTHER LAWYER. GOT ME FOR \$250. BUCKS. A CLERK. GOT ME FOR \$50. BUCKS. A SHERIFF TRIED TO GET ME FOR \$150. BUCKS BUT HE DIDN'T GET THE JOB DONE.

NOVELTIES

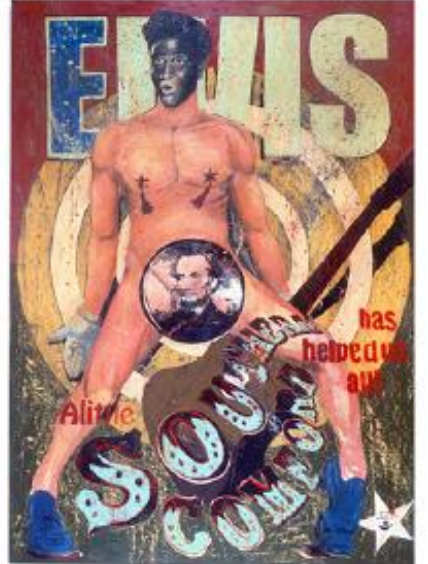
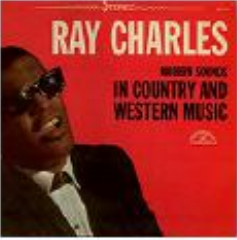


Capital letters have many references from road signs to memes that express emphasis or anger.

Not only is "ELVI LIVES" an anagram, but it also makes multiple references to tabloid headlines, reenactment performances, and the persistence of cultural norms associated with Elvi.

Capital letters, and the overall style of the painting, reference the history of roadside attraction posters from early 20<sup>th</sup> century America.





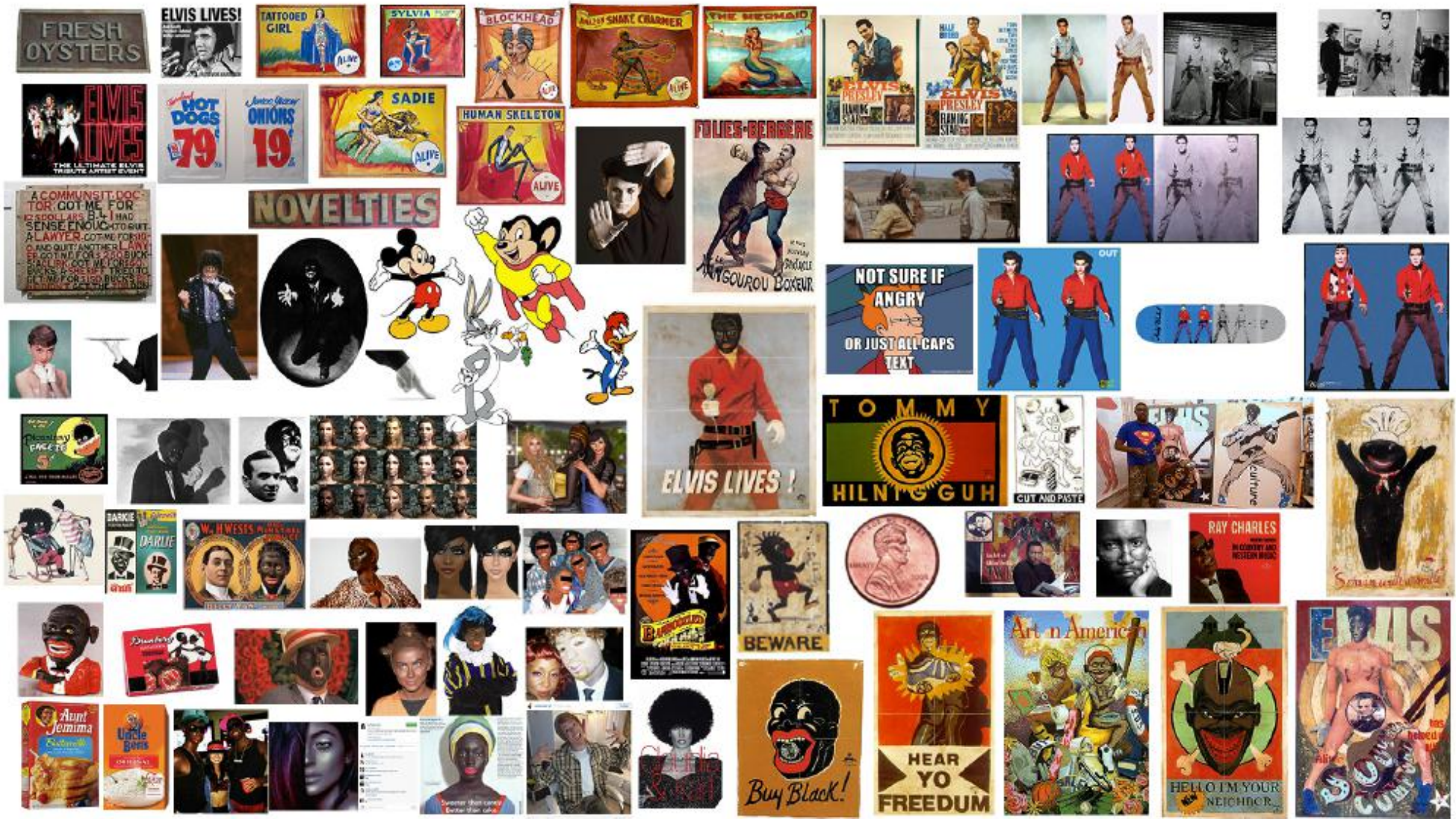


Terr Barre (2003) use Charles' work, in particular *Cu an Paste* (1994), to discuss the strategy of interpreting visual culture utilizing connotation and denotation.

Charles used his pen in his signature and has been widely recognized for being featured in the television show *Ar 21*. There are also associations with the famous musician Ra Charles due to their names.

Michael Ra Charles has many works in the *Forever Free* series included here:

- (Forever Free) Servin wit Smile* 1994
- (Forever Free) Bu Black!* 1996
- (Forever Free) Hello I'm You New Neighbor* 1997
- (Forever Free) Tomm Hilnigguh* 1999
- (Forever Free) Ar American*, 2000



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# ART EDUCATION AND CULTURAL STEREOTYPES: THE CASE OF CHINESE CULTURE IN SPAIN

AUTHOR: MA, RUI. JAEN UNIVERSITY. SPAIN.

## YOUTUBE

1. Art Education and Cultural Stereotypes: The case of Chinese Culture in Spain \_ <https://youtu.be/dpaUBFsytl8>

As a Chinese person living in Spain for twelve years my work investigates the cultural perceptions of each group and how stereotypes affect this perception. I have used art as a modifying element to explore the experiences of contact between Chinese and Spanish students. There is a new multicultural global trend with new rules and new agents adding or supporting actors from emerging countries to the Knowledge Society and Information Society which want to accommodate multicultural realities that expand the concept of politics, society, religion and gender. However, I question whether this is merely a mirage to disguise concepts that have been repeated throughout the history. Are we using the images, clichés and romantic stereotypes imposed by nineteenth century colonialism? Do we still think that our own ways of doing things are the best? Is the East or the West superior in relation to race, culture, gender, religion or ideology? This video investigates these questions through visual exploration. The research also integrates questions about the role that New Technologies can have as drivers in creating stereotypes.

Keywords: Stereotypes, Chinese Culture, Western Culture, Chinese Artistic Creation, Spanish Artistic Creation, Means of Communication.

Art Education and Cultural Stereotypes: The case of Chinese Culture in Spain.  
<https://youtu.be/dpaUBFsytls>







VISUAL ESSAY

# Urban Artistic Actions and Insurgence: political poetics in Amazonia

Author: Silvia Carla Marques Costa

## Abstract

### Keywords:

urban artistic actions;

rituals,

social relationships;

Amazônia

In this essay I intend to reflect upon art actions in urban spaces as interrelational practices in the city as an artistic and as a pedagogical tool generating political poetics. In the Amazonian context artists may be cultural producers provoking reflection and creating new spaces for learning by taking actions in the urban sites through political poesis. In such praxis, the participants involved in the ur-

# Political Poetics in Amazonia

ban space to interact , re-signify and learn ways of living individually and collectively in the places through performance based actions in the city. I describe here some artistic practices held in Amazonia , to raise questions about interventionist actions held by artists from the city of Macapá/AP in Amazônia, Brazil , focusing specially in the performance 'O batedor', in a reflective exercise upon sociological, aesthetic and educational issues of urban life through the lens of the ritual as a communication and relational socio practice.





In this essay I am interested in addressing urban interventions presented in performances in the city of Macapá-AP (Amazon region in Brazil) by the members of the Research Group : Poetical Education and Visual Culture (Ensino Poético em arte e Cultura Visual) to understand how these performances are woven in reflective mediation about the problems of cities, particularly on a city nestled in the Amazon region, described as inhospitable and with scarce human presence. In the national imagination cities are conceived as huge urbes, places for modern sociability, denying all other scenarios that escape this definition, judged as wild and devoid of the necessary conditions for human life. This group integrates students and former students of the University of Amapá, where I teach. In the group, we explore performance through its poetic, politic and aesthetic dimensions. We believe that artists/teachers need to be aware of their culture and use their bodies for educational purposes.

In this sense the approach proposed here is informed by the notion of performance and the ritual idea, highlight the performances as artistic interventions in the cultural production of the city as they reveal discussions of how subjects [people?] think and live. In this sense, the described experiences provoked by artistic interventions contain learning that converge to realise that culture as a creation in terms of diversity following the idea of social interaction in the city as discussed by Agier (2011), Agier also points out other possibilities to understand the social dynamics of a city, and such possibilities made me investigate the city, as a 'flâneur' walking and experien-

cing it. In this exercise I noticed that aesthetic performances in Macapá could be ways to think about the meaning and significance of the places as artistic actions or situations configure spaces for dialogue in the city in a poetical and political way. Such actions are hybrid possibilities for sociability and learning similar to ritualistic processes that communicate, inform and transmit. I believe such artistic actions are also social actions, referring to the subjectivity of the people as artists or as audience who are both creators and makers of reflective spaces. I evoke here the idea of performance as viewed by Peirano (2001), codified and transmitting behaviours where aesthetic ideas are objectified as tensions between entertainment and efficacy, being symbolic and intending to communicate learning tactics. Tense moments, entertainment moments, are efficient and work in the logic of ritualistic processes. As Schechner (2012) explains, rituals are codified memories in action that help people (and animals) deal with difficult transitions, ambivalent relationships, hierarchies and problematic desires (p, 49-50).

So, entertainment in Schechner and Peirano's perspectives integrate rituals that are special and critical events. In the same way, I see aesthetic performances in the city as rituals, moments for social interaction as a form of collective learning. They are rituals of excess, breaking daily life norms, problematizing (SCHECHNER, 2012, p.50). They appropriate moments to remember and create communication processes through words and other means. Such performances have a symbolic dimension as they

integrate meanings and problematize excess or break daily life norms.

Artists as creators of political spaces: poetical insurgences in the city

Wagner's idea (2000) that people are inventive and create cultures helps me to think about the role of artists in urban areas as inventive subjects. I think, that by occupying the street spaces, they challenge the borders of normal interactions and dialogues with art in unconventional ways of thinking about art; they develop social criticism and promote other ways to reframe the urban contexts. This dynamism is political as they are using tactics, recalling Certeau's utopian and libertarian claim (2009) to occupy and take ownership of the street spaces, causing perceptions, rearticulating positions and producing ways of making, ways of being and forms of visibility on society. (Rancière, 2005, p. 17). In that sense I understand those practices as embodied in the collective fluxus of the street, sharing experiences, generating sensations and giving sense to the learning situations. It is not only about interacting with the audience, or using the arts as a tool for protest, but for entertainment and pleasure. It is about stimulating reflections about the life in the localities as a form of demonstrating politics through aesthetics.

From the different artistic scenarios in the polyphonie of the city I will describe the one, which has had the most impact had in

my experience. The first contact with the performance was quite ambivalent. It seemed familiar, but strange to me. I was astonished, asking 'What's up here?'



Figure 1 O BATETOR: The experience of Living

I understood that the artist intriguing dress was not to make a beautiful festival dress decoration, but rather to provoke sensations, perceptions in the imagination of the people, dialogical possibilities. Many people in the street were laughing, shouting to call attention, clapping, creating rhythms with the sounds, and by doing so they were integrating themselves in the









Figure 2 O BATETOR: The experience of Living Many people

performance as active agents. Some others claim this is the Hero of Amazonia, this man whose body is covered by lumps of Açaí. Açaí is a local fruit from the forest that is precious in the native diet. This fruit is a symbol for that region. People were applauding the performer giving way to that emblematic figure.

Artistic productions have much to say about cause and effect, because this is where we can see the sociological mechanisms that govern and instruct social interactions in environments where these productions are manifested as a social behavior

Encountering the performer in town invited us to think about artistic interventions in the city, and ask questions like: "What leads a person to walk in silence on the public street dressed like that?" The reactions, wherever he went, were not unnoticed or disregarded by the public. People were urged to follow or simply stop to look at the artist's trajectory. I was busy trying to register the moment with the camera and thinking about the incredible potential of artistic production in contemporary times, the provocations and questionings that an action like that has to say to the people in this particular city in two layers of meaning. The first layer was the interpretation of the symbolic meaning of the dress created by the artist with the local food. The second layer was the identification process to the people to connect with, to belong to the place of the

region of Amazon.

The red flag raised in the performance brings up the symbol of belonging to the place, signals of Amazonian people for food resistance, against global idealism of the model of Western civilization. Açaí here stands against the standardization of cultural differences, disadvantaging the otherness and the homogenization of thought. Açaí, which is a local food, is the symbol for those who dare to modify the mainstream structure of a globalization society. The performance is positioned between cultural production, artistic production, and sociological political action.

I believe that current artistic productions in Macapa city extend reflections on living and being in the Amazon, revealing problems that put ordinary subjects as active subjects of thinking and making the city. And provide an opportunity to rethink their social activities through the encounter with artistic/aesthetic performances that reveal real events that make up the city nowadays. Just as important is the production of knowledge tied to life in peripheral languages by placing the artists as creators of reflective spaces. Because the performances are effective social events driven by entertainment moments they are establishing possibilities for political and poetical existence within its location.

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## An opportunity to stop time in process

Author: Aberasturi-Apraiz, Estibaliz; Correa-Gorospe, Jose Miguel; Goikoetxea, Ainhoa de Juan Universidad del País Vasco EHU-UPV . **SPAIN** .

### YOUTUBE

An opportunity to stop time in process.

We believe that one of the major contributions of visual arts to postmodernity is through the altered focus on process rather than product. 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. Art educators inculcate in students the importance of critical awareness in order to avoid ignorance. We live in a consumerist society where a final outcome or product is seemingly considered to be more important than the process. The quality of our public education is contaminated by an economicist culture where students are viewed as objects/users, thereby ascribing value to production and not to experience. Students are immersed in an educational model that atrophies learning and highlights results subsequently reproducing a competitive system. Education through the arts may a special role because when it is thematically centred and critically reflective in results in the personal development of individuals. This work is underpinned by Efland, Fredman & Stuhr's ideas about the social interaction between student and teacher as shared work. We use digital tools to create visual dialogues to enable reflective spaces (Gergen , 1997). This video exemplifies how the process help us to continue in a world where people are influenced by the threats and opportunities of digital, visual and artistic objects. The video was elaborated in a two module Master's course related to art research inquiry and the critical use of technologies. The video presents the perspectives of the teachers and the experience of one student.


**Keywords:** Stereotypes, Chinese Culture, Western Culture, Chinese Artistic Creation, Spanish Artistic Creation, Means of Communication.

An opportunity to stop time in process

<https://youtu.be/J53Af4TgrFk>



aquellos que creamos ensayos de otra realidad



VISUAL ESSAY

# Artistic Art Education- Learning in Artistic Projects

Author: Carl-Peter Buschkühle

Artistic education is an alternative form of education. It aims to develop the individual creativity of each student. Thus it prefers forms of learning that emphasise exploration and experiment. The appropriate form of such learning is the project.

The aim of artistic education is to educate artistic thinking. Basic elements of such thinking are:

- Sensible perception
- productive imagination
- critical reflection
- will power
- manual skills

# ARTISTIC EDUCATION



In combining knowledge and creation, the artistic project seeks to develop these forms of holistic creative thinking. It is of relevance not only for artworks but for the art of living in a global, complex culture which challenges abilities like critical perception, distinction, judgment and imagination concerning individual and societal perspectives.

# ARTISTIC PROJECT

## Free and structured projects

One can distinguish between free and structured projects. In free projects, the participants have enough experience to follow their own paths of creative work. Structured projects are necessary when the participants are students that have to learn – skills, contents, problems of form. Such a project varies from traditional teaching parts to free experiments of the pupils. The role of the art educator varies from being a teacher to being a fostering companion in creative processes.

## Basic structures of an artistic project

- Induction: The artistic project should begin with a task that enables the students to follow their own path to a creative solution. For that reason on one side the task should give enough information and criteria to challenge and to give orientation, and on the other side it should give enough freedom for individual perspectives.

- Experiment: The core element of an artistic project is the creation process. Starting from an inductive task it demands experiments of the students to discover their way of expression.

- Contextuality: This aspect has two parts. At first each artwork has relevant contexts that have to be explored – formal, technical aspects and aspects of the theme the students are working on. Beyond that contextuality in artistic projects means that the different parts and phases of the project are related to each other and thus differentiate the work on the topic.

## Operative elements

-Research: In theme-related projects the students have to gather necessary knowledge. This can be done in traditional classroom-teaching if the knowledge is basic for everyone, or it can be done individually or in groups if the knowledge is necessary for individual works on the theme. Research in artistic projects also means the experiment and training of necessary skills.

- Construction: The different information the students collect are not yet a coherent narration. In order to combine parts of information that may even derive from different disciplines a critical reflection is required in order to construct coherent sense.

- Transformation: This is the center part of the artistic work. Here perceptions, intentions and knowledge are transformed into artworks. That also means a change of language – from words to images. The gap between these two languages cannot completely be bridged. That is a perpetual motive for constant movements between images and reflection. In these movements artistic learning takes place.

Example of an artistic project in schools: “Head with story”

I will document the project with photos and add comments that describe the phases and elements of artistic learning. It is a structured project I conducted with pupils in a class 8 of the Benedictine grammar school in Meschede / Germany. 35 boys and girls took part.

Pic. 1, 2, 3

Open beginning. Task: “Draw a head”. No further requirements. I wanted the pupils to draw spontaneously. Pinning some examples at the board we could examine many useful things concerning the ‘head’. Especially the ‘mistakes’ in comparison to the observation of real heads (the students looked at one another) gave interesting

insights of something that everybody thought they know well. We discovered anatomical aspects of the head and its details, for instance: position of the eyes in the center of the adult head, form of the nose, expressions of the face.



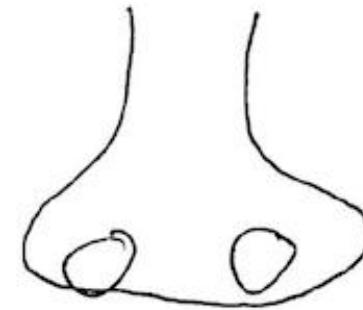
Typical nose-forms pupils draw. We found out that they were more similar to fish hooks, elephant-feet or paper-clips and observed anatomical details of real noses in the neighbor's faces.

Pic. 4

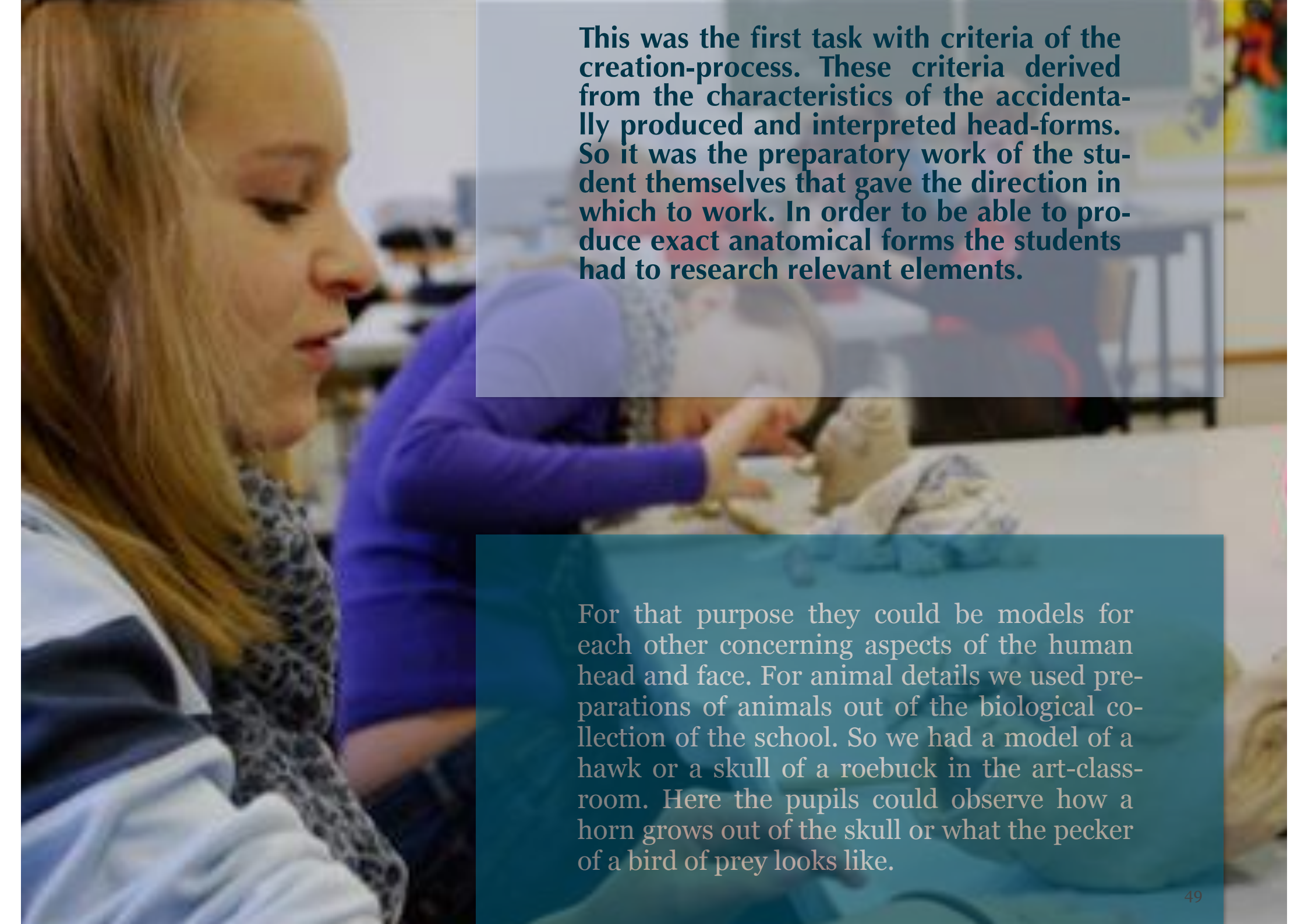
Interpreting accidental structures. In order to inspire head-forms that overcome the clichés of the first drawings we playfully produced accidental forms in different ways: rubbing structures with pencils, creating spots by clashes of different colors, grabbing spontaneously into clay etc.. In those forms the students discovered faces and heads or elements of it. They should pick out these elements by drawing them. What we finally got were mostly hybrid forms of heads that combined human with animal elements.

Pic. 5, 6

Creating a sculpture of the hybrid head. Deriving from their discovered and interpreted head-forms the students were asked to create a sculpture that rather exactly showed anatomical details of it in a three-dimensional object. We chose clay as a common material because it allows quick corrections and all students could learn technical aspects of its handling together.

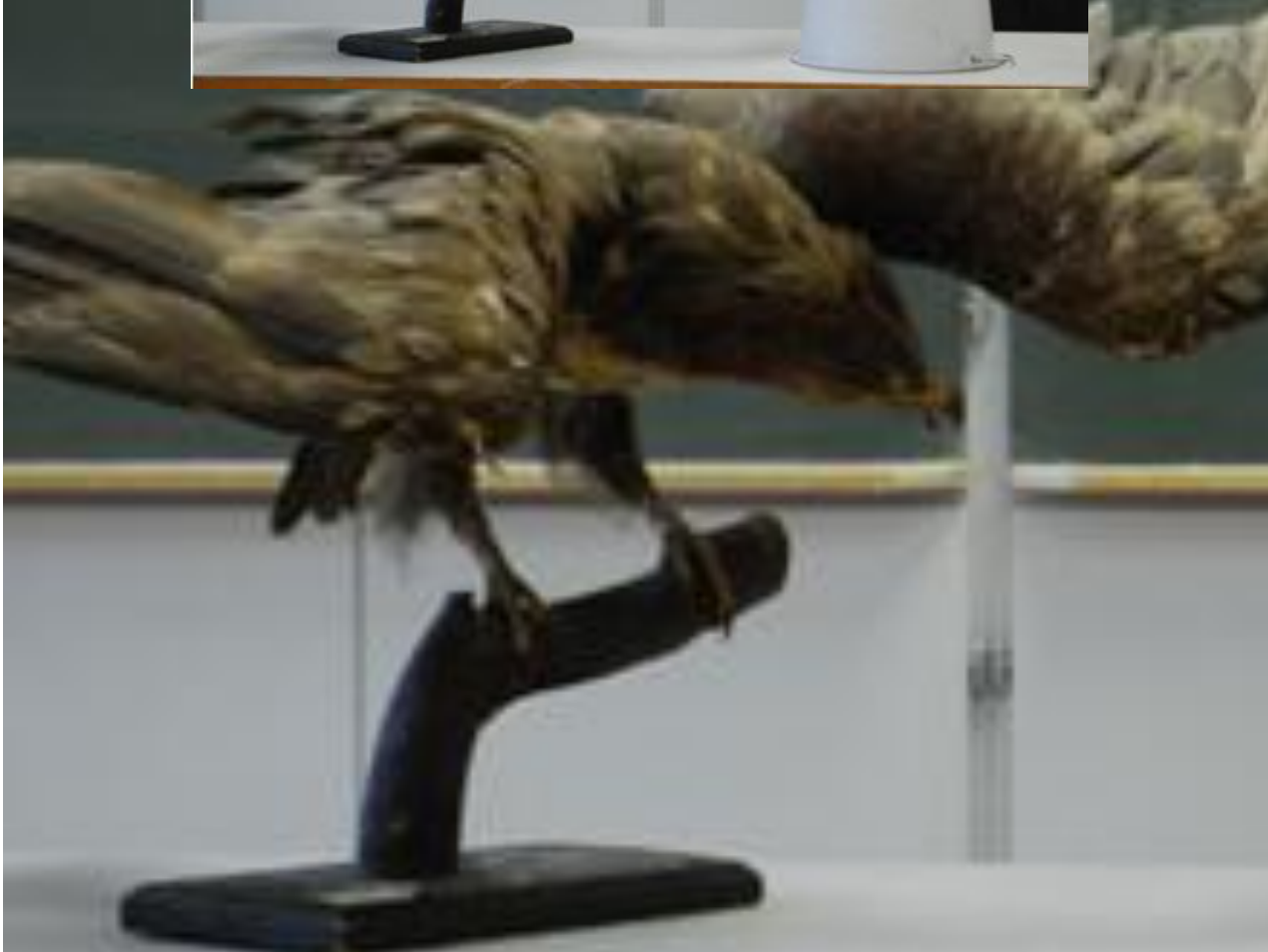






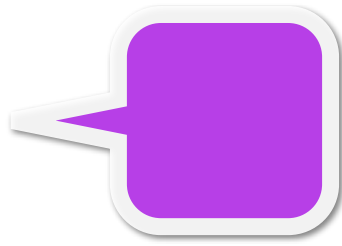
This was the first task with criteria of the creation-process. These criteria derived from the characteristics of the accidentally produced and interpreted head-forms. So it was the preparatory work of the student themselves that gave the direction in which to work. In order to be able to produce exact anatomical forms the students had to research relevant elements.

For that purpose they could be models for each other concerning aspects of the human head and face. For animal details we used preparations of animals out of the biological collection of the school. So we had a model of a hawk or a skull of a roebuck in the art-classroom. Here the pupils could observe how a horn grows out of the skull or what the pecker of a bird of prey looks like.





## Intermediary consideration:



Observing the accidental forms, the anatomic forms of the biological models and the developing forms of their head-sculptures cultivates the sensible perception of the students.

## Aspects of learning artistic thinking

Observing the accidental forms, the anatomic forms of the biological models and the developing forms of their head-sculptures cultivates the sensible perception of the students. Interpreting the accidental forms and creating a hybrid head out of their inspirations by draft drawings and by elaborated sculptures exercises productive imagination. Gathering knowledge about anatomic details, technical skills and formal expression adds important aspects for a critical reflection of the observed and of the produced forms. Bringing the head-sculpture to a satisfactory state challenges the motivation, the will power, and demands exercises in manual skills.

Examining images. While the students were working on their head-sculptures we also analyzed images of art, media and design that show hybrid heads. One was the gothic painting of Mi-

chael Pacher: "Augustinus and the Devil". The devil appears as a figure of evil, his head and body are combinations of human parts and dangerous elements of animals. The devil returns in popular contemporary media productions. For instance the "'Orks' in "Lord of the Rings" are such demons, like the devil they come from under the earth and are hybrid beings between man and animal. Another example of a hybrid being is 'Darth Vader' out of "Starwars". It is a new kind of demon, a combination of man and machine. The black helmet of the evil lord and his face reminding of a skull are symbolic elements taken from the Nazi organization "SS", a troop with the permission to kill. Finally we discovered the evil look and the teeth of a predator in the headlamps and the radiator in the front part of an 'Audi'. Design obviously uses the demon forms for psychological effects of a powerful car.

Examining those images embeds the creation work of the pupils in the wider contexts of cultural relations. Research and construction of these contexts take place in classroom-teaching or can be introduced by presentations of groups of students. Thus artistic projects combine and work in the interaction of production and reception, of creating and analyzing images and – if necessary – texts.

### Follow-up phases differentiate the work on the theme

Drawing a figure. After the head sculpture was done the project on hybrid heads did not yet come to its end. We only have walked half the way yet. The heads were incomplete. They demanded a body. Drawing a complete figure inspired by the head was the subsequent task. The imagination was challenged to create a being with an appropriate body, with certain clothes and utensils.







**interaction of  
production and  
reception**





Make the figures alive in a story. In addition the students should give their figures names which makes them more familiar. Then they should write a story about an adventure in which the character and the abilities of the figure come into action. We decided that two or three classmates could write a story together because that gave the chance to inspire each other with a story where different characters interact.

Create images of the figure's action. The logical consequence was now the changing from the written imagination to the production of images where dramatic highlights of the story should become visible. We didn't have enough time to put the whole story into pictures because the time of the project was half a year, and we had a lesson of 90 minutes in the week. The didactic aim of the written story was to give more life, more imagination to the figure and inspiring images where the life of the figure is in action. Now the students could freely choose the medium. Some made paintings, others digital montages on the PC, two male students produced a short animation film.

Again reception of images. The first draft drawings of the action-pictures did not show any action or drama at all. Draft drawings are very important for the dialogue of student and teacher about the developing ideas. Without having something to look at the imaginations of what is intended may differ a lot. Many of the first drawings of the pupils showed rather immobile small figures standing on a line anywhere in the space of the picture. So we tried to find out crucial aspects of dramatizing images. We analyzed Caravaggio's painting "The Calling of St. Matthew" and found elements like 'zooming' close to the acting figures, showing them in movements and actions related to one another, the scenery illuminated by a spotlight that came from the direction of Christ.





We compared the dramatic elements of the baroque painting with popular media productions like comics or computer games and found out that they use similar strategies to put their figures into the action of a drama.

Observing the accidental forms, the anatomic forms of the biological models and the developing forms of their head-sculptures cultivates the sensible perception of the students. rent problems which required research, construction of relations and transformative experiments. They had to put their figures into action. The classmates were models where they could study appropriate movements. They had to find information about the surroundings where the figures act. Pictures of landscapes or details of architecture had to be examined, they could be used for inspiring painting or as elements of digital montage.

While the painters had to exercise technical skills of painting details they wanted to show, the producers of digital images could tell their stories in a small series of pictures. For that purpose they had



sion and content.

to solve problems of different positions of the figures in the space of the image and of subsequent chronological phases or events of the action. Many students had to learn certain functions of the program we used (Photoshop elements) for manipulating the details. Here often those with more experience assisted the others so that the teacher could concentrate more on dialogues about form, expres-

Again it is obvious that the elements of artistic thinking are cultivated. The sensitive perception of aesthetic strategies, the expression of the analyzed and the produced images. The imagination of the story of the figures and of their dramatic action in the picture. The critical reflection of relevant contexts: using aesthetic strategies of an image with lively action for one's own intentions, critical perception and judgment of the developing form and content of the work, research of relevant information for details of the picture and their transformation into the work. Here the inherent interdisciplinary character of an artistic narration shows up. The students had to combine aspects of anatomy (hybrid forms of the head and the figure, movements of the bodies), of art history (baroque strategies of dramatic images), media culture (hybrid figures, their character and symbolic elements), studies of geography, architecture and history, if necessary, for their work. To complement the elements, an effort of will is required in order to bring the work to an expressive result and the exercise of manual and technical skills to achieve the result the work demands.

## Artistic education and the role of the teacher

Artistic education requires art-related forms of learning. In the artistic project all learning processes are centered around the creation-process of the students, they start from there and come back to it in order to inspire the transformation-work. In the case of this structured project all phases followed logically one another. After the first steps have been done it is not necessarily the teacher who gives the impulses for the next steps. The students gain insight into the logic of the contexts such a







project can display. So it is an aspect of the learning as well to experience that one form can cause the other, that a quick solution has not yet carried the perspectives of the topic to its end. Creating a figure out of the head and involve it into a story were developments we worked out in discussing and deciding what could be done next. Since the students needed common learning, I decided that all move together into the same next phase. So the teacher in artistic projects is somehow a creator of a work. He creates the shapes and the learning-perspectives of such a project by making didactic decisions between polarities. Some of them are: Classroom-teaching or individual experiment, production and reception of images, open tasks and choices of media or more restricted, concentrated learning processes, thematic research and discussion and transformative work of the image.

A teacher who is able to initiate, to accompany and to foster artistic learning processes has to have artistic experience her- or himself. Otherwise the teacher is not able to understand what specific problems arise in a process of artistic creation and what options of learning are connected with it. Moreover the art-educator has to be a kind of 'universal' scientist. History of art and theory of media-culture are basic elements required for teaching in this field, educational sciences as well. Philosophy of art is a very important and often underestimated aspect of the qualification of art-teachers. Philosophy is dealing with the basic qualities of art and deriving from there the educational options and chances of art can be explored. Furthermore art is philosophy with other means. That is its difference from popular media productions which mostly repeat and vary forms and contents that have been created in the history of art and philosophical ideas.

An artwork is a narration for which an individual author is responsible. That is why we can expect unusual perspectives and insights of reality from it. That is also why it is an exceptional space where cultivating basic elements of an existential creativity can take place. Crucial elements of such an anthropological creativity are the elements of artistic thinking that an artistic project can foster. Before art-teachers can teach these elements they have to cultivate such thinking for themselves. That demands studies of art education as an interdisciplinary art on its own. But that is another topic.



SHORT FILM

# Blindness is not darkness

Author: Ivona Biocic Mandic, Croatia

## YOUTUBE

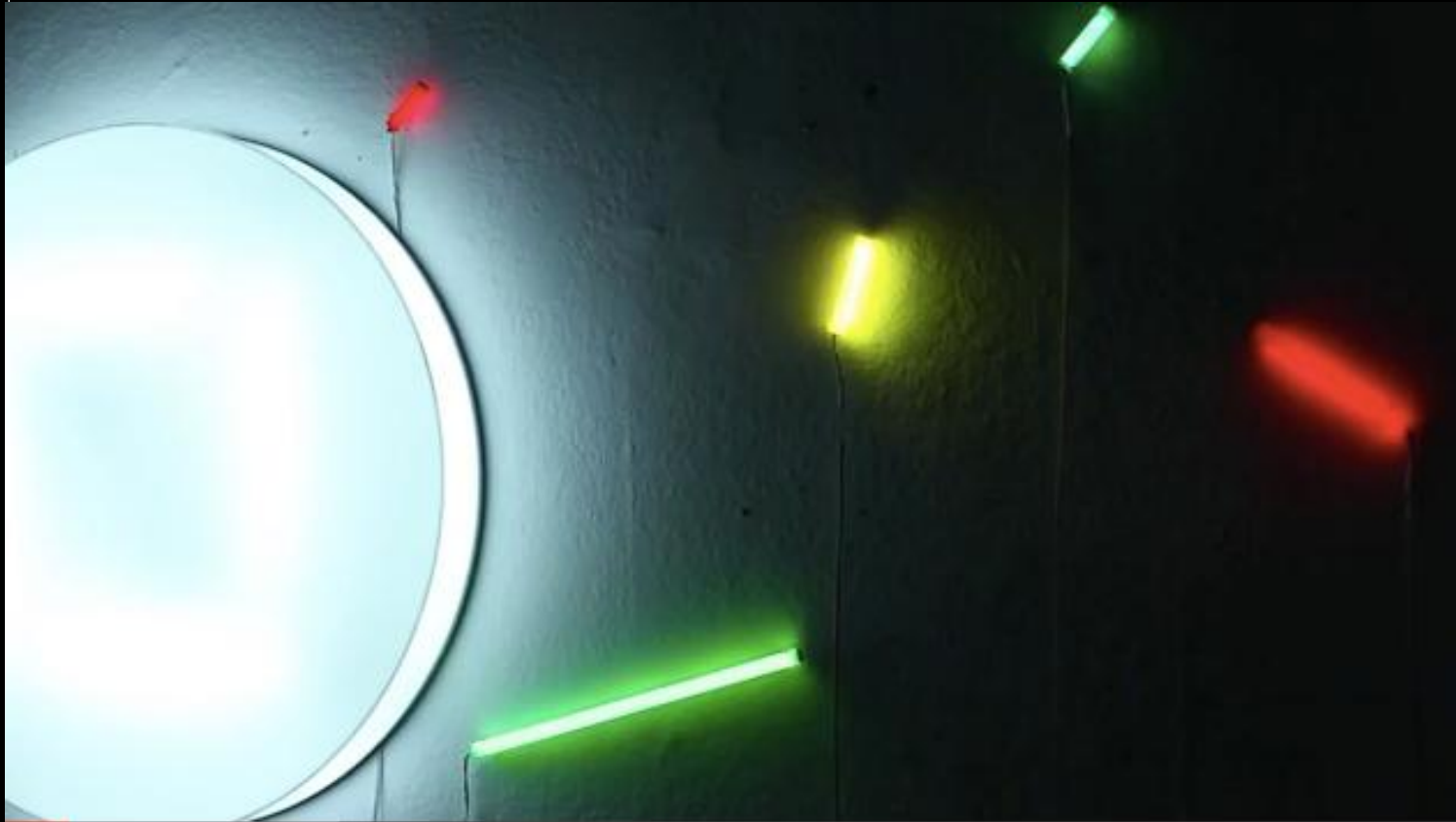
### IVONA BIOCIC MANDIC SLJEPOCA NIJE MRAK 2014 HD

THIS SHORT DOCUMENTARY, ENTITLED **BLINDNESS IS NOT DARKNESS (SEMI-FINAL VERSION)** IS THE FIRST FILM FROM THE OMNIBUS SERIES **TOUCH, SMELL, LISTEN** WHICH INTEGRATES MY DOCTORAL STUDY TITLED “**FINE ART IN PERCEPTION OF BLIND PERSONS**” WHICH IS ALSO REALIZED IN THE GALLERY **KLOVICEVI DVORI, 2013** IN ZAGREB. THE FILM FINISHES WITH THE SENTENCE “**BLINDNESS IS NOT DARKNESS**” SPOKEN BY THE BLIND ACTOR **VOJIN PERIĆ**. ALTHOUGH THESE FILMS ARE INTENDED TO REACH BLIND AUDIENCES, IT IS NOT THE CASE FOR THIS PARTICULAR ONE WHICH REMAINS UNFINISHED. I SEE THIS FILM AS A MESSAGE DIRECTED TO SIGHTED PERSONS TO RAISE AWARENESS OF THE PREJUDICE AGAINST BLIND PEOPLE.

**KEYWORDS: BLIND; MULTISENSORY PERCEPTION**



**Blindness is not darkness**  
Director photo: Robert Krivec  
<https://youtu.be/ZcgvQlsSvCA>



# What is a Huaco? Native Peruvian Cultural Heritage and the Intersection with Art Pedagogy

Author: Amanda S. Alexander University of Texas at Arlington



## Abstract

This photo essay highlights: what is a huaco?

The essay examines past, pre-Columbian civilizations of Perú to explore why huacos were important and for what purposes they were used. After glimpsing the past, the essay then looks to current artists who continue to make huacos and what their practices encompass. Connections from past huaco making to current huaco making by living artists in Perú

**Key words:** huacos,  
pre-Columbian art, Perú,  
art pedagogy



then become a rich source of information for art pedagogy and teaching practices. One artist, Lorenzo Cabrera Abanto, is featured as a key, living huaco maker who works to preserve and keep the tradition alive. The author makes an argument about why huacos can be an important study for teachers and classrooms of today and provides videos and resources for those who want to learn more.

**Key words:** huacos,  
pre-Columbian art, Perú,  
art pedagogy

## What is a Huaco?

Huacos are a type of pre-Columbian pottery found throughout the Andes, jungles, and coasts of Perú. They are primarily recovered from tombs, sanctuaries, temples, ruins, or the countryside (“Huaco,” 2014). In academic literature, they are mostly referred to as stirrup, spout, or portrait jars or vessels (Bernier, 2009; Brantegem, 2012; Butters, et. al, 2008; Sillar, 1996; Turner, 2013). Pre-Columbian Andean civilizations once used huacos for both utilitarian and decorative purposes including ceremonial, religious, artistic, and aesthetic reasons. Various pre-Columbian civilizations created and historically passed down their unique techniques in ceramics such as the Chávin, Vicús, Paracas, Cajamarca, Nazca, Moche, Recuay, Huari (Wari), Chancay,

and Chimú. The Incan civilization, which assimilated and absorbed all the cultures during its 90 years of expansion, also created huacos. A few examples of huaco images can be seen in the following sections.

### Chávin, Moche, and Recuay Cultures: Three Examples

The Chávin culture (900 BC - 200 BC) spanned and influenced much of Perú from the highlands to the coast. Their best known site and major religious and political center was Chávin de Huantar located in the Andes of present day Ancash

(Burger, 2008).

The name Chávin comes from this site, as we do not know the name they gave themselves (Burger, 2008). The Chávin culture represents the first widespread, recognizable artistic style in the Andes. Their art



forms used a technique called contour rivalry, which was a method to create multiple possible visual interpretations of an image (Burger, 1992).

Image 1. Chávin Culture.





Images 2-3 Chávin Culture

An image may be viewed as depicting one thing, and when flipped or turned, the same lines or design depict something entirely new. It is similar to an optical illusion and was purposeful on the part of the Chávin. The designs were only to be read and understood by the high priest of the Chávin cult (Burger, 1992). These types of designs are seen on rock sculptures and their huacos.

Two examples are provided here in images one and two. In the first image, one can see relief designs in black. When the huaco is turned, the design changes, but one can continue to view a type of face slightly different depending on the angle. In the se-

cond image, the face remains stationary, however, other parts of the design can be interpreted in different ways depending on the viewpoint.

The Moche (100 AD – 800 AD), or sometimes referred to as Mochica, thrived along the northern coast of Perú near present day Trujillo (Castillo-Butters & Castillo, 2008). They were agriculturally based with a significant level of engineering skills to construct irrigation canals to water their crops, and with their sophistication and innovation, they also built large temples called huacas (Bernier, 2009). A huaca is not the same as a huaco—notice the change from an “a” to an “o.” In Perú and in academic literature, it is important to note the difference. Both are Quechua,





Image 3. Huacos on the right side are Moche Culture (huacos on the left are Vicus).



which was a significant feature in rituals and their cosmological beliefs.

The Recuay culture (200 BC – 600 AD) was related to the Moche of the north coast; however, lived in the Ancash region near where the Chávin were located (Lau, 2011). They were influenced by both cultures as seen in their architecture, stonework, sculpture, and huacos. They produced distinctive huacos and stone sculptures decorated with images of rulers and supernatural creatures related to Recuay cosmology (see image

Image 4. Moche Culture.



a pre-Incan language; however, huaca means ‘sacred place.’ We know much about the Moche culture through studying their huacos as well as their huacos. The huacos of the Moche are known for their great detail depicting and expressing their every day lives including hunting, fishing, fighting, sacrifice, sexual encounters, and elaborate ceremonies (Bray, 2000). They used mostly colors of red and white while black was rare.

In images three and four, one can view warriors and priests (or perhaps shamans). The depictions of everyday life of the Moche culture include clothing, accessories, headdresses, armor, and mythological beliefs. For example, in image three, right hand side, the priest has serpents as hair or part of the headdress,

5) (Lau, 2011). One of the best known creatures is the moon animal or moon monster, a fox-like or feline animal with a

long, toothy snout and head crest (“Heilbrunn Timeline,” 2006). Huacos of the Recuay are often made of white kaolin-like clay and decorated by resist or negative patterns using colors such as white, black, and red (Lau, 2011).

The moon monster on the huaco in image five is seen on the bottom portion of the piece in the black and white design. It is somewhat difficult to make out from this image; however, if one looks closely, they can see a head with eyes and teeth. On the top portion of the huaco, there seems to be a priest with people as well as a rodent probably a mouse.

Image 5. Recuay Culture.

## Native Peruvian Cultural Heritage: Past and Present

Since the Spanish conquest of Perú, huaco making has continued generationally as a tradition by many Native artists—although the Spanish conquistadors considered it inferior and worked to suppress and destroy huacos and the tradition (Steele, 2004). Artists have not and do not traditionally develop new huaco forms and designs, but instead they recreate pieces from the past. This tradition has

continued for centuries indirectly becoming a form of preservation, and more recently a source of income. However, with globalization and advancements in technology, the making of huacos is decreasing as Peruvians now tend to look for employment in (perceived) higher-class careers. It is difficult to know how many huaco makers remain in Perú.

My searches in both English and Spanish reveal little regarding who is producing huacos and in what regions people are producing them. Walter Jose Acosta from Lima sells his huacos on the website Novica, which is unique because no other large retailers are found. Along with Walter, there is Lorenzo Cabrera Abanto who works out of Cajamarca, Perú making huacos. He has continued the tradition for almost fifty years and plans for the work to be passed on through his assistant. One can find a video of his work at:



[https://www.youtube.com/watch?v=cmYNs6yg\\_X4](https://www.youtube.com/watch?v=cmYNs6yg_X4). Lorenzo created the huacos featured in every image in this article.

Lorenzo Cabrera Abanto: A Life-Long Huaco Maker





Although cultures, identities, and art forms change through history in a fluid, continuous motion, Lorenzo has made a career and lifeway of keeping the tradition of huaco making alive and accurate to past civilizations. He has lived and worked his entire life in Cajamarca, Perú and studied huacos in the same location. He has created over 300 huacos from various pre-Columbian civilizations adding up to his development of over 1,500 huaco molds. Image six is a photo of Lorenzo's extensive collection of both original huacos as well as his reproductions for sale. Images seven and eight are close up of various huacos, however not comprehensive, that Lorenzo has (re)created from past civilizations such as those discussed at the onset of this article.

Image 6. Lorenzo's workshop and extensive collection of (re)created huacos.

Images 7 & 8. Close up of Lorenzo's artwork.



Image 9. Lorenzo creating a huaco from the Nazca culture.

He has learned through the years how to (re)create a huaco as accurately and precisely to the pre-Columbian civilizations as possible. He has found the most plastic clays, (re)created tools and materials, and studied the pre-Columbian's mold making techniques so intensely that when he sells a huaco it has to be specifically marked for customs officials, and the customer is given a detailed receipt. His technique is so accurate that shippers and buyers cannot tell his pieces from the originals. Lorenzo truly is a master of his trade, and he is a living repository of ancient knowledge, heritage, and art making in Perú and beyond. Image nine is Lorenzo in his workshop making a huaco from the Nazca culture.

## Intersection with Pedagogy

As art educators, it is important to teach about various global art forms and cultures as well as listen to and learn from people around the planet. Lorenzo's connections, processes, techniques, and ability to learn deeply about all the pre-Columbian cultures of Perú make him a perfect study for art educators to include in their art content and lessons. The teaching of huacos and/or Lorenzo's artwork could insight fruitful discussion in the art classroom around pottery, ceramic techniques, visual and material culture, how art forms and cultures have changed

or stayed the same, Native heritage preservation, and historical content that revolves around archaeology and anthropology.

As global citizens recognizing the quickening speed of disappearing cultures and art forms, this type of subject matter might also provide students with a better understanding of shifting global paradigms, colonization, authority, and capitalism. This can contribute to students' sensitivity to diverse life styles, values, and beliefs and connect them to (inter)national, local, and individual identities (Garber, 2010).



Exploring old forms of art making—or perhaps rarely discussed forms of art making—and alternative visions of social structures and conditions is meaningful. It is vital to recognize



Native knowledge that may be forgotten and open discussions on how this knowledge maintains a sense of place, identity, and community. Teachers and students can practice and experience a different pedagogy by thinking about and incorporating various peoples' knowledge into curriculum. Resources and museum sites of interest to learn more about huacos and Lorenzo's work are:

☒ Museo Larco – This is one of Lima, Perú's premier collections of huacos. <http://www.museolarco.org>

☒ Museo Nacional de Arqueología, Antropología e Historia del Perú – This museum houses an impressive collection of pre-Columbian artifacts and art. <http://mnaahp.cultura.pe>

☒ Art Project by Google – A large, online database of artworks from around the world including many images of huacos and pre-Columbian, Peruvian art. <https://www.google.com/culturalinstitute/project/art-project?hl=en>

☒ Cleveland Museum of Art – Its collection of pre-Columbian art includes more than 750 works. <http://www.clevelandart.org>

☒ The Museum of Fine Arts, Houston – The museum collection spans 5,000 years. <http://www.mfah.org>

☒ Los Angeles County Museum of Art – One of the best art collections in the U.S. <http://www.lacma.org>

☒ Lorenzo's Facebook page – If one is interested, they can follow Lorenzo on Facebook.

<https://www.facebook.com/leachecea>

Huacos and Lorenzo as a resource could be used as art education material for classrooms, community spaces, museums, and transdisciplinary connections. It is important that as art educators we provide young people with knowledge of past traditions and art forms, connect the past with ongoing, living traditions, and better understand those who are preserving their own cultural heritage around the planet.

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[https://www.youtube.com/watch?v=cmYNs6yg\\_X4](https://www.youtube.com/watch?v=cmYNs6yg_X4).



Lorenzo creating the huacos featured in every image in this article.





SECTION 10  
**Youth visual force as new cultural  
power: What Art Educators can  
learn from fan culture around  
Japan, Taiwan, Hong Kong and Chi-  
na.**

**Author: Jin-Shiow Chen**  
National Chiayi University, Taiwan

## Abstract

In the last two decades,

Japanese anime/manga fan culture has quickly spread throughout Asia, particularly among East Asian countries such as Japan (the motherland), Taiwan, Hong Kong and China, to become a pan-East Asian sub-cultural phenomenon. Created dominantly by young people, this subculture features various genres of anime/manga fan arts and the energetic, creative production of visual imagery. Evidence of such easily can be found in Comic Market /Comiket, which is called ComicWorld in Hong Kong and Taiwan.

**Key words:**

**Comic Market  
Art Education**

This is an event held for fans, that provides them an opportunity to display, exchange and sell their self-published fanzines/fan art (mainly doujinshi and cosplay) and peripheral products such as posters, stuff animals, mugs, cards, shopping bags, T-shirts, dolls, etc. The fan cultural event is saturated with visual images and creativity. As Wilson & Toku (2004) observed, youths' anime/manga fan culture is full of creative forces, self-motivated learning and socio-aesthetic experiences, which are worth our attention. To learn more about the visual power and pedagogical meanings the sub-culture may hold for art education, this essay will explore how anime/manga fan culture flows across Japan, Taiwan, Hong Kong and China and how it young people within each nation adapts anime/manga into a glocalised style of visual imaginations. Insights and implications for art education and visual cultural pedagogy will be elaborated.



Let's take a look at the Comic Markets around East Asia and see how amazingly creative and productive they are! Anime/manga fan culture originated in Japan, as did the doujinshi expo. Comiket was first held in with about 32 participating doujin groups. It is now the biggest Comic Market in the world, attracting more than 500,000 attendees each year. According to Pixiv, Twitcma and Twitter's survey data, the number of doujin groups participating in the 82nd Comiket was 34,936 (<http://figyuamonogatari.blogspot.com>; 2012. 09.02). One can well imagine how many fan artists/amateur artists have become enthusiastically devoted to the visual image-based expression in order to support such an enormous number of groups within a relatively small nation. While, Comiket has been held for more than 35 years, it was not until last decade that the event moved to the Tokyo inter-national exhibition center, Tokyo Big Sight, out of a need to hold more participants and visitors to the event.



The two pictures in the upper right corner are examples of doujinshi.



Cosplay is a Japanese fan term for Costume Play; that is, manga fans put on costume to play out as their favored anime/manga characters.

These pictures were taken by the author from the Cosplay zone in the 82nd Comiket, 2012 Summer 8/12-11-12.



## Next, let's take some views at fan activities in Taiwan.



In the last decade, Taiwan's anime/manga fan culture became much more visible and active due to the annual, high-profile doujin conventions: Comic World, Taiwan (CWT) and Fancy Frontier (FF). The Comiket style of doujin convention was introduced to Taiwan by the team-up of the JB Comic Store and Janot only held regularly in Taipei, but also expand affiliates or branches respectively in Taichung (central Taiwan) and Kaohsiung (southern Taiwan). In compared to Comiket, CWT to lead the development of anime/manga conventions and evolved from the style of Comiket, CWT and FF are running more active and energetic in producing manga-related pe-

much visible and active due to the annual, high-profile doujin conventions: Comic World, Taiwan (CWT) and Fancy Frontier (FF). The Comiket style of doujin convention was introduced to Taiwan by the team-up of the JB Comic Store and Janot only held regularly in Taipei, but also expand affiliates or branches respectively in Taichung (central Taiwan) and Kaohsiung (southern Taiwan). In compared to Comiket, CWT to lead the development of anime/manga conventions and evolved from the style of Comiket, CWT and FF are running more active and energetic in producing manga-related pe-



## Now, we are visiting Comic World, Hong Kong.



Like Taiwan, Hong Kong's anime/manga fan culture became much visible and energetic after Japan's "S.E. Inc." introduced Comic World here in 1998. CWHK grew rapidly into the biggest convention in Hong Kong areas. In the beginning, CWHK held four times every year, but a few years later, it changed to two times annually. In 2009, S.E. Inc. stopped supporting CWHK so that Comic World Hong Kong LTD had to run it by itself.

However, CWHK didn't fail, but continued to grow steadily. Today, CWHK attracts fans from Macau, Singapore, and China to be more like an international one. The CWHK LTD also endeavors to make it into an international one, for instance, calling artworks for special exhibitions from Chinese circles around the world.

Comic World, Hong Kong is very special to hold different shows for anime/manga amateur artists. Some pictures were posted for your references in the following.



## Our Final Stop is Kwang Zou YACA, China.

In compared with other Asian counties, anime/manga fan culture in China seems to show up late. It was not until 2001 that YACA set off its first event in Guangzhou,

Guangdong, and Comic Con in Shanghai next year. Three years later, ComiCup was held in Shanghai.

After 2005, comic conventions become popular and begin to spread quickly throughout China. It goes from the south to the north, and from the east coast to the west inland areas of the country. ComiDay in Chengdu, Sichuan has been well known. Fan people from other provinces may travel thousands of miles to attend the event.

China's anime/manga fan culture is booming in a scary speed that will throw other Asian countries far behind. The pictures posted above and



The pictures posted above and below were taken by the author in YACA in 2012. Then, YACA was smaller than CWHK, or CWT, but their fans are very potentials. Fan artists from Hong Kong and Taiwan came to sell

below were taken by the author in YACA in 2012. YACA was smaller than CWHK, or CWT, but their fans are very potentials. Fan artists from Hong Kong and Taiwan came to sell their products. One of the organization staff told me that they had been trying to collaborate with CWHK to improve YACA. After

knowing that I came from Taiwan, he said he really hoped that he could get a chance to visit CWT or FF to learn from them. YACA had a basic format including a commercial zone, a doujin zone, and cosplay zone. In addition to those three activities,

the organization did set up an exhibition of fan artworks and a competition for the cosplay doubles.



## Young People's Creative Methods for Making Their Fan Art!

Fan artists tend to apply methods of copying, imitation and appropriation to their learning and making of anime/manga art. They always start from copying or imitation, and continued to utilize it even after they became skillful as a means of studying specific styles, drawing skills and formal elements. Such behavior of copying and appropriation is not "Copy and Paste", but allows fan artists to make creative changes, adjustments, modifications, and extensions.

Because of the use of copying, appropriating, mixing and assembling, it is common to see fan books that combine or integrate different subjects, themes or even art styles from different resources.

As such, bricolage, termed by Hebdige (1979), is a significant narrative style for anime/manga fan arts, which visualizes the notion of intertextuality.

There are several ways of appropriating materials from an original manga for making a fan book. Here lists only seven.

1. Adding up more stories within an episode, or evolving more stories from the end of an episode.
2. Revising or adjusting certain parts of the story.

3. Taking certain characters from a manga and re-basing them in a new story.
4. Combining characters from different mangas or media texts to form a new manga.
5. Reconstructing the original manga with a critical viewpoint to create a new work.
6. Taking a character from RO (online games) or bands to form a story.
7. Developing a manga work from a novel.

### Various Ways of Visual and Textual Transformations and Fusions

Fan artists like to fuse visual languages and stories and ideas. For instance, they would draw a fanbook on Pirates of the Caribbean in the style of manga drawing, and, meanwhile, add some other styles of drawing. They might apply characters from Lord of Rings to Chinese traditional mythic stories, or characters from Naruto with Western fairy tales to create a style that has personal meaning and that is connoted with cultural values. The above pictures demonstrate some of techniques.

comic by mickey



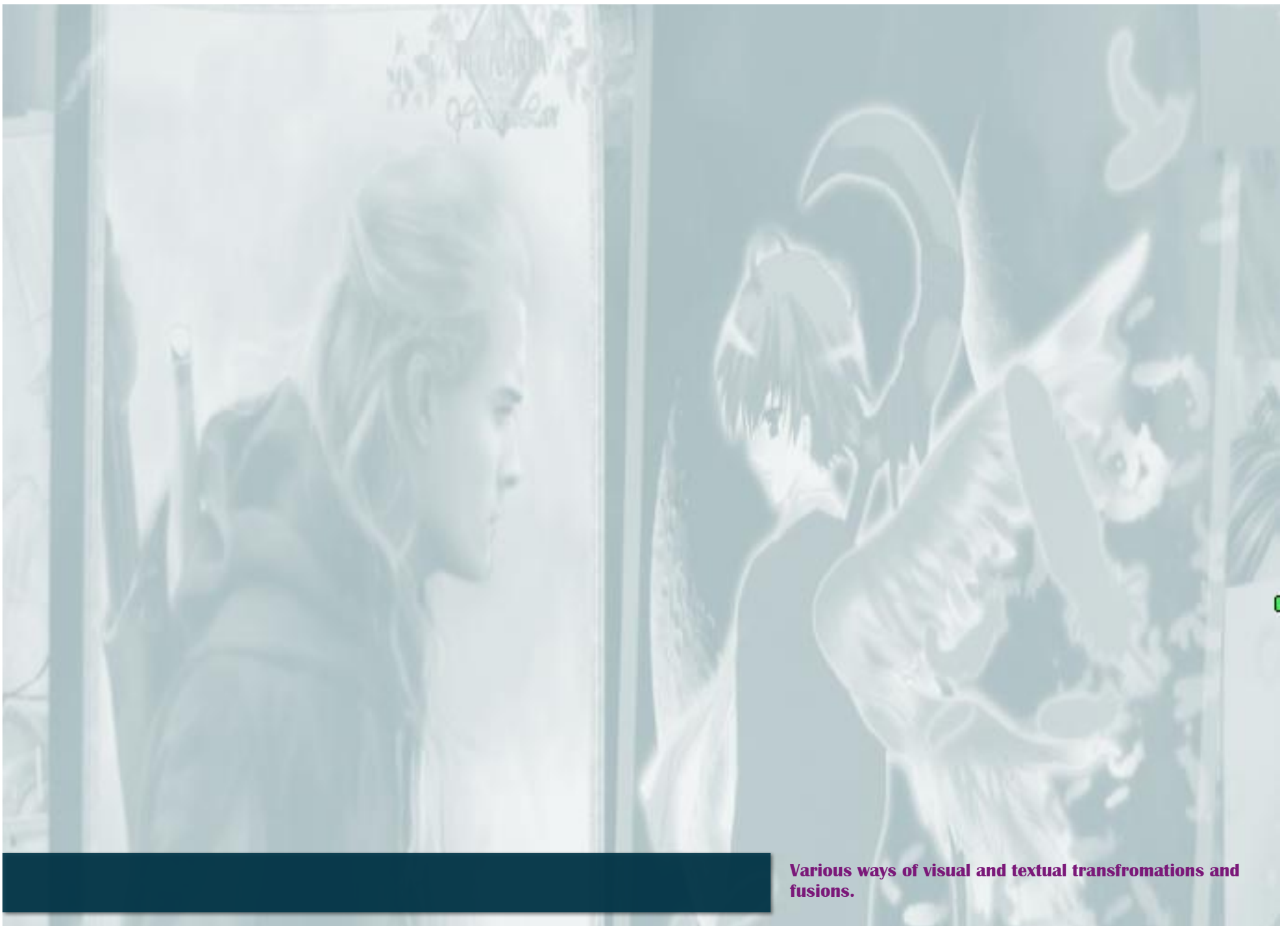


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 <p data-bbox="293 1011 376 1053">休斯</p>		 <p data-bbox="1016 1011 1099 1053">休斯</p>
 <p data-bbox="277 1353 398 1394">愛德華</p>	 <p data-bbox="629 1353 750 1394">愛德華</p>	

**A Comparison Table:  
The Protagonists of the  
fan books in contrast  
to the characters  
of the original series  
--Adopted from Wu (2005)**







**Various ways of visual and textual transformations and fusions.**



**Copy of a drawing done by my student, Shui-Hua, when she was around 16 year old.**





## Youths' Socio-Aesthetic Preference as New Cultural Power

Based on young people's ways of creativity, the anime/manga fan culture has formed its own unique style of visual representation. Through this representational system and interest-based creative force, various socio-cultural worlds are formed, functioning as an alternative for young people to hind from the overloads or cruelties in the real society for temporary mends.

This visual force energized by young people is flowing interactively among Japan, Taiwan, Hong Kong and China to form a pan-Asian style of anime/manga fan culture. Its aesthetic preference is influencing the popular culture around Asia.

**The picture is a copy of a drawing done by my student, Ming-Jen, when she was around 22 year old.**

# Notes

This visual essay is based on two presentations as follows:

1. Youth Creativity and the New Visual Force: Exploring Anime/manga Fan Culture in China/ Hong Kong, Korea and Taiwan. Paper presented in the InSEA European Regional Congress 2013, Canterbury, UK, June 24-26.
2. Fan Art, Youth Creativity and Socio-Aesthetic Potentials: Exploring Anime/manga Fan Culture in China, Hong Kong and Taiwan. Paper presented in the 34th InSEA World Congress, Melbourne, July 7~11, Melbourne, Australia.

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Author: Glen Coutts, University of Lapland

SECTION 11

# Arctic Cool: Applied Visual Arts

## Arctic Cool: Applied Visual Arts

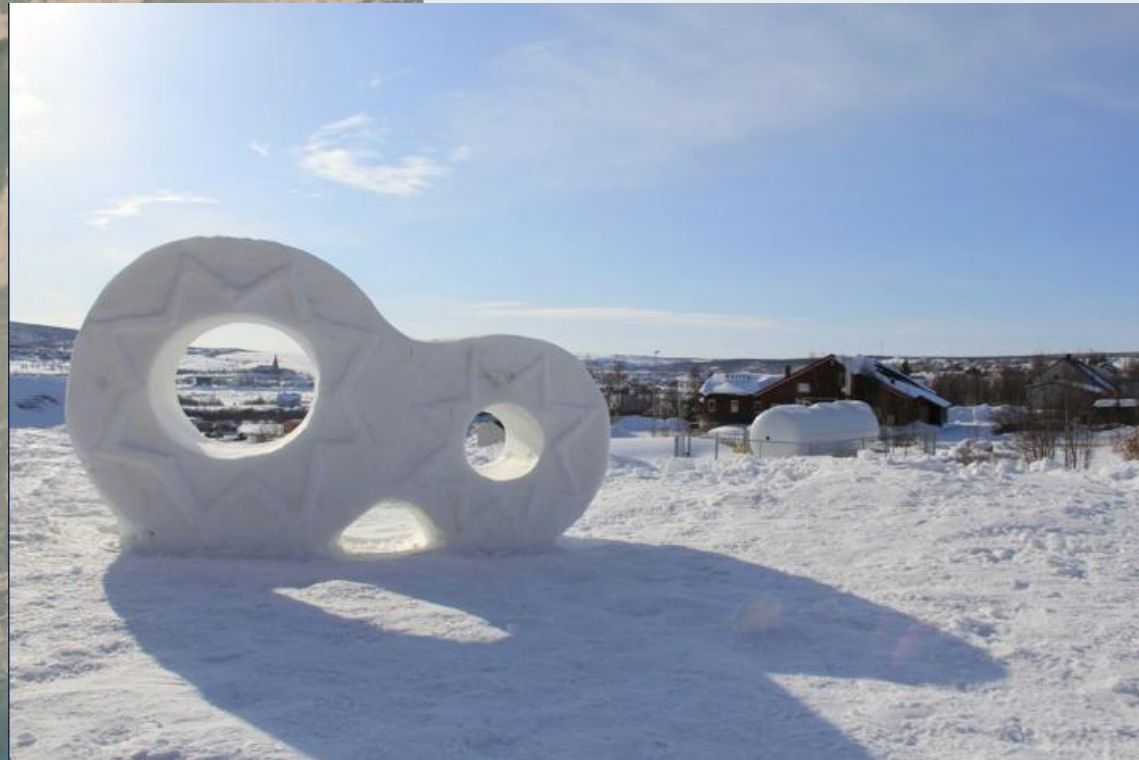


Figure 1 – Ice Carving on a grand scale. Photo: Glen Coutts

Figure 1a – Applied Visual Arts student led workshop, snow and ice carving. Photo Elina Harkonen

Something interesting is happening the far North of Finland; a unique masters level arts programme is being developed at the University of Lapland. It combines practical experience of working in groups and communities with theoretical and practical experience, it is called Applied Visual Arts (AVA). This short essay and collection of images tells part of the story of AVA, depicting the results of projects and some of the processes involved in producing the artwork.



Many people will understand the term 'applied arts' to mean glass, ceramics, furniture, graphic design, architecture and so on and in a lot of contexts that is accurate, but that is not what is meant by applied visual arts as it is taught and practiced in the North of Finland. The key word is 'applied', it implies something useful, relevant and suitable to a particular context, visual art that is produced following a careful contextual investigation and interpretation, almost always in collaboration with others; community groups, business partners or both.



Figure 2 Applied Visual Arts means close collaboration. Photo: Glen Coutts

The AVA programme is not about training teachers of art, although there is always a pedagogical dimension to the projects that students design and carry out. In many ways, the training is about the processes of art as social engagement in its many forms. As an integral part of the programme, students are required to design and deliver innovative



productions on location and with community groups – see Figures 3-5.

Figure 3 Meeting community group. Photo: Glen Coutts; Figure 4 Age does not matter. Photo: Mirja Hiltunen





Figure 5 Community project procession. Photo: Glen Coutts



At the core of AVA practice lie the notions of participation, engagement, collaboration and innovation. To design and deliver projects such as those depicted here requires not only the ability to innovate, but also the capacity to motivate. We are training artists who will act as facilitators for a community groups or companies, bringing skills and experience to enable partners to arrive at solutions to problems or issues they have identified. The artists must constantly refine and develop their own skills, not just those required to create artwork, but also those necessary for understanding partners' concerns. Excellent communication, interper-



sonal, motivational and organisational skills are prerequisites. The emphasis is on the role of the artist as facilitator or animateur and it is the job of the artist to



make the artwork in collaboration with community groups, local companies or service providers, for example tourist organisations.

Figure 6 Artists working with companies. Photo: Glen Coutts

Figure 7 The River Lights Fire Sculpture Festival. Photo: Glen Coutts



Figure 8 Fire Sculpture Event (Reykjavik). Photo: Elina Harkonen





The key characteristics of Applied Visual Art include an emphasis on process rather than product; active rather than passive engagement with issues and problems; the artist as facilitator - emphasis on developing the skills of others within the context of a community setting. As a result, AVA might be seen not only as a particular form of arts practice, but also as an inclusive and powerful model of learning. AVA also has much in common with design disciplines for example service design, participatory design, co-creation and user generated design.

Applied Visual Art as presented here refers to projects that involve artists working with, or for, people in a public context. The art form is a context-driven model of art practice characterised by notions of participation, collaboration and inclusion. AVA projects frequently embrace work across the arts disciplines. Projects might include, for example performance, sound and movement. Working in this field, artists need to draw on different disciplines, for example anthropology, cultural geography and placemaking, sociology, history or town and country planning. So, inevitably, there are many points of overlap and interaction between different disciplines and it is impossible for the artist to be an expert in all of them.

It could be argued that AVA events and artworks offer examples of sound art practices on the one hand and powerful learning situations on the other. Furthermore, the notions of participation and co-creation are increasingly to the fore in current educational thinking. The balance between theory and practice and 'hands on' thinking through making permeates good practice in AVA, similarly it may offer something to formal education.

A new masters degree is launched by the University of Lapland for 2015, the Master's Degree Programme in Arctic Art and Design with specialization in Applied Visual Arts or Service Design.



Figure 9 Working in Groups (Syktyvkar, Rovaniemi, Lahti and Helsinki). Photo: Mirja Hiltunen

There is also a vibrant international dimension to the work going on in applied visual arts, for example the Arctic Sustainable Arts and Design (ASAD) network (a thematic network of the University of the Arctic) has over 20 member institutions from across the Arctic and Circumpolar North.



Video 'day 4': 'Summer school in the Arctic'  
Credits: Anna-Mari Nukarinen & Nuno Escudeiro  
Music: Antti Lindholm  
<https://youtu.be/OL8fVWc0hhQ>

## Arctic Circles







# Abstract

This article provides an understanding of the successful 'Skills in the Making' project (SiTM) in the UK which aimed to develop a deeper understanding of the creative processes and skills for teachers and pre-service teachers. The particular case study presented describes the project as it was developed by the author at Canterbury Christ Church University (CCCU).

The project involved Shelly Goldsmith (a textile artist) working with pre-service teachers as part of an existing module of study. It was hoped that by working in this way and increasing their confidence, once qualified, the teachers would continue to develop.

The illustrations and comments from the pre-service students included help to show the ways in which the hopes for the project are likely to succeed.

## SECTION 12

# Learning and developing skills

Autor: Dr Peter Gregory, Canterbury Christ Church University, UK

# Keywords

Pre-service teachers,  
creative practitioners,

skills in the making,  
project based learning

## Introduction and contexts

There is little doubt that the opportunities experienced in art in art affect pre-service teachers in training and also once they have qualified (Atkinson, 2003; Beattie, 2001, Grauer, 1998; Corker, 2010). The issues of experiencing contemporary art practices may pose more challenges in this respect as too brief an encounter may be insufficient to enable those individuals to best understand their own responses to the art forms or develop the confidence to incorporate it into their teaching (Green and Mitchell, 1998; Atkinson, 2013). Yet Gregory (2005) suggested the quality of the experiences was crucial in developing positive attitudes and developmental opportunities in the classroom. However, pressure from central government continues to intensify the focus on certain 'core' curriculum subjects (DfE, 2012a;

DfE, 2012b; DfE 2013) throughout school based opportunities as well as the teacher training process as well. It is against this backdrop that this paper will outline the nature of the project undertaken and the impact it had upon the participants.

'Skills in the Making' (SiTM) was 'a professional development programme for teachers and trainees [pre-service teachers] of art, craft and design and primary trainees [pre-service] teachers delivered by makers' (Mossop, 2013:3). It was delivered across the UK and financially supported by the Paul Hamlyn Foundation over a four year period - initially by 'the Making' (a crafts development agency) and subsequently by the National Society for Education in Art and Design (NSEAD) (Jones, 2013). Penny Jones coordinated the project, liaising in geographical regions with organising teams, teachers and craft workers to define a series of workshops and after-school workshop opportunities.

Although the main focus of this paper is a particular group of student teachers, it will be helpful to first describe the national context of the project.

## Skills in the Making

The programme 'sought to improve the teaching and learning of contemporary based practice, to include making processes and material research, and to broaden skills, knowledge, understanding of the contemporary crafts that can be applied to teaching and learning within the classroom' (Mossop, 2013:3).



The skills that were intended to be developed were therefore situated in the making processes and the opportunities offered were very practically orientated. The programme in the earlier years was aimed at the pre-service teachers training as secondary teachers of art. This proved to be problematic in that the changes to teacher training (DfE, 2012b) meant fewer places were made available and some universities ceased to offer their art course as a consequence. By the second year of the programme, an increased focus on primary teachers was being developed. At the end of the third year it was recommended that the 'workshops should be embedded in PGCE or primary training courses' (Jones, 2012:6) and linked to 'new delivery partnerships...[to allow the] sharing of good practice and peer networking' (Jones, 2012:8). This opened excellent opportunities for the pre-service teachers and qualified teachers in the locality served by Canterbury Christ Church University (CCCU).

## CCCU project

Working with the Kent Art Teachers network, CCCU was able to agree a number of opportunities for developing training. Firstly, the students in the second year of the Primary Education undergraduate degree programme were able to work with one of the makers registered with Skills in the Making as part of their elective module on art education. They were introduced to Shelly Goldsmith a local textile artist (see fig 1) and described as '... amongst the foremost textile artists working in the UK at the present time' (Millar, Axisweb). This introduction was via seven

ral websites: Shelly's own, the 'Direct design' website (the gallery of contemporary textile artists) and the 'Axisweb' page. Together these provided an understanding of Shelly's approach and art forms (an example is shown in fig 2).

'Shelly's skilled application of materials and processes is further informed by a developed understanding of the associations these may evoke for the viewer - an aspect of her practice that she continually tests and extends. Shelly's metaphors of flooding, staining, and seepage may also be applied to the processes of the unconscious she explores. Shelly's work offers opportunities for the viewer to participate in a stream of consciousness that may bring fresh perspectives - not only to traditional skills and processes (the textile media she employs), but also to a fundamental understanding of ourselves, our relationship with the world we inhabit, and the residues we leave behind'.

Jane Wildgoose (on Axisweb: accessed September 2013)

The week before the students met Shelly, she emailed them to outline what she intended to cover in the workshop session. This focused on issues of personal identity and students were invited to email words, sentences or images linked to this theme. In this way, Shelly began to develop a close, personal working relationship with each student before meeting them in the workshop setting on campus.

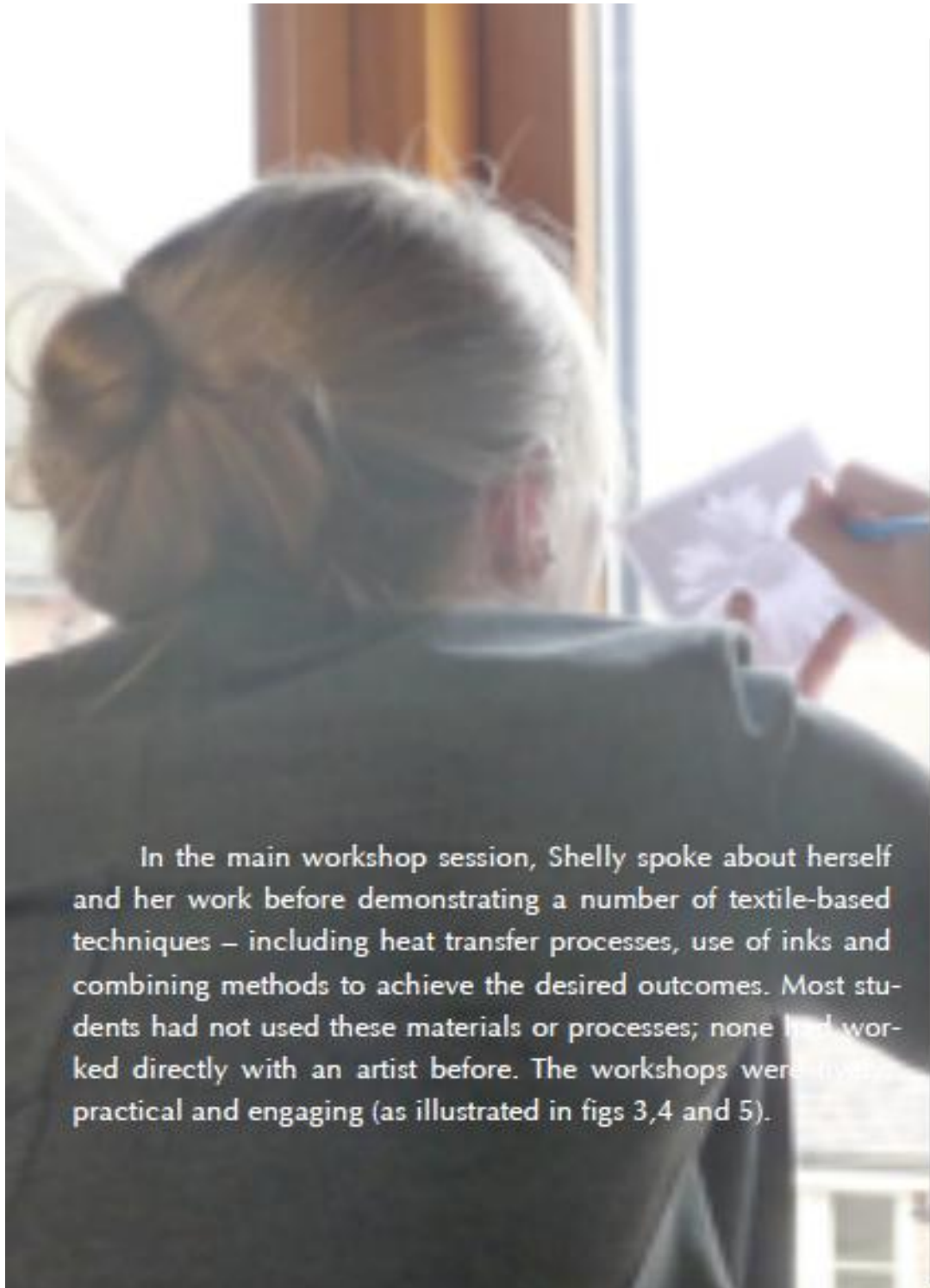
Fig 1 Shelly Goldsmith





Fig 2 Ball and Collar 2012





In the main workshop session, Shelly spoke about herself and her work before demonstrating a number of textile-based techniques – including heat transfer processes, use of inks and combining methods to achieve the desired outcomes. Most students had not used these materials or processes; none had worked directly with an artist before. The workshops were diverse, practical and engaging (as illustrated in figs 3,4 and 5).

As part of the module, all students kept a sketchbook. This was not assessed as part of the marking process but was submitted as an appendix to their writ had learned over the sessions. (Pages from some sketchbooks are shown in the sections which follow.)

#### Indications of learning

Drawing on evidence from their sketchbook, assignment, evaluation comments as well as observations from the workshop and email responses following the next placement in school, it is possible to consider the impact the project had upon the pre-service teachers.

‘My encounter with Shelly was the first time I had met a person who works as an artist. It was really impressive to see her work and hear her stories – about how she created her work. In my sketchbook I noted down the inspiration that she gave to me....In the same way our topic allowed me to work with garments – this was very significant for me, especially learning directly from her. .... Now I realise that I could have taken more notice of Shelly’s work and built more on them rather than just relying on my memories....’

JK

Fig 3, Workshop activities



A photograph showing a person's hands working on a craft project. The person is wearing a maroon shirt and a gold bracelet. They are seated at a table covered with white paper and various craft materials, including a purple and blue fabric piece, a pink fabric piece, and a white fabric piece with a purple flower-like shape. The background shows other people and materials, suggesting a workshop or classroom setting.

# Workshop activities



Fig 5 Workshop activities

'[Shelly] came into the university and demonstrated how to transfer the various pieces, pictures and words, onto our t-shirts.

This was an invaluable experience.

Without this I would not have had an opportunity to explore my individual identity and what makes me, me, for example family and trips abroad..... I feel this session would inform my future planning.'

HE

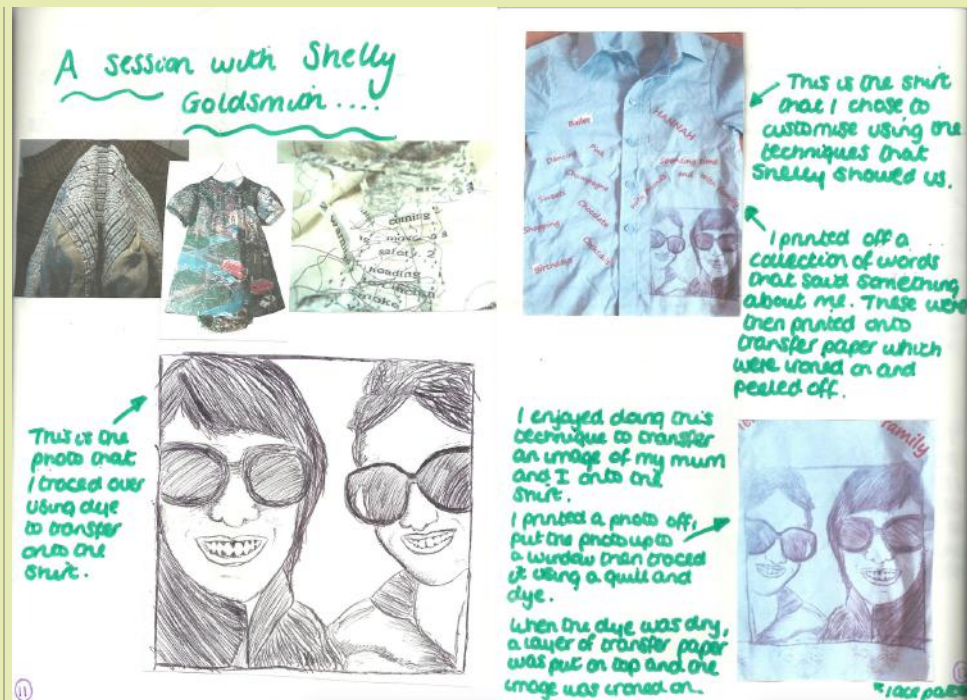


Fig 6 Sketchbook insights

Many pre-service teachers used their sketchbooks to record their experiences. Usually these revealed a fascination with the technical processes they engaged in, but sometimes they also demonstrated further experimentation and application.



with Shelly Goldsmith

of choice and materials enabled me to make my own decisions and learning intentions.

tested out a range of different printing and dying on many fabrics. These included transfer printing, and using sublimation dye.

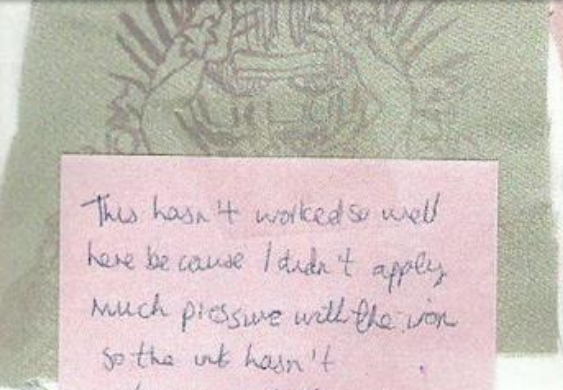
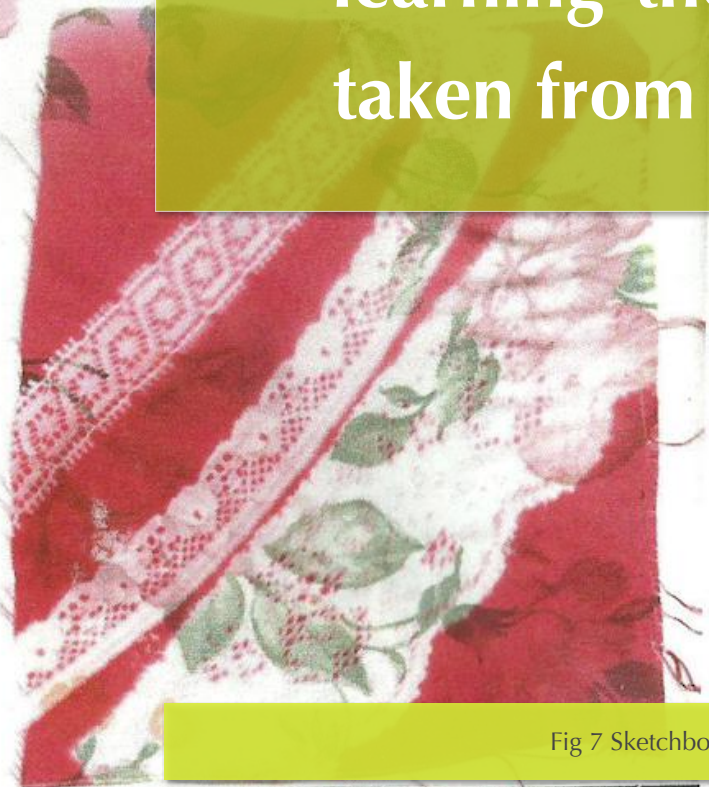
next to use with, are quite shy showing our identity within our words/ the shirt.



This is a design I drew using sublimation ink on a quilt I drew onto paper then used a VAP hot iron and pressure to transfer to the piece of fabric. It works best on synthetic fabrics.

Some pre-service teachers specifically recorded what learning they felt had been undertaken from the experience.

and them to our work as



This hasn't worked so well here because I didn't apply much pressure with the iron so the ink hasn't transferred through.



in working with textiles - it enabled me to... in which I can teach both boys and... personal creative... something... thought would be... which don't

Fig 7 Sketchbook indication of experimentation and application

col m a Ca to US re te ut d q- wo wa mo ed ion tof 100



# What did I learn from this session?

- A whole range of techniques to customise textiles that I had not used or seen before.

- Ways in which these techniques could be used within the primary classroom  
eg. cross curricular - designing different cultural or historical era textile.

• Using the name tag technique that they used to tell a story - could be changed or to encourage reluctant readers.

- A form of art where the learner does not have to be confident in drawing or painting and can have a go.

# Samples from the session I made...



↑ A lace print using the dyed paper over the top, heat transfer paper and a very hot iron.



↑ Using stickers to create star shapes over a cross patterned section of dye.




↑ Using very pale dyed paper, a flower template and a sticker in the centre to keep it blank from the dye.



Fig 8 A pre-service teacher's sketchbook demonstrating the development towards reflection on learning





**The opportunity to work alongside a working textile artist appeared to have had an impact beyond that of an ordinary workshop.**

## CONCLUSIONS

Inspectors have already commented positively on opportunities in schools for students to work in this way (Ofsted, 2009; Ofsted, 2012). The SiTM project also allowed pre-service teachers to benefit.

# importance of undertaking making activities of their own

The importance of undertaking making activities of their own (Dyson, 1989; Cleave and Sharp, 1996; Edwards, 2013) was clearly illustrated in the processes the pre-service teachers engaged in. The underlying importance of the project was not in the development or transference of skills (or the related techniques) but in the supportive mechanism by which it further allowed the learning process. As qualified reflective practitioners, those pre-service teachers will have opportunities to continue to apply that learning to their own creative endeavours and also in their teaching and inspiration of their pupils in school.

As one pre-service teacher commented:

'From working with Shelly it is clear that textiles can be used in a range of ways. One technique was the use of cryptology on fabrics, in particular, hidden messages inside clothing or concealed on fabric patterns. From my own investigation and enquiry of this aspect of textiles, I could see that it could be adapted to suit any age and nearly any subject....

In the classroom I could use her techniques to suit the subject in hand, for example, by using an old shirt, with lines of poems printed onto it, with the children in groups to decipher the poem.....it would also be possible to develop the designs so they could create their own shirt about themselves.....

To conclude, ....Shelly has enabled me to develop as a teacher, progress in my knowledge and to consider the effective methods for teaching.'

FN

In short, the importance of working directly with or alongside artists has been demonstrated through the SiTM programme. As Gregson (2011) and Ogier (2011) both noted, this approach offers an added dimension to pre-service teachers and qualified teachers alike.



The challenges for the future are to ensure the CPD opportunities are still available for teachers and to attract external funding to continue the programme for pre-service teachers.

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# INSIDE AND OUTSIDE: HIGH SCHOOL STUDENTS INCREASING SELF AND SOCIAL AWARENESS THROUGH ARTMAKING

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## Abstract

Creating and talking about visual art with other people is an effective method to evoke multiple dialogues about identity and social phenomena. This form of discourse, in which visual language and cultural and social expressions are intertwined, helps people better understand themselves and other human beings. Artmaking can be a pro-

cess of learning about human lives (Leavy, 2015). Through discussing several artmaking approaches in a Korean high school setting, I will argue for the importance of art in terms of its effectiveness in encouraging students to reflect on their identity and social problems that influence them and the greater community. Many high school students are struggling with the concerns of dealing with intense competition, their future careers and other people's judgments of them. At the same time, they are at a dramatic turn in their lives, where they are charting their future direction and where they should not forget about their roles as members



# Keywords: Identity, self-reflection, social awareness,

of society. The visual stories that contain individual students' lived experiences and emotions about their concerns illustrate the multiple layers of living as human beings in a complex society.

## **Opportunities to Reflect on Self-Identity and Social Issues**

In Korea, there is a lack of opportunities for high school students to reflect on their self-identity and social issues around them. They mainly focus on major subjects: Korean, Mathematics, Science and English. Arts classes often become elective

courses, especially for senior students. I met many high school students who go to school without a specific purpose other than getting accepted by a prestigious university. Therefore, I want to focus on the importance of an art class as an effective tool for them to reflect on their identity and social issues.

Art is an ordinary way of living in society (Bourdieu, 1984; Stuhr, 1994) and draws attention to the diversity of human issues. Through art, we can expand human understanding (Eisner, 2008; Barone & Eisner, 2011), learning with other people. Art can approach sensitive issues, promote meaningful dialogues and provide meaningful experiences.

In this vein, an art class can be a new way of exploring students' identity and diverse social concerns, providing opportunities for sharing each student's perspectives about them. Students can reflect on their relationship with others, including friends, teachers and parents, while expressing their identity through art (Pauly, 2003). At the same time, art helps them realize what their role is in society presently and what it can be in the future as well.

## Objectives

This study describes several approaches to providing students with an opportunity to reflect on their identity and social issues related to their daily lives through a visual art class. I focus on these main questions:

- ❏ How do students perceive themselves?
- ❏ What are their issues and concerns?
- ❏ What do they want to become?
- ❏ What are their status in the classroom and society, and how can they deal with it?

### Inside: Self-Reflections

For freshmen, I asked them to pick the most familiar materials to use such as pencils or colored pencils. By doing so, stu-

dents who did not have enough skills to use professional tools could feel more comfortable in expressing themselves. Before drawing, students had a small group conversation with classmates about how they spent their time in middle school and the regrets they had that they would improve on during their high school years. Students shared their previous experiences such as having problems with maintaining good friendships due to lots of gossip or severe competition. Students had chances to look back their past experiences in order to move forward as high school students. They did not want to have the same problems, so they decided to change their previous attitudes.

One female student stated that she often insisted on her own ideas without accepting others' opinions. Therefore, her goal as a high school student was to stop being a talkative person and to become a better listener. (See Figure 1.) A male student recalled that he was addicted to listening to music, so he wore earphones all the time, which caused a lack of conversation with his colleagues. He said that he would remove the earphones in order to listen to and communicate better with his friends. (See Figure 2.) Another female student expressed that she used to be easily distracted by non-academic conversations even when she needed to focus on her studies. Therefore, her new goal as a high school student was to become more curious about academic subjects, which led her to draw the symbols of mathematics coming out from her mouth with question marks on her glasses. (See Figure 3.) One of the stu-



## Inside and Outside: High School Students Increasing Self and Social Awareness through Artmaking



Figure 1. 10th grade Hangaram High School student, Self-Portrait



Figure 2. 10th grade Hangaram High School student, Self-Portrait



Figure 3. 10th grade Hangaram High School student, Self-Portrait

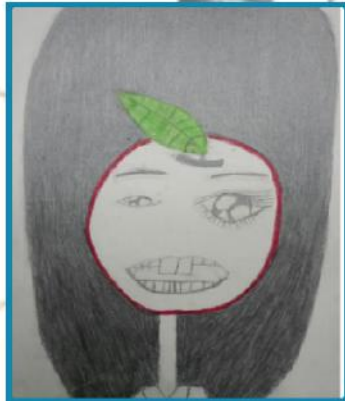


Figure 4. 10th grade Hangaram High School student, Self-Portrait

dents expressed that she mingled with a limited number of friends in her middle school, so she wanted to have well-rounded relationships with more classmates in the future. In that sense, she used the shape of an apple to symbolize good relationships. (See Figure 4.)

A student who felt confident using another art medium, pastels, used yellow on the background of her figure to describe her lively feelings. (See Figure 5.) In fact, she had a fear of opening her mouth in front of people due to her braces, so she had problems with making new friends due to lack of confidence. She revealed that she thought other people would think of her as a monster or an animal due to the braces. However, she did not need to hide it or feel ashamed anymore. At the beginning of the first semester of the high school year, mentioning her previous concerns and poor experiences with middle school classmates made her feel lively.

She added a speech bubble of “Hello” in Korean to show her new positive attitude toward opening her mouth. Similarly, although a 10th grade male student had a sense of inferiority about his appearance due to grey hair, his peers in their small group conversation argued that grey hair is a symbol of knowledge, which made the student feel much better. The student used magazine clippings which had black text on a white background in order to symbolize grey hair with knowledge. (See Figure 6.)



Figure 6. 10th grade Hangaram High School student, Self-Portrait





A student who planned to go to an art college recalled that she had a unique way of thinking. When she wanted to make a decision, another part of her brain asked her not to do it. In her self-portrait, there are two different hands holding her mind in a frozen position in a space where time has stopped. (See Figure 7.) She couldn't think anymore and felt like she was being controlled by someone else, not by herself. On the other hand, an 11th grade student majoring in art who utilized an explorer figure from a magazine stated that she had a clear idea of what she wants to pursue. She shared her impressions that she could finally decide on her future career and that she felt like she was able to look at her own direction very clearly as she examined her mind with a magnifying glass. (See Figure 8.)



Figure 8. 11th grade Hangaram High School student, Self-Portrait



# categories

Here are some categories of students' ways of expressing themselves through artmaking:

- Some divided a paper into two sections, left and right, and on each respective side represented their previous attitudes and future goals (Figures 1 & 11).
- Some used speech bubbles to express their thoughts (Figure 5), while others drew symbols to describe their personal habits or struggles (Figures 2, 3, 4 & 7).
- Students highlighted with color their most important goals (Figures 1, 2, 3, 4 & 8).
- Depending on time limits and individuals' skills, students used more than one color (Figures 5, 6, 7 & 8) and diverse materials such as magazines or newspapers to create a collage of his/her character (Figure 6).

Through this lesson, students were able to reflect on their previous emotions, attitudes and behaviors and their future goals and how and what they wanted to improve as high school students.



Figure 9. 11th grade Hangaram High School student, Self-Portrait

## Outside: Social Awareness

In a multimedia-based arts class, using such materials as clay animation, movie making or computer graphic

design, students explored personal concerns which are related to social phenomena. In this article, I will discuss three topics they explored: bullying, plastic surgery and global warming. First, one of my students who spent most of the time by himself in my class made a video clip about an odd man. (See Figure 9.) The main character wears the same school uniform as the student does and is excluded from a major group of students. In contrast with the main character, the students in the group have the same silver-color faces, which represents stereotypical people who reject ideas that differ from their own. The students bullied the main character, which led him to suicide. After watching this movie, all of the classmates became silent and reconsidered what they had been doing to the student. Luckily, I observed positive changes in the classmates' attitudes toward him.

Another student created a clay animation based on the plot of 200 Pounds Beauty, a Korean movie about an overweight singer who had plastic surgery to appeal to a management company producer. The student criticized the trend that some people consider fundamental human needs such as eating or sleeping to be an enemy of their success on a diet or having a boyfriend. (See Figure



re 10.) Moreover, she described the negative effects of social media that fosters a distorted concept of beauty (See Figure 9).



Figure 10. 11th grade Hangaram High School student, 200 Pounds Beauty; Figure 11. 11th grade Hangaram High School student, Global Warming



Many students highlighted the important issue of global warming. (See Figure 11 & 12.) As temperature is increasing, arctic animals are losing their homes and families, and are increasingly at risk. Students emphasized that the problem was created due to human pollution and that we should find a solution for saving these animals from the possibility of extinction.

By sharing their own stories, students were able to understand diverse issues and the perspectives of their peers, which prompted them to reconsider their limited and biased thinking

## Conclusion

By sharing their own stories, students were able to understand diverse issues and the perspectives of their peers, which prompted them to reconsider their limited and biased thinking. This awakened an interest in understanding current social problems (Smith-Shank & Soganci, 2011) and self-identity. Students could pause and rethink their roles as members of a society and as global citizens and criticize ethical aspects of social issues on which we need to see diverse sides and should focus on through art (Bourdieu, 1984).

Through these lessons, students were able to explore and analyze their own identity, understand their peers by expressing and sharing their concerns, and gain awareness of current important social issues as an ongoing process (Eisenhauer, 2009). At the same time, students were encouraged to positively change their previous habits and bad behaviors while reconsidering and shaping their future goals. Art became an effective tool for promoting students' deep understanding of themselves and issues in the greater community and how they and society can move forward in the future.



Figure 12. 11th grade Hangaram High School student, Global Warming



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SECTION 14

# Mobilemovie Project

Aya Katagiri, Artist-teacher of Yamato-minami High School & Kamimizo-minami High School, Kanagawa, Japan

Dr. Maria Letsiou, Artist-teacher of 2nd High School of Oreokastro, Thessaloniki, Greece

Bernadette Thomas, Artist-teacher of Tulla-Realschule modern secondary School, Kehl, Germany

ARTISTIC EDUCATION



## Abstract

Mobilemovie project is a research project undertaken by three art teachers from three different parts of the world. During the 2013 - 2014 academic years, their high school students have been involved in producing video art. The art creation is the result of three-step teaching tasks derived from the students' virtual interaction. In this visual essay the mobilemovie project is presented with photographs from outstanding mobilemovies that students produced. Furthermore, the three artist teachers provide contextual insight through descriptions and commentaries.

**keywords:** video art, intercultural exchange, art learning

# Introduction

Aya Katagiri describes:

'The culture of image media is deeply connected with today's life, especially for adolescents. Working in a senior high school, I have seen every day that high school students would be lost without mobile phones (smartphones). Some of them are so familiar with information media. On the other hand, using mobile phones when they study in the classroom is usually prohibited. Sometimes I let my students use their mobile phones in my art lessons for some purposes such as taking pictures of what they want to sketch, short-time investigation, and so on. Despite learning new media art is mentioned in "Course of Studies for Senior High Schools (Art and Design)," it has been very limited in art practice and art lessons in Japan unless there is special conditions. It is because the typical public high schools in Japan tend to have only poor conditions for electronic devices and software for media art production. Additionally, many high schools lack media art skilled art teachers. However, it is not too much to say that media art nowadays in Japan has been more and more significantly practiced in art lessons.'

re. As an added benefit, students have discovered various video production techniques.

## Maria Letsiou describes:

Despite the fact that mobile phones are usually prohibited in Greek schools, the Mobilemovie project was inserted in art classroom. Doubts and hesitations were dissolved when both the school principal and I realized the learning benefits for students. As a consequence, the regulation of the school regarding mobile phones has been modified. The Mobilemovie project is considered as an attempt to include new media art as part of a digital visual culture in the high school art curriculum. It is widely accepted considering the visual culture teaching paradigm, that digital visual culture has a significant effect on students' identity (Sweeny, 2014). Given the fact that learning is intimately connected with students' everyday experience and their activities, the creative learning achieved with the use of devices such as smart phones is proven to be of paramount significance.

In addition, the main motivation and pedagogical objective are to engage students in a communication exchange with peers of other countries. Moreover, the teaching process directs students to critically investigate their life circumstances. In order for my students to respond to the Mobilemovies of Japanese and German students, they investigated enduring ideas of human life. Some instances of these ideas are topics such as friendship, fear, and mo-

## Bernadette Thomas describes:

'Mobilemovie' is the innovative media art exercise, which is originated from schools in Hamburg, and it has been learned broadly in Germany. On the lesson of 'Mobilemovie Hamburg', pupils were given a task to create movies with the mobile phones in and outside school grounds. The perspective of the movies with the mobile phones should be changed so that no conventional movies would arise. As using mobile phones (smartphones) makes it easy to shoot, edit and show the movies in one's hands, this exercise is also called in German 'Handyfilm'. Two other art teachers from two different countries and I were inspired by this epochal project, and added international dimensions onto it to organize our international Mobilemovie project.



# THE PROJECT

Duration: April 2013 - May 2014

Location: Kamimizo-minami High School, Kanagawa, Japan, 2nd High School of Oreokastro, Thessaloniki, Greece, Tulla-Realschule modern secondary School, Kehl, Germany.

Participants: high school students

Teachers coordinators: Aya Katagiri, Dr. Maria Letsiou, Bernadette Thomas.

## First-Step Mobilemovies

Students recorded several varying views of everyday interactions with the surrounding environment. Traveling with cars, motorcycles, bikes, bicycles, buses, skates, and ice-skating transform this experience to an exciting activity. Attaching a mobile camera in several unusual places on the body adds an unexpected dimension of produced videos. Moreover, cooperation with peers and friends transforms this action into a playful interaction of adolescent life.



Fig. 1. first step mobilemovie still, Germany



Fig. 2. first step mobilemovie still, Germany



Fig. 3. First step mobilemovie still, Germany





Fig. 4 First step mobilemovie still, Japan. Student's name Keita Hagiwara



Fig. 5, First step mobilemovie still, Greece. Student's name Hristos Tsormpatzis



Fig. 6, First step mobilemovie still, Japan, student's name: Mifuyu Miyawaki





Fig. 7\_ First step mobilemovie still, Japan, student's name: Akari Hosono





Fig. 8 . First step mobilemovie still, Greece student's name Kostas Karadimitriou

# Second-Step Mobilemovies

During the second step mobilemovie students created movies in order to investigate ways to repeat the action or the scene created by the peer from the other school. For instance, the mobilemovie “explosion” created by a Japanese student was an inspiration for another explosion created by a Greek student. Some of the most popular topics for second-step movies were explosions, video games, several editions of scary movies, and handshake. Some significant issues emerged through second-step mobile movies such as friendship and fear.



Fig. 11 & 12 the explosion, student's name Keita Hagiwara, Japan (left) & Greece (right), student's name Kostas Karadimitriou

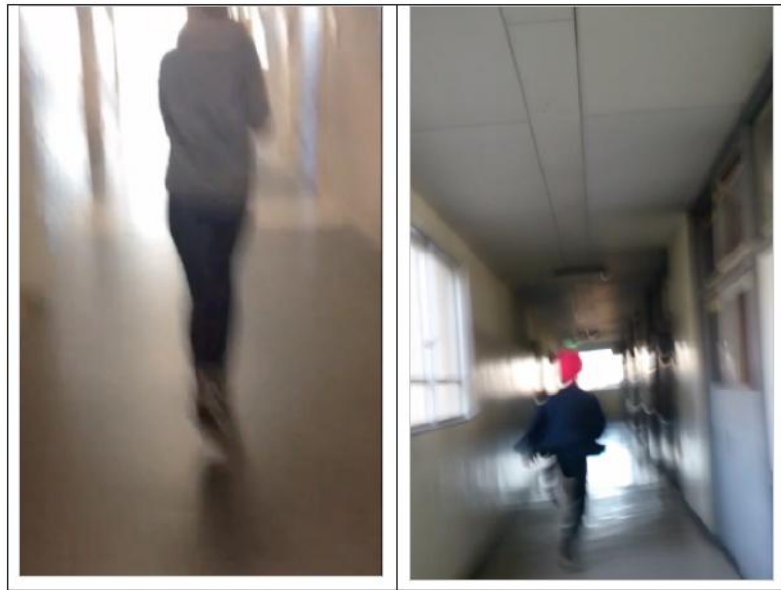


Fig 9, 10 Running on the school corridor, Germany (left) & Japan (right)



fig 13 & 14, walking in the school corridor Greece (left) students' name Irini Theodoridou, Xrisi Athanasouli, Germany (right)





Fig. 15 & 16 video game Greece (left) student's name Maria Ioannou, Japan (right) student's name Mifuyu Miyawaki

Fig 16 & 17 "Teleportation", Greece (left) & Japan (right) collective work

## Third-Step Mobilemovies

Technical and conceptual properties were investigated in the third-step mobile movie production. Technical properties were addressed with instructions that included several editing techniques such as using footages (video and photographs), inserting subtitles, replacing sound and music, montaging several videos, and so on. The idea of editing was addressed and taught. In particular, students used techniques of montage, footages, stop-motion animation, sound replacement, and more. The conceptual properties were addressed with the aim of meaning-making through art practice. Conceptual properties involve meaning-making through the tools learnt.



Fig 18, 19, 20 "Paper Airplane", Japan (left), Greece (center), Germany (right), collective work



Fig. 21, 22 third step mobilemovies stills, Japan (left) student's name: Akari Hosono, Greece (right) student's name Alexandros Terzopoulos

Watch mobilemovies



5 4 TELEPORTATION

Watch mobilemovies



3 COMPUTER GAME ANIMATIONS 2014

Watch mobilemovies



5 5 SHADOW

Watch mobilemovies



THE JORNEY OF LIFE

Watch **mobilemovies**



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**IMAG**



## UNDERDLIGHTS

Warm lights or cold lights between us and the darkness... and in the middle...images reflected in the walls acquiring strange forms...colours that change its presence, red lights, candle lights...faces lighted in the dark.

This relation between the darkness and the lights, this shadows growing in the paths...this images that we can only see through the light...have served as excuse for creations, for inventions, for passions, for huge dreams.

The theories of Platon about reality opened this box of Pandora and started this discussion about the shadows and about the reflections of the reality, because reality, it is not what we see... and the lights have an important paper...

But...what it means to be under the lights?

Maybe, to be protected; or maybe, to be a shadow; or maybe, just been an idea of reality.

This relation between the lights and the "imaginarium" around them was what we wanted to explore with Underlights exhibition.

# UNDERDLIGHTS

## InSEA

## Arts Exhibition





## 2015 InSEA Arts Exhibition

The International Year of Light consists of coordinated activities planned so that people of all ages and backgrounds can gain an appreciation for the central role of light in science and culture, and as a cross-cutting scientific discipline that can advance sustainable development.

**UNDERdLIGHTS InSEA ARTS EXHIBITION** is one of these activities. It pretends to explore the relation between the lights and the “imaginarium” around them.

**CURATOR :**

**ANA MARÍA BARBERO FRANCO .**

**ARTISTS :**

. JOSE ANTONIO ASENSIO . ABIODUN ENIYANDUNNI . ANA BARBERO .  
. ANTONIO BRECH . ANA BOTELHO . FAKHIRA AL-YAHYAE . INÊS AZEVEDO .  
. JOANA BRAGUEZ . JEANNE DE PETRICONI . JOANA MATEUS . JUAN PUÑAL .  
. MAGDALENA JAUME . MARTÍN CAEIRO . MARTÍN PÉREZ . MANUEL CARDERO .  
. MIGUEL ÁNGEL GASCO . MÓNICA FARIA . MÓNICA OLIVEIRA .  
. RODRIGO REIS . TERESA EÇA . YURALDI RODRIGUEZ .

InSEA \_ International Society for Education Through Art is a non-governmental organization official partner of the United Nations Educational, Scientific, and Cultural Organization (UNESCO) and was founded in the aftermath of World War II.

# UNDERdLIGHTS

## **The Light of the Transient**

Author: Juan Ramón Fernández Puñal

## **+34 (Serie)**

Author: Rodrigo Reis

**1**

## **Casa 48. E VO (U) La**

Author: Ana Barbero

## **Intersticios:beam and underside of the leaf of a tree**

Authors: Martin Caeiro&Martín Pérez

## **Coimbra at Night**

Author: Ana Botelho

## **REFLEXES**

Author: Yuraldi Rodriguez Puentes

## **Beauty in the eyes of beholder**

Author: Abiodun Eniyandunni

## **How to paint the light?**

Author: Mónica Oliveira

## **Espetaculo Show**

Authors: Joana Mateus, Inês Azevedo  
and Mónica Faria (Vídeo)

## **Tecnografismo Sigca**

Author: Antonio Brech

## **ELOGE DE LA FOLIE**

Author: Jeanne de Petriconi

## **Under the Shadows**

Author: Teresa Eça

## **Shadow&Light**

Author: Fakhriya Al-Yahyai

## **Elevare** (Latin: lift, make light; make up; awake; exalting)

Author: Joana Braguez

## **Archeology of Memories**

Author: Miguel Ángel Gasco

## **Tabacalera**

Author: Manuel G. Cardero

## **Ombres Sonores**

Author: Magdalena Jaume

## **Illuminados Illuminats Illuminado**

Author: José Antonio Asensio



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