

**IMAG::
InSEA**

issue 11
June 2021

::

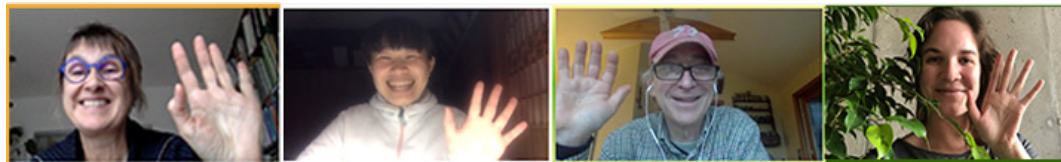
RESILIENCY THROUGH ARTMAKING

Re-charging the IMAGination

As artists and educators, we continually find ways to energize and invigorate our practice. Now, as we strive to make sense of unprecedented global events that have uprooted our routines we are at new beginnings compelled to again witness the power of art to bring us hope, joy, and meaning. In this issue we present visual essays that have demonstrated novel and innovative ways that artists, educators, and community members recharge as an active commitment to revitalize the imagination and sense of wonder. These essays illuminate how visual language and aesthetic experience brings optimism and resilience into the creative process. By exploring the unexplored they refresh the imagination of self, learners, and community members.

As newly appointed co-editors we are also at new beginnings exploring the unexplored and honored to present this, our first issue. We are grateful to Teresa Eca who pioneered and edited IMAG through these past seven years and to graphic designer Angela Saldanha for her keen dedication and vision. We hope to follow their path to Re-charge Imaginations for our readers through many upcoming IMAG issues.

::



GABRIELLA Pataky

MAHO Sato

JONATHAN Silverman

VIOLA Rekvenyi

All rights reserved. No part of this publication may be reproduced, distributed or transmitted in any form or by any means, including photocopying, recording or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other non-commercial uses permitted by copyright law. The author(s) of each contribution appearing in this issue is/are solely responsible for the content thereof; the publication of the contribution shall not constitute or be deemed to constitute any representation by the Editors, the International Society for Education through Art or the InSEA Publications Board.

Contact: InSEA Publications, Quinta da Cruz. Estrada de São Salvador, 3510-784 São Salvador, Viseu Portugal

Website: <https://www.insea.org/publications/imag>

Email: imag-editor@insea.org

Frequency: Three issues per year

ISSN: 2414-3332

DOI: 10.24981/2414-3332-11.2021



IMAG issue 11 **RESILIENCY THROUGH ARTMAKING**

The first issue by the IMAG QUARTET ::

Principal Editors: Gabriella PATAKY, Maho SATO, Jonathan SILVERMAN

Graphic Designer: Viola REKVÉNYI

INDEX

- 5 **Invitation to Use Your Imagination**
Seija ULKUNIEMI
- 10 **Explaining “Real” in Landscape Photography**
Esa Pekka ISOMURSU
- 17 **Renew, Recharge and Resiliency Development Through Artmaking During a Global Pandemic**
Christina BAIN, Donalyn HEISE, Dawn STIENECKER
- 24 **Imaginary classrooms.**
Exploring new directions in visual art education through future workshops in teacher training.
Ingrid FORSLER
- 30 **An extra-curricular art engagement for Irish secondary school students within the context of the Covid-19 pandemic**
Fergal KILKENNY
- 35 **A Pedagogy of Photographic Seeing That Seeks to Dwell**
Wanfei HUANG
- 40 **Forest talks to us: Art and coping with forest disputes**
Maria HUHMARNIEMI

Front and back cover image: ©Wanfei HUANG



An extra-curricular art engagement for Irish secondary school students within the context of the Covid-19 pandemic

Keywords or phrases: *'creative intervention', 'digital engagement', 'female empowerment', 'artist teacher', 'wellbeing'*.



Fergal **KILKENNY**

Fergal Kilkenny is a secondary school Art teacher working in St. Louis Secondary School, Co. Louth, Ireland. He holds a BA in Design (Visual Communications) from TUDublin (previously DIT) and a PME in Art and Design Education with Digital Media from Limerick School of Art and Design.
kilkennyfergal@gmail.com



Whether it be art educators themselves or the students they teach, creative interventions are needed to enhance the creative lives of the educator and those being educated in the 2nd level system.

It is the striving for continuous creative progression that art educators of the 21st century seek to incorporate within their own creative practice. For many of us, working in second level education in Ireland, our current art curriculum only seeks to limit certain aspects of creativity within the classroom (e.g. digital art) and reduces the scope for opportunities with external artists/ organisations/ institutions. I refer here specifically to experiences of Irish art educators working with a curriculum which has not seen substantial changes since it's introduction to the Irish 2nd level education system in 1971

(NCCA, 2017) (A new visual art curriculum is to be introduced in September 2021, and addresses digital art in schools, while also encouraging external creative engagements).

Due to the limited scope within the curriculum, many opportunities to 'Recharge the Imagination' take place in extra-curricular contexts where students themselves sign up to participate in these unique opportunities for creative development.

I will draw on an example of an intervention that sought to reinvigorate the imagination (during a time of remote learning) and creative techniques of the learners, both teacher and student, from my own practice experience.

When one stages an intervention of this nature the timing and purpose of such must be defined beforehand. Is it, for instance, to reinvigorate the learner during a scheme of work or is it an opportunity to engage learners with organisations and institutions from the art world in an extra-curricular context. I will speak to the latter, the bridging of the gap between 'school art' (where artwork is primarily created with assessment in mind) and the world outside the classroom (where process is central to creating artwork(s) - where the act of marking is more experiential) both in terms of processes and working experiences.

Case study:

An Eco approach to printmaking: Tetrapak art with Roberta Feoli De Lucia from the Scuola Internazionale Di Grafica, Venice Italy.

Within the context of current times and due to the international aspect of this engagement, the workshop took place via the online streaming platform Vimeo. This workshop involved a group of secondary school students (13 – 18 yrs) from St. Louis Secondary School (girls school), Dundalk engaging online on the 11th February 2021.

In running this type of workshop within current context of the Covid-19 pandemic a certain level of buy in was needed from myself as Art Teacher to facilitate the supply of essential materials in a timely and safe manner. While basic materials were supplied to the group involved in this engagement, it became evident through planning discussions with the Scuola Internazionale di Grafica that there were substitutes available for art materials and tools that, while readily available in the classroom, were not accessible to students in their own homes. Accessibility in terms of materials but also accessibility in terms of learner age and prior knowledge became two of the core takeaways of this project (see summary).

During the course of the workshop, learners worked alongside printshop manager Roberta Feoli De Lucia to create a Tetrapak print using the inside of a milk/ juice carton. The process involved catered for all levels of learners and each student was encouraged to work within their own ability with a number of different project ideas given at the start of the workshop.





The use of Tetrapak cartons offered an opportunity to change the shape of the block, something which is not possible with other printing blocks readily available in the artroom (perspex, copper plate). For this reason the workshop facilitator, Roberta, sought to encourage learners to manipulate their juice carton into a unique and personal piece of art. A number of learners used the shape of their hands as their block, both tracing and cutting out a hand, to create their 'canvas.'

From this point on the subject matter/ theme of the work was left to each individual learner. For some, it was an opportunity to experiment with mark making and trying to see what they could create with their DIY scribers, and for others it offered a place to further develop skills which could then be translated into coursework for state exams. The reasons for each student participating differed; from seeing the engagement as a creative wellbeing opportunity to the desire to improve their own creative abilities, and also for others to find out about what the art world is like – especially for women.



On the last point, Roberta Feoli De Lucia spoke at various intervals about her own creative journey, how initially she shortened her signature to just initials to hide her identity and fit in with her male contemporaries. Subconsciously, the work we show on a daily basis in teaching the art curriculum is predominately created by men (due to well documented factors including; women's perceived place in society at the time and lack of ability to financially support themselves). Speaking with Roberta from the Scuola Internazionale di Grafica gave the girls an authentic insight into a female artist, her creative practice, working day and the changes she has seen in the art world.

Dempsey et al. (2018, p.7) states how interactions and dialogue of this nature enhance the quality of work undertaken and motivate participants due in part to the "authentic partnerships" established between all learners and the workshop facilitator.

The end outcomes of the workshop varied in both style and ability something which was always anticipated in running a workshop with such a varied skillset of learners.



Students involved in the workshop expressed afterwards how this intervention not only helped stimulate their creativity but also contributed towards positive mental health during the Covid-19 pandemic. The ability to communicate with their peers, teacher and workshop facilitator in an extra-curricular context from their own home offered much needed connectivity in a time where everyone was encouraged to stay apart.

Subsequently, since students have returned to the classroom and recommenced their in-school education, several of the students have shown a new found desire to experiment more with found material – the unconventional material that today contributes to modern art.



Bibliography

NCCA, (2017) Draft Background Paper and Brief for the Review of Leaving Certificate Art (including Crafts), National Council for curriculum and Assessment, https://ncca.ie/media/2800/lc_art_background_paper.pdf.

Dempsey, C., MacPhail, A., Mc Evoy, E., & Quillinan, B. (2018) Lessons learned from a community engagement initiative within Irish higher education, *Irish Educational Studies*, <https://www.ul.ie/engage/sites/default/files/Irish%20Educational%20Studies%20Article%20CWELL%2016%20Feb%202018.pdf>.





MAG:: InSEA

issue 11
June 2021



RESILIENCY THROUGH ARTMAKING