

ENGAGED
ART EDUCATION

The content of the texts is the sole responsibility of (the) authors (as).
Admittance reproduction, as long as the source is mentioned: InSEA:
International Society for Education through Art <http://www.insea.org>

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

Website: <http://www.insea.org>

Email: insea@insea.org

N. DL: 463122/19

ISBN: 978-989-54262-4-9

<https://doi.org/10.24981.TESS.2019>

Engaged Art Education

Editors

Ângela Saldanha

Maja Maksimovic

Teresa Torres de Eça

Maria Letsiou

Hester Elzerman

Language Revision

Susan Coles

Graphics

Ângela Saldanha

Cover Image

Maria Letsiou

InSEA Publications

Quinta Da Cruz, Viseu, Portugal

www.insea.org

Email: inseaservices@gmail.com

Date of Publication

October 2019

Research and Praxis for Social Engaged Arts Education in Southern Europe, Balkan and Mediterranean countries

Introduction

Why did we start InSEA seminars and how did it work?

The world of art education has been concerned with the ongoing global issues such as poverty, climate change, cultural diversity, inclusion, migration, political radicalization, marginalization, artificial intelligence, digitalization, posthumanism, eco-justice and post-colonialism. Although the field has been established as important subjects of school curriculum, the advocacy endeavors continue to take place all over the world. The advocacy attempts stem from the global financial crisis that threatens the funding for education, as well as the accountability that is connected with the market jeopardize the significance of the skills that an individual may develop when they engage in art practices. Eventually along with the advocacy attempts, a new interest arises for the usage of arts as a therapeutic and integration tool in marginalized communities (e.g. poor, immigrants, refugee communities). Also, an increased need rises about how education and arts education may support the cohesion of the society over the political radicalization.

Therefore art educators and other cultural workers are seeking for alternative modes of critique and collective action through the arts. This publication is an outcome of the InSEA seminar held during 16-18 July 2018 at the School of Early Childhood Education, Aristotle University in Thessaloniki, Greece. The roots for this seminar can be traced in events and actions created by art educators, artists and researchers from countries in the peripheral western south coast of Europe: The Iberian Peninsula, where the survival kit for art education was created by the members of the activist art education group C3. The group C3, coordinated by Cristina Trigo and M^a Jesús Agra-Pardiñas is an educational and artistic resistance cell proposing alternative ways for research and praxis in art education. The survival kit presented in the European InSEA congress in Lisbon 2015 suggested a slow pace way of living, promoting pauses and the creation of spaces to think/feel, to slow down, to restrain, and to make. The idea to start InSEA seminars followed the same logic: we wanted to create a possibility for encounters where art educators can be together, share their practices, inspire each other, and initiate conversations by making things together. Spaciousness was the main flavor of the event - we tried to offer not only counter-narrative to linear and goal oriented passes of time, but to create fertile intervals that sometimes provoke confusion, but also can be a potential for play, creation and learning.

Furthermore, it became a common sense to claim that knowledge production is certainly not neutral - the process is instilled with norms and values, which are being passed on through academic action. It is based on epistemologies that seek to confirm western hegemonic structures (Thielsch, 2019). Within the European framework, knowledge production is taking place in the "centres of Europe" reflecting the existing imbalance of power between East and West, North and South. What is considered to be socially engaged art education among scholars is often based on Western European concepts such as *relational aesthetics* (Bourriaud, 2002) which is considered as a door-opener for community participation, collaboration and collective actions. The purposes of such efforts mirror the main European

values – participation, diversity, civic engagement and democracy, and socially engaged artistic practices are seeing as a possible catalyst for change, although sometimes being very costly and elitist projects. Furthermore, different events within the academic context are happening inside the logic of hegemonic knowledge production, and often they reproduce inequalities and confirm imaginary differences between European center and periphery. Not forgetting the relevance of symbolic realm, this is also a consequence of the huge disparity in available resources and support that academics and students receive within their context. Certainly, there are efforts to transcend those divisions by suggesting different conference fees for different countries depending on their GDPs, or offering bursaries for PhD students. Still, these measures did not manage to overcome inequalities and those events where discourses are produced and reproduced are still dominated by Western European institutions. As the organizations of the academic conferences is a very expensive endeavor, big events often take place in developed countries, making it even more unattainable to “the periphery”.

After the financial crisis hit Europe, austerity measures were introduced to Southern countries and their image was constructed as a kind of a teenager who was incapable of taking good care of the future, recklessly spending money guided by the principle of instant gratification. These European children were seen as “unable to organize their lives democratically without guidance from another” (Buden [2009] in Petrović, 2014, p. 10). The somewhat infantilized representational position, transforms these geographical areas into objects of knowledge production. “The role of the periphery is to supply data, and later to apply knowledge in the form of technology and method. The role of the metropole, as well as producing data, is to collate and process data, producing theory (including methodology) and developing applications which are later exported to the periphery” (Connell, 2014, p. 211). The Balkan region specifically is constructed as a field of study: Yugoslav studies, post-communist studies, post-conflict etc., thus making a geographical area into a research one without agency.

Other European countries can also be part of the peripheral map, specially when we talk about art education. Models of cultural agency, education and art education coming from North Europe and North America had been a great influence upon curriculum development, teacher training and research in art education. The global art education landscape is characterized by the centrality and certain invisibility of geographically marginal practices and knowledge mainly because of the dissemination of academic publications in English language in journals with high impact factor, texts that are largely distributed in universities. A rush for number of quotations and publications with ‘impact factor’ is undermining the universities; carrying out a multinational business model of distributing information. Maybe is time to start to react against the model.

Another interesting factor is related to the places and types of congresses and conferences art education researchers use to attend. Normally in universities of Northern countries with very traditional formats of displaying information such as lectures by keynote speakers, presentations by participants and some workshops. Even if in the InSEA European congresses from the last eight years we can observe a move to more dialogic formats, we still need to enlarge the focus, the scope and the places.

We urge to consider how academic praxis and intellectual work produces place and what kind of critical-creative endeavor is needed as a counter action. Therefore, we see the seminar *Research and practice of socially engaged art education* as a proactive response to hegemonic knowledge production as we tried to take into account social, political and geographical context of knowledge making, talking, and writing. The seminar took place in Thessaloniki with the

attempt to create space for gathering and sharing that was organized beyond regular conference logic that follows rigid structure. The model of the seminar was dialogical and non-hierarchical, including interactive sessions where everyone had an active role, workshops and performances reminded us the crucial role of the body interaction in communication. Making things together, walking together, performing together removed participants from their comfort zones of written and spoken languages creating spaces for emotional conversations. Due to the small size of the seminar the dialogue was fruitful and everyone got connected overcoming linguistic difficulties and cultural differences. In the difference we reached connections and constructed links. We were able to be attentive to the small details, to perceive the subtle varieties of art education in its many forms and contexts, without judging from the academic gaze, but trying to understand through the slow pace of making together the small nodes of collective actions.

'As long Thessaloniki exists; everyone will have a homeland' wrote the Byzantine scholar Nikiphoros Choumnos in 14th century. The majority of the participants came from Balkan and Mediterranean regions, but the seminar in Thessaloniki also welcomed people from some Northern European countries, Brazil and Japan. The InSEA seminar took place at a crossroads of social transformation throughout history. Since ancient time Thessaloniki invited and offered shelter to many different groups and communities that eventually flourished. As a consequence these circumstances gave prominence to the significance of its location. In our days, Thessaloniki is still a solidarity center even if it has suffered from the contemporary financial crisis. The topic and content of the seminar was a response to a contemporary need for collaboration and creative exchange in Balkan and Southern Europe in order to foster interdependence of the several communities and prevent hostility.

Why socially engaged art education?

Contemporary artists have been eliminating the boundaries between the arts and the audience, creating relational forms for human communication and knowledge construction. They opened up completely different perspectives on levels of interaction between things and people proposing diverse roles for the arts in the society and providing tools that can be most useful in educational settings involving image, sound and movement as ways of knowing and interconnecting people. Globalization phenomenon caused a sense of fragmentation, loss of social bonds and alienation in many population groups in the world. Engaged artists believe that close working relationships among artists, arts organizations, and the broader community enable better living conditions for all and create a more sustainable environment for the arts, claiming a return to a social function of the arts and a non compromised role of the artist in the society. Some cultural workers point out the need to merge art in collective experiences often performative and political. Activist movements are growing in all the continents, raising critical interventions, provoking situations and creating collective situations to raise urgent issues and polemical questions that are often hidden by the hegemonic media discourses. In its many variations, such as "relational art," "participatory art," "community art," or "socially engaged art," these manifestations often facilitate collective situations and promote greater participation and cultural agency (Emmelhainz, 2016).

Socially engaged arts education (SEAE) began as a pedagogical direction which purposes the civil engagement of participants. Whether it takes place in educational institutions or in the community, the evaluation of the projects depends on the ethical responsibility on the social concerns that the members of the action undertaken. In educational settings and especially in

public schools the aim is to shape the students' civic role. Arts are seen as a means to enrich the experience of the participants with playful and creative ways. Yet, the interdisciplinary character of the SEAE is obvious in order to foster a dialogue and a direct social change. Whether this is only a short-term change, marking the difference with the goals of traditional politicized art, or a more enduring and influencing process, time will tell (Emmelhainz, 2013). The processes usually include collaborative and interdependent activities that make visible the individual perspectives and how the location affects the critical responses and thinking. As a consequence a sense of "community" is created through the elimination of conflicts that the SEAE evoked. Further, SEAE evokes a radical reappraisal of the modes, purposes and context of arts education. Schlemmer (2017) draws the pedagogical implications of Socially Engaged Art practice that foster a hybridized space beyond formal instructions. Art practice is encountered as an educational experience and vice versa. The critical and reflective actions as prerequisites of an educational space become traits of art practices that are formed through an aesthetic process.

The participants

The seminar attracted many valuable contributions, also from other regions than the Balkan and the Mediterranean regions, but the majority of the articles submitted for this publication were from the latter. The focus on the Balkan and Southern European countries in this seminar gave space to certain topics to appear in the fertile intervals. Some might also appear in other places, others are site-specific.

Public space is seized by art education, stimulating energies and possibilities that sprout from the locations and, if needed, giving people alternatives to respond to a dominant way in which space is organized. In Czech Republic the grassroots art association Trafačka (2006-2014) initiated street art activities for young people and worked together with teachers to pass on techniques. This led to the new concept of 'Public Pedagogy', as noticed by Kamila Karagavrilidisová. In Serbia installations in the form of windows or portals were put in public space inviting people to paint their vision. Jelena Joksimovic explains that the aim is to express and then combine different feelings and understandings of educational practices. Vanja Zarić and other students of adult education at the Faculty of Philosophy in Belgrade reveal that socially engaged art in liminal spaces has a great potential to initiate the transformation of individuals through the processes of participation and learning, as well as social practice and reality itself.

The senses play traditionally an important role in art education and in the Thessaloniki seminar the use of senses was stimulated in a specific way. They caused individuals to be more aware of the body and its surroundings. Antonio Félix Vico Prieto presents the idea of "turning vision into sound" which involves a technique of recording audio that reproduces the real conditions of human hearing, to show how a visual image may be transformed into a soundscape. María Lorena Cueva Ramírez presents 'My hands tell you', a practical proposal to work with hands, gestures and paint to get the message across. Her workshop has benefited from the cultural and linguistic diversity of the participants. Without oral language they are able to communicate messages, concepts or sensations to other people only using colors and hands. Another way of communicating without speech was developed by María-Isabel Moreno-Montoro, María Martínez-Morales and Nuria López-Pérez, in a system of body expressions. Ideograms that represent concepts are proposed in a performative act with a technical basis of action and documentary recording. Also Katia Panqrazi shows art as a common language in the project 'Art

Lab x Kids'. The project was developed in Italy but the aim is to create a "travelling place" of creativity and knowledge, experimentation, discovery and learning through play. It is a place for educational meetings, training and collaboration. A space to develop the ability to observe with eyes and hands and to learn to experience reality with all the senses.

Myriam Romero Sánchez, reviews the dualism of standardized and real beauty and explores its socio-cultural consequences. She makes a distinction between divergent bodies and convergent bodies and then she explores those typologies with a large installation with an empty face in which the participants may temporarily transform. Melissa Lima Caminha uses embodied inquiry that is based on feminist and queer theories in order to uncover perspectives of the social construction of gender and sexuality. Combining video and photography with drawing made it possible for María de la Paz Barrios Mudarra to carry out artistic investigation of daily experience. With those means, sensations you have while doing routine actions in your house can be intensified as in the work 'Invisible Woman' is shown.

The artistic, nature, ecology and the social came together in new projects in Spain and Brazil. Carmen Andreu-Lara, and Rocío Arregui-Pradas describe a new Masters degree of Art at the University of Seville intertwining ecology, art and social contexts, as in the concept of 'ecosophy' by Guattari. The authors acknowledged the connections created by Spanish, Moroccan and Latin-American students in their curriculum. In Brazil Rosana Gonçalves da Silva also involves ecology in social contexts of learning - a tripolar process of self-learning, learning from others and learning from the earth expressed in Poetic language to raise the principles of the Earth Charter. In a public elementary school located in Brasília she developed an experience of artistic ecoeducation/ecoformation and sensitive experience in school routine.

In Cyprus and Greece, socially engaged art education is also about *war and refugees*.

Spyros Koutis started his artistic research dealing with war from a personal question: what is my responsibility as an artist in regard to war? With use of 'Agonistic arts practice', a form of arts based research, which explores the potential of art to have political impact through process of disruption, subversion, and participation, he developed socially engaged art projects-workshops related to Syrian war and refugees. He carried out the projects with children at a primary school and with young adults at the Birmingham City University.

Martha Christopoulou describes the project "depictions of a refugee's journey" which aimed at (i) enabling primary school students to critically assess information provided by the mass media (ii) enhancing their understanding of empathy and (iii) increasing compassion and empathic behaviour towards distant strangers who face extreme circumstances in their lives. All the students that participated in this project managed to locate, identify and label the different facets of migrant-refugee crisis, in a way that was meaningful for them.

Cultural regional traditions often are defended in war contexts with different population groups. In this seminar very interesting art educational projects were organized concerning local community and cultural traditions. Maria Letsiou describes socially engaged art education (SEAE) in which the primary goal of art learning is students' involvement with the community's concerns and issues. She delineates how studio-oriented learning is enriched by the collaborative learning experience and by students' meaningful participation in the process and content of learning. Antonia Batzoglou describes practical applications of the praxis of Mythagogia: an interdisciplinary praxis that draws from mythology, the educational art of psychagogia, as defined by Socrates, and the therapeutic and reflective qualities of performative storytelling. Socrates describes psychagogia as the educational art of leading the psyche towards dialectical examination of the good. In mythagogia, myths are the tools that

enable an embodied experience and dialectical reflection of social and personal themes. Imini Sakellariadi presents the results of a project carried out by 15-year old students of the Experimental School of the Aristotle University of Thessaloniki, who used art to research and communicate a new understanding of their cultural identity and history. They looked at the way the past permeates the present in various ways, studied the multicultural past of their city and discovered untold stories. They then proceeded to communicate their artwork and their findings with the wider community, hoping to help bring about change in attitudes and beliefs regarding history, identity, minorities, multicultural symbiosis, human rights and social justice.

Conclusions and recommendations

Some of the topics, or parts of them, that appeared in this seminar, could also be discussed in Western-European conferences. But the focus on Balkan and Southern-European countries shed a light to different aspects. This publication brings up so many voices, different tunes, different colors but the same concern: education through art, an approach to arts in education that although old - Herbert Read seminal book 'Education Through Art' was published in 1943 - is still relevant. More than ever we need to believe in the power of the arts as a tool for making collective actions, as a pedagogical strategy to enable cultural participatory skills. Maybe we are witnessing a recession of arts in schools, we see that art education is not as valued as it was in the twenty century. But through the voices and stories of this book we can look further and embrace the different places where education may be art and art may become education.

References

- Bourriaud, N., Pleasance, S., Woods, F., & Copeland, M. (2002). *Relational aesthetics*. Dijon: Les presses du réel.
- Connell, R. (2014). Using southern theory: Decolonizing social thought in theory, research and application. *Planning Theory*, 13(2), 210-223.
- Emmelhainz, I. (2016). Geopolitics and contemporary art, Part 1: From representation's Ruin to salvaging the Real, *e-flux*, 69. Retrieved from: <https://www.e-flux.com/journal/69/60620/geopolitics-and-contemporary-art-part-i-from-representation-s-ruin-to-salvaging-the-real/>
- Emmelhainz, I. (2014). Art and the Cultural Turn: Farewell to Committed, Autonomous Art? *e-flux*, 42. Retrieved from: <https://www.e-flux.com/journal/42/60266/art-and-the-cultural-turn-farewell-to-committed-autonomous-art/>
- Petrović, T. (2014). Introduction: Europeanization and the Balkans. In T. Petrović (Ed.). *Mirroring Europe: Ideas of Europe and europeanization in Balkan societies* (3-19). Leiden, Boston: Brill.
- Schlemmer, R. H. (2017). Socially engaged art education: Defining and defending the practice. In L. N. Hersey & B. Bobick (Eds.), *Handbook of research on the facilitation of civic engagement through community art* (pp. 1-20). Hershey, PA: IGI Global.
- Thielsch, A. (2019). Listening out and dealing with otherness. A postcolonial approach to higher education teaching. *Arts and Humanities in Higher Education*, 0(0). 1-17.

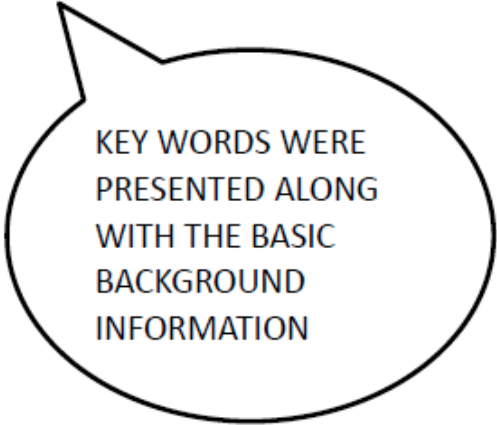
Introduction	I
Ângela Saldanha, Maja Maksimovic, Teresa Torres de Eça, Maria Letsiou, Hester Elzerman	
Street art and Art Education: Case of Trafačka (Prague, Czech Republic)	01
Kamila Karagavrilidisova	
Portals from public to educational spaces - Schoolcit	09
Jelena Joksimovic	
Using binaural soundscapes in educational context: turning vision into sound	19
Antonio Felix Prieto	
Liminal Belgrade and Social Practice	26
Vanja Zaric, Milica Milosevic, Jana Misovic, Natalija Gojak	
My hands tell you	37
María Lorena Cueva Ramírez	
Communicate with the body. A system of corporal expressions	43
María-Isabel Moreno-Montoro, María Martínez- Morales, Nuria López-Pérez	
Art Lab x Kids: Art as a universal language	57
Katia Pangrazi	
TEST THE FACE: A practical approach to the new body typologies	63
Myriam Romero Sánchez	

Old Dick Donald and Drag King Delicious Melicious: Embodied inquiry through an arts- -based research on woman clown transvestism	74
Melissa Lima Caminha	
Mujer Invisible/ Invisible Woman	88
María de la Paz Barrios Mudarra	
Nature/Territory/Environment	94
Rocio Arregui-Pradas, Carmen Andreu-Lara	
Artistic Ecoeducation/Ecoformation And Sensitive Experience In School Routine	06
Rosana Gonçalves da Silva	
In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?	121
Spyros Koutis	
“Depictions of a refugee’s journey”: Emphasizing empathy in the primary art curriculum	159
Martha Christopoulou	
Rethinking the Notion of Art Learning as a Social Activity	182
María Letsiou	
MYTHAGOGIA	199
Antonia [Tania] Batzoglou	
Art Education and the art of breaking the silence	209
Ismi Sakellariadi	

NEW YORK USA

*late 70's
early 80's*

BEGINNINGS OF THE GRAFFITI



KEY WORDS WERE
PRESENTED ALONG
WITH THE BASIC
BACKGROUND
INFORMATION



WHAT DO YOU SEE / THINK / WONDER ?

- ✓ 3 REPRODUCTIONS PRESENTED /
- ✓ GROUPS BY CHOICE FORMED
- ✓ 15 MINUTES OF AN ARTFUL THINKING ROUTINE (See/Think/Wonder)



Why do you think that „He“ wrote „He“?

What name (nick) would you choose? Where would you place it?



Re-write „He“ on paper - use colors.
Compare/discuss with others

Write your tag/piece into your friends
memory book.

Make up a life story of „He“. Think about his
background, dreams...

EXAMPLES OF THE
GENERATED IDEAS FOR
THE POTENTIAL
EDUCATIONAL
PRACTICE.



What are they talking about? Plan and perform a dialogue in groups.

What do you think that graffiti artists have to do to paint a subway car?



Go outside and create a temporary street graffiti with chalk and painter's tape.

Write a review as an art critic.

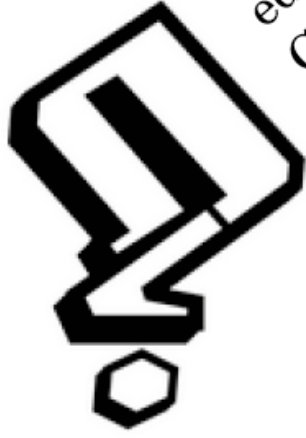
What bothers you in your life? Discuss in groups. How could you draw/paint it? First draw/paint on the paper then to the school wall.



Research and a read story of Lady Pink. Form groups and make an interview. - One person will be Lady Pink, 2nd Reporter and 3rd cameraman.

Make a big community graffiti mural in the school area, neighbourhood or some empty place.

Invite an artist for talk/workshop about the graffiti.



How can we introduce
edgy art form such as
Graffiti and Street Art to
the younger generation?

STREET ART

AND VISUAL ART EDUCATION



For the purpose of the research project „Street Art in Art Education“ I have been unveiling the ways artists, educators and other professionals introduce this art form to the children and young people. It seems, that versatile forms and techniques of the movement have been at the centre of the art educational activities of many and there is no doubt, that Street Art has lot to offer in this field, but I believe that full potential assets of Street Art to (art) educational curricula are still to be recognised.

This visual essay further develops a paper „Street art and Art Education: Case of Trafačka (Prague, Czech Republic)“ with the main focus on an exhibition Martha Cooper Files organised in 2013.

Selected pictures from the exhibition Martha Cooper Files evolved into a collaborative workshop with the participants of the Insea Seminar in Thessaloniki, Greece 2018. Through the visual observation and dialogue in groups, participants (re)constructed their knowledge about the Graffiti and Street Art, and at the end of the workshop several ideas for the potential art educational practices were generated.

SUMMARY OF THE COLLABORATIVE WORKSHOP FROM THE INSEA SEMINAR – THESSALONIKI – 2018

- ✓ 90 minutes
- ✓ starting with 5 - ending with 12 participants
- ✓ 3 - 4 groups
- ✓ 3 photo reproductions



- ✓ Former grassroots alternative art association in Prague, Czech Republic (2006-2014)
- ✓ Looked for location for the people from the Graffiti and Street Art community

Martha Cooper:
An American
photojournalist,
documenting Graffiti
and Street Art scene
from its beginnings
in 1970's.



Jelena Joksimovic

Portals from public to educational spaces - Schoolcity

Abstract: Main intention of this paper is to explore complex ways of interaction between outside public spaces and schools or other educational spaces. Main idea starts from seeing public spaces and schooling as public goods. This assumption builds on the idea that schools should become central places of our neighbourhoods as sources of togetherness and joint development. This role of the schools is especially important in the peripheral communities that otherwise lack public and cultural spaces. Intervention organized during InSEA 2018 seminar is based on the action research in project Schoolcity (Škograd). In this project peripheral neighbourhood of Ledine (Belgrade, Serbia) is seen through the intersections with the local elementary school. These intersections are created in a series of spatial interventions, dialogues in the community and participative design.

Themes, or theoretical background of the intervention suggested here are public spaces as commoning, spaces that embrace togetherness (Low, 1996) and share the qualities of educational spaces too (Green, 1982). Those spaces embrace learning and unlearning as emancipatory, critical practice that questions and actively changes the status quo (Apple, 2006; Freire, 1993; hooks, 1994); and learning as embodied experience fueled with imagination and playfulness (Brown and Patte, 2014; Ellsworth, 2005). Moreover, we stand with Elizabeth Ellsworth (ibid) who talks about learning as unmistakable, naked, vulnerable look of simultaneous absorption and self-presence.

Paper describes theoretical background and the process of the intervention developed on a workshop during InSEA seminar in 2018. in Thessaloniki. It included setting up the temporary installations in form of several windows/doors/portals in a public space (open or closed). Installations are representing portals to schools, and participants of the intervention are asked to work in groups painting their vision of what can be seen in the three portals. Portals are spaces that connect neighbourhood participants of the workshop were in and their school or other places of their education. The aim was to express and then combine different feelings and understandings of educational practices seen through the connection with public spaces in the community. This process aims to help in deconstructing the typical binary perception of the concepts of neighbourhoods and educational spaces, mostly schools, and to uncover some more shades of these interactions.

Keywords: *public spaces, educational spaces, common, learning, intervention*

Introduction

When talking about public spaces we all have in mind public squares, sidewalks, roads, public transport stations, parks, market places, theatres, museums, sometimes perhaps even publicly founded schools and their schoolyards. Public spaces are arranged in the cities according to their firstly economic and then social and cultural needs. On the other hand, educational institutions of all levels (mostly referred as schools in this paper) were suppose to be created primarily from social and cultural reasons but became more and more influenced by economic streams (Apple, 2006; Žiru, 2011). This is similarity of the public and the educational spaces that also determines its increasingly constrained nature. In neo-liberal world these two start losing their status of public goods and turn to more commercialized, which also means embodying more instruments of a control than of a freedom. In this paper intention is to explore this research question: *what is the theoretical relation between public spaces and education, and how can they be more interwoven.* Methodology of this analysis include workshop discussion and artistic intervention dealing with qualities of so called portals - imaginary, symbolical doors and windows from one to another.

The theory behind public spaces and educational spaces

In order to explore relationship between public and educational spaces we have established four notions that his paper stands on:

Public schools are public spaces

Aaron Schutz (1999) tries to connect works of Hannah Arendt and Maxine Green in understanding public spaces and schools. His writings help us map two aspects of the public space and schools relations. Inner and outer one. Spatial and symbolical. In the inner world of a school, inside it, there are spaces that are more or less private and more or less adjusted for common usage, spaces that are for diverse forms of public life during the school time. For example corridors, school staircases and schoolyard are completely analog to public roads, squares, trans passes and platos. Classrooms on the other side are similar to public theaters or halls where person who is organizing activity holds the power to set the rules of conduct. On the other hand, in outer sense, schools belong to an educational system, which is part of a public body and administration. It is a role of education to belong to everyone and to gather society around common aims. That is how schools with all the above mentioned facilities combined become common, public places, open, inviting and

hosting everyone. It is also how schools become an arena for enacting role of a citizen or other democratic practices.

Public spaces always embody some ideology

Spaces and places are always embodied (Low, 1996, 2009). "Embodied space is being-in-the-world, that is, the existential and phenomenological substance of place: its smell, feel, color, and other sensory dimensions" (Richardson 1982, 1984 in Low, 2009, p. 28). In its smell, feel, color and sensory dimensions, as it is often cited, public space can never be empty and will always embody some meanings (Lefebvre, 1991). Those meanings are in the design of a public space but also in its' usage which can go far away from what was designed in the first place. That opens possibilities of encouraging freedom by constructing meanings in the public spaces but also of establishing mechanisms of control and repression in the same process (Foucault, 1975). Education, specifically teaching and learning in critical pedagogy embodies joy, and happiness (hooks, 1994; Freire, 1993), here we want to point out that this very ideology of joy can be built in design of public spaces and create the hope for the end of oppression. Children's play can be tracked as indicator of ideology of the space, and it does not surprise that least structured public spaces in even very deprived or forgotten communities sometimes stimulate most fruitful forms of play, full of risks and exploration (Brown & Patte, 2014).

Public spaces and public education are public goods.

"I cannot imagine a coherent sense of purpose in education if something common does not arise in a public space" Maxine Green, (1982, p.8). Sense of purpose and service to all the groups in the society is what makes public space and education public goods. As such they require strategical, participative planning, using and maintenance adopted to all the social groups. In both, economical and in social sense these public, and even common goods are meant to become spaces of freedom and emancipation.

Public spaces and public education are fields of learning as struggle

Learning is the key term that connects public spaces and educational spaces. The ways our cities are shaped can be more or less favorable towards some sorts of learning, and some social groups. In Schoolcity action research "by relying on findings from educational fields and critical urban studies, we examine cities as systems of constant conquests of freedom,

and public spaces as agents of practicing, supporting, restraining but also creating this freedom (Hou & Knierbein, 2017). A specific aspect of these relations of oppression and freedom are found in the urban periphery. Its freedom lies in its informalities, but at the same time, these informalities create grounds for oppression from the formal system, which exhibits negligence and a lack of sensitivity for the urban reality in the periphery" (Joksimovic, Petrovic, Utvic & Milic, 2018). Unlearning existing modes of control and establishing new ones is the task as difficult for the schools as for the public spaces.

Methodology and the results: the intervention workshop

The workshop organized during the InSEA seminar included 11 participants, 10 people and a moderator, all coming from different fields of art education. They work as researchers, practitioners or students. Workshop begun with presenting Schoolcity context and continued with painting tree portals from public to educational spaces in tree groups, portals were later installed in the outer public space of the conference venue, video diary and process notes were collected during the entire workshop.

Groups were creating *portal of hope*, *portal of struggle* and *portal of togetherness*. They consisted 2-4 members.* Two groups got 2x2 metres white canvas with black and red paint, one group got the same size black canvas with chalks of different color. In a room workshop was held in, quotes about education and public space were positioned hanging in the air as inspirations or incentives. Those quotes illustrated same theoretical perspective as described above. Then the groups worked on their paintings. After the painting part, during which moderator tried to ask about the process and understand the paintings, all tree works were presented in an exhibition manner. After the discussions canvases representing portals were taken to the Aristotle University courtyard and groups placed them according to the messages they represented and places that could, according to them, host the portals. The workshop lasted 90 minutes. As for the reflection part of the methodology video diary and process notes were collected and are summarized below.

Portal of hope: this group started to paint almost immediately, without much hesitation or previous discussion. Their work flew intuitively following one main idea about the portal in a shape of a tree but each participant contributed differently. They describe it in this way: "So, this is a tree of hope. And roots are education, but sometimes we can not see it cause it is in the ground. And also education is alive. And the roads are connection in between, and this is a public space. It is in the black, because sometimes black in the public space turns red which is colour of the education." Their choice of space to position the painting outside the faculty building was on the wall next to parking space for people with the disability.



Image 1. Portal of hope

Portal of struggle: "Freedom", "Conquering", "Oppression", "Anarchy" were words they used to describe the portal. This group was hesitating a lot before beginning their work on painting. Even after many reminders from moderator they were engaged in deep discussion about the concepts that can be visualized or not, all regarding public space and education. Eventually they started moving their hands covered with paint over the canvas in fast and seemingly very determined movements with lots of dripping. It ended up being a painting similar to sign for anarchy well known and used in popular culture. Their descriptions and explanations of the painting process and result were also very abstract. As instructed it was focused on struggle and challenges that occur in public and educational spaces. Those struggles were universal but as they said "messy", meaning they were not so organized and were thinking in divergent manner. This group positioned own work on one of the inner fences of the Aristotle university campus, and left some paint next to it with the sign for passers by to freely use it. This offer was successful because later on we could discover that paint was taken and used even on a different workshop.



Image 2. Portal of struggle

Portal of togetherness: This group was the smallest, it was actually a pair and their process seemed to flow very smoothly. With clear idea and very clear lines and Stickman/woman/person as a main protagonist they told the story about inclusiveness. On a question what is the circle of people on the drawing they described: *"All genders, ages and socio-economic statuses using same public space. It is open here, anyone can join"*. This group thought about the context as well and emphasized that they (Stickmen/women/persons) are somewhere in a peripheral neighbourhood where their togetherness is actually a source, a root of the public good. Portal was installed next to the one of the entrances in the University campus, and also had chinks left next to it for by-passers to add on it.



Image 3. Portal of togetherness

Concluding remarks - what came out of the portals?

Surprisingly for the moderator, the workshop led to very abstract and symbolical discussions whereas her expectations were more into illustrations of using public spaces for educational purposes. It is why this analysis ended up in a theoretical more than a practical domain. Also establishing the direction of the portal, if it goes from educational to public space or reversed turned out to be irrelevant. Because all the portals comprehended links between those spaces in symmetrical manner and in bilateral way.

Main pitfall of the process as perceived by the moderator is lack of structure in moderation during the painting period, which caused groups to perform completely in different dynamic. Is not a pitfall per se, but is a challenge in organizational aspect. Moreover, step by step collaborative painting could be a better solution for this kind of workshop because it would provide stronger platform for the investigation of a clearly very fruitful focus.

As main results, and by reading and building up on the outputs of a workshop these can be added on theoretical notions from the beginning of the paper.

Public and educational spaces share unpredictability

Unpredictable nature of public space (Schutz, 1999) is recognized in education and specifically in learning as unexpected and vulnerable practice (Biesta, 2014; Ellsworth, 2005). This is at the same time challenge but also the “beautiful risk” that newness and change can occur and can be started or provoked by anyone and at anytime.

Communication is what gives birth to educational and public spaces’ agency

It is curious that in the centre of these portals created during the workshop we found *communication*, in our paintings it was represented through: the road, the elements of a bigger organism, the testimony. It becomes even more important when acknowledged that words *communication*, *common*, and *community* have the same etymology (Riveros, & Tapia, 2008). For the educational space in public, or for the public space that embraces education stands the same it “must be a space in which people can interact socially in a joint enterprise, so although it need not be a physical location it must be a place where people can enter *discussion* with everybody else there” (Griffiths, Berry, Holt, Naylor, & Weekes, 2007, 54-55).

Entering discussions, making something common, commoning, unpredictably and with vulnerability exploring and changing the status quo is what we strive to achieve in educational spaces. It is the arena that includes public spaces too and it is the arena that embraces public aspect of the spaces like a quality of a *learning as a political practice*.

**Author thanks cordially to everyone who participated in the workshop and therefore contributed to this paper.*

References:

- Apple, M. W. (2006). *Educating the "Right" Way*. New York: Routledge.
- Biesta, G. (2014). *The beautiful risk of education*. Boulder: Paradigm Publishers.
- Brown, F., & Patte, M. (2013). *Rethinking Children's Play*. London: Bloomsbury academics.
- Ellsworth, E. A. (2005). *Places of Learning: Media, Architecture, Pedagogy*. London: Psychology Press.
- Freire, P. (1993). *Pedagogy of the city*. New York: Continuum.
- Freire, P. (1975). *Pedagogy of the oppressed*. London: Penguin books.
- Foucault, M. (1975). *Discipline and punish: The birth of the prison*. New York: Vintage.
- Greene, M. (1982). Public Education and the Public Space. *Educational Researcher*. Vol. 11, No. 6.: 4-9. <http://journals.sagepub.com/doi/abs/10.3102/0013189X011006004>
- Griffiths, M., Berry, J., Holt, A., Naylor, J., & Weekes, P. (2007). Learning to be in public spaces: in from the margins with dancers, sculptors, painters and musicians In G. Bhatti, C. Gaine, F. Gobbo, & Y. Leeman (Eds.) *Social Justice and Intercultural Education; an open ended dialogue*. Stoke on Trent, UK, and Sterling USA: Trentham Books.
- hooks, b. (1994). *Teaching to transgress: education as the practice of freedom*. New York: Routledge.
- Hou, J., & Knierbein, S., (2017). *City Unsilenced: Urban Resistance and Public Space in the Age of Shrinking Democracy*. New York: Taylor & Francis.
- Lefebvre, H. (1991). *The Production of Space*. Oxford: Blackwell Publishing.
- Low, S. (1996). Spatializing culture: The social production and social construction of public space. *American Ethnologist*. Vol.23 (4). 861–879.
- Low, S. (2009). Toward an Anthropological Theory of Space and Place. Special Issue on Signification and Space. *Semiotica*, 175(1–4): 21–37.
- Riveros, B. X. C. & Tapia, M. X. C. (2008). Against indifference: Interweaving public spaces. *ECER: The European Conference on Educational Research*. Göteborg. EERA:

European Educational Research Association.

Schutz, A. (1999). Creating Local "Public Spaces" in Schools: Insights from Hannah Arendt and Maxine Greene. *Curriculum Inquiry*. Vol. 29, No. 1. 77-98.

<https://doi.org/10.1111/0362-6784.00114>

Joksimovic, J., Petrovic, A., Utvic, M., & Milic, P. (2018). Schoolcity - Rethinking the Agency of the Local School in the Urban Periphery. *ECER: The European Conference on Educational Research*. Bolzano. EERA: European Educational Research Association.

Žiru, A. (2011). *O kritičkoj pedagogiji*. Beograd: Eduka.

Antonio Felix Prieto, University of Jaén, Spain

Using binaural soundscapes in educational context: turning vision into sound

Video:

<https://youtu.be/R5kymunCu3g>

Abstract

Binaural recording is a well-known technique for recording audio. Using this approach, sound engineers are able to reproduce the real conditions of human hearing. Instead of conventional microphones and large mixing consoles, a dummy head with silicone earlobes and sensitive microphones, are used to capture the sound of a recording session. That approach allows you to record a realistic audio effect that will sound almost identical to what is heard by a human. Using this technique, our proposal (workshop) attempt to show how we can transform a visual image (a landscape or a picture) into a soundscape that matches with the original image. In fact, if we think in blind people, for example, binaural recording is an excellent way to "listen to a picture" and transform it in sound: ambient, people, etc. since all the elements in a picture can be described as a sound.

Keywords: Binaural recording, education, Listening, Picture, Soundscape.

The goal: Listen to a picture

In the last two decades, a lot of musicians are talking about an increasing deficiency in the listening abilities of people that surround them. According to his experiences we have realized about the importance of the education of the senses. So the idea of "turning vision into sound" involves focusing on something that sounds in the real world, captures that sound, and create a sound artwork that shows us the sound as a "visual" instrument. Thus, our goal is to transform a "visual picture" in an "audio picture" with binaural audio. Imagine that you cannot enjoy a picture or an exhibition of paintings (maybe you are blind). You can't see the picture, but...you could "listen to the picture". In our opinion, binaural recording is an excellent way to open the canvas and transform it in "audio": voice of people, the nature, animals, etc. It is true; all the elements in a picture can be animated and described the canvas through a dive inside the canvas. The user (the listener) will have audio inputs

surround him. Imagine a public museum or art gallery that could provide historical material about the artist and an artwork exposed using binaural sound. Maybe only a small headphone for binaural audio is needed.

In our opinion the goal was achieved. Participants at the InSEA Seminar realized the idea of how the real sound works and how to develop (in a very first step) an artwork related to the idea of listening. In our opinion, the goal of turning vision into sound was successful with any doubt.

Back to basics in audio recording

Remember the 20s and 40s of the twentieth century, the era of the pioneer radio series, actors and actresses moving around a microphone, according to a script. After that, several microphones, controlled separately, began to be used, and a greater freedom was achieved. But the sound result, of course, was monophonic. The stereo requires, basically, two sounds takes, which can be two separate microphones. The signals of these microphones are routed proportionally between the right and left channels, to include them properly in the stereo field. Here we have the first multi track session.

Generally speaking, the Multi-track recording approach is a sound recording technique that allows you to record multiple sound sources separately and join them together becoming an individual track. It is the most common way of recording music today. A multi-track recording session usually is developed in two steps. Recording: the mixer is used as a pre-amplifier of all sound sources. The mixer routes the sounds to the recorder, where they are stored. An instrument is recorded on each track. Mixing: now, the multi-track provides reading of previously recorded tracks. These signals will be processed, routed and mixed in two stereo channels (Davis & Jones, 1989).

If we are talking about multi-track recording, the keyword is flexibility. The multi-track system provides the tools to record an instrument or soloist each time. A multi-track production (the result of a multi-track recording session) can be built part-by-part, like a "Lego" building, and later merge in a mixer. Once all tracks of a musical production have been recorded in sync, they can be mixed to get the stereo mix. Furthermore, another important advantage of the multi-track approach is the (almost) total control over the relative levels of each instrument. You can give each track the desired equalization; even effects (like reverb or delay) can be added in the mixing process (Owsinski, 2005). The noise-signal ratio in a multi-track session is a lower than the ratio taken in a direct recording. Consequently, a multi-track session guarantees the best signal-noise ratio in the original tape. In addition, this approach allows to

record each track at the maximum level, without distortion, therefore the bandwidth of some channels can be reduced without affecting the sound of the instruments.

Trouble in multi-track utopia

Despite the advantage in the signal-noise ratio, the multi-track approach has a disadvantage: the noise increases as the number of tracks that are combined in the final mix. When two tracks are mixed with the same noise level, the noise in the final track is 3 dB higher than in the original ones (dB is referred to the sound pressure level measure). That is, if 32 tracks are combined, the resulting one will have 15 dB more noise. Also, the closer the tracks are into a tape, the more interference there will be between adjacent tracks. For example, if two adjacent tracks are from two musical instruments recorded simultaneously in the studio, their congruence can make the interference acceptable. But the degree of separation between microphones in the recording studio affects seriously the interference emerging on the tape (Davis & Jones, 1989).

What is Stereo?

Some of the early experts thought of stereo as "spatial sound reproduction through multiple channels." Later, stereophonic (the stereo idea) was defined as a system employing two or more microphones spaced in front of a pickup area, connected by independent amplifying channels to two or more loudspeakers spaced in front of a listening area. This creates the illusion of sounds having direction and depth in the area between the loudspeakers. According to Brown (2002), it produces an abnormal sound pattern at the listener's ears, which his hearing sense interprets as indicating direction in the limited space between the loudspeakers.

Spatial hearing efficiently provides information of our surroundings. Physical objects producing audible sound can be perceived from all directions, also at the rear (this is the main point of our proposal and workshop for the InSea Seminar), which obviously is not true with vision. Based either on the comparison of the signals at left and right ears (binaural listening) or on the signal at one ear only (monaural listening), the human auditory system produces the space perception. This includes, among others, the perception of the direction of a sound source and also the sensation of the surrounding space (Barlett, 1999). Different audio applications serve the human spatial hearing by creating auditory spatial attributes to the reproduced sound. For instance, in public and home movie theatres with a multichannel loudspeaker system, the video picture is reproduced with spatial audio providing spatial

attributes for a listener, such as discrete auditory events and surrounding ambient sound. At best, the reproduced sound creates an immersive auditory environment where a listener perceives to be in some other environment than in the listening space (Ahonen, 2013).

Binaural recording

Recording a band or an orchestra playing live on location is a great way to capture its musical energy. Consequently, to get the full idea of stereo audio image, if you are developing a binaural session (on field recording) microphone placement has a big effect on the sound of a recording. The farther a microphone is from its sound source, the more the microphone picks up feedback, room acoustics, background noise, and leakage (unwanted sound from other instruments). So when you record popular music during a concert, mike close, within a few centimetres, to reject these unwanted sounds. When you record classical music, mike farther away to pick up the hall reverberation, which is a desirable part of the sound. Microphone placement also affects the tonal balance of a recorded instrument. When you change the microphone position, you change the tone quality (Owsinski, 2005).

As showed at InSea Seminar using "mini Oto" (our dummy head), the principles for binaural recording are pretty simple. According to Ahonen (2013), the sound is captured with a pressure microphone placed in the ear canal of a dummy or a human head and the binaural microphone signals from both ears are reproduced to a listener using headphones. The binaural signals replicate the ear canal signals and thus transfer all spatial information of the sound to the listener, resulting in a sound image corresponding to the recording conditions. Ideally, reproduced sounds are perceived from directions coinciding with the original sound source directions, localized outside of the head and with correct timbre. In practice, microphone positioning has a major influence on the sound capturing and, furthermore, on the sound perception. The microphones are typically positioned at the entrance of either blocked or open ear canals. The blocked-ear approach inhibits the ear canal effect, whereas in the open-ear approach, the effect needs to be removed from the binaural microphone signals by filtering. A disadvantage of the blocked-ear approach is it is assumed to change the acoustic impedance from the eardrum to the entrance. This must be compensated in the binaural signals. The processing mentioned above may introduce some coloration to the reproduction of the signals (Möller, H.; Sørensen, M.F.; Jensen, C.B. & Hammershøi, D., 1995).

Consequently, for an accurate recording of the sounds, if we want to achieve a reproduction as if we were surrounded by the original sound field (chamber, room, etc.) where the

recording was made, the recording system with a higher quality is the binaural head system (dummy head system), which has an acoustic behaviour equivalent to listening to human beings, because we are talking about a head with a microphone in the position of each ear (Eagle, 2005).

Trouble in binaural utopia

But, What are the advantages of binaural recording that do not provide other recording approaches?

This recording system has advantages and disadvantages, of course. Among its drawbacks:

- The post mixing (mixing in studio) of the instruments is impossible, what is recorded, is what you will have in the final master track.
- The dynamics is (for better or for worse) what happens at the recording session, that is: the *piano* passages are weak; the *forte* passages are very high in volume.
- To get a correct sound image (stereo image) of the recording session, you have to move the musicians to get a specific place in the scene; there is no "pan pot" in this technique.

But of course, we have a lot of advantages using this approach:

- The stereo image of the recording session (the sound you will listen on your stereo player) is absolutely accurate to what is produced in the room.
- The sound of the instruments, "is what it is", there is no post production, no equalization or dynamics processing in any track.
- The listener, of course, appreciates that the music he is listening to is "real".
- If you are recording a band of well-trained musicians, you can record an album in just a couple of sessions (just one day).

Binaural recording: the process

A binaural recording session requires a lot of planning; you probably need more than a week to prepare everything in the correct way. The sound engineer (and maybe the producer of the session) must talk to the owner of the chamber (room or studio) and the musicians to explain all the nuances of a recording session like that. The previous meetings with the musicians are as important as the recording itself and the final result depends on this previous work.

Although each recording is different, the equipment used is pretty simple: a dummy head, pre-amplifier, A/D converter, a pair of earphones and a laptop is enough to develop a binaural session. The whole equipment can be easily transported and assembled in approximately one hour. All the equipment used in the recording (microphones, preamps, headphones, amplifier, etc.) is battery powered, being isolated from the power grid, because it is an important source of noise.

Remembering Thessaloniki days

This approach was presented at the InSEA Seminar *Research and praxis for social engaged art education* at the School of Early Childhood Education, Aristotle University of Thessaloniki, during July 2018. Firstly, we developed a brief tutorial in which students could understand the slightly difference between traditional recording and mixing techniques versus binaural recording approach. Second step, we presented a brief tutorial (as deep as possible), knowing how a binaural gear works, and even, understand it limits and success points. The next step was: listen... simply listen to the real thing and realize the sound that surrounds us: the "soundscape". Finally participants needed to choose a picture or a video shoot and develop (recording, mixing and bounce in a final track) the real audio that matched with this visual idea. To develop this workshop our technical requirements were: a binaural dummy head, a pair of dynamic microphones (Sm58 and Sm57), a laptop and a four-in audio interface (for recording audio). And a video projector, screen and a pair of loudspeakers that InSEA seminar provided.

References

- Ahonen, J. (2013). *Microphone front-ends for spatial sound analysis and synthesis*. Palo Alto: Alto University Publications Series.
- Barlett, B. (1999). *On location recording*. Waltham: Focal Press.
- Brown, J. (2002) Systems for Stereophonic Sound Reinforcement: Performance Criteria, Design Techniques, and Practical Examples. *AES 113. Convention*. October 5-8.
- Davis, G. Jones, R. (1989). *The sound reinforcement handbook*. Milwaukee: Hal Leonard Publishing.
- Eagle, J. (2005). *The microphone handbook*. Waltham: Focal Press.
- Möller, H.; Sørensen, M.F., Jensen, C.B. Hammershøi, D. (1995). Transfer characteristics of headphones measured on human ears. *J. Audio Eng.* vol.43, N° 4, pp. 203–217, Jan. 1995.
- Owsinski, B. (2005). *The recording engineer's handbook*. Oakland: Artistpor Publishing.

Vanja Zarić, Milica Milošević, Jana Mišović, Natalija Gojak: Faculty of Philosophy, University of Belgrade

Liminal Belgrade and Social Practice

Abstract

This article is a result of master students engaged in the course Expressive methods in adult education at the Faculty of Philosophy, department of andragogy and the art project they conducted. Street art is often seen as a form of vandalism since it's illegal, even though it's often showing other beliefs and perspectives that are in contrast to what is seen in the mainstream media. Perceiving street art and, more specifically, graffiti as a strong medium for those whose voices can't be heard otherwise, we combined it with the concept of social practice and liminality. Socially engaged art or social practice aims to initiate and influence a certain social change, which was in this case verbalized through the use of street art. Since being an extremely important social problem among almost any category of people, including younger generations that we are a part of, we chose the subject of unemployment. Furthermore, we selected liminal places in Belgrade, the spaces that are just passed through and don't have a purpose of their own, to carry out this project, with the aim to transform them and give them learning potential, by leaving stencils that will interact with everyday passers and potentially spark a change.

Through the presented work, we can notice that liminal spaces and socially engaged art have a great potential to initiate the transformation of individuals through the processes of participation and learning, as well as social practice and reality itself. Through the implementation of the project, we have come up with a series of conclusions regarding its process, which we presented in our work.

Kroz prikazani rad možemo da uočimo da liminalni prostori i socijalno angažovana umetnost imaju veliki potencijal da pokrenu kako transformaciju individua kroz procese učestvovanja i učenja, tako i samu socijalnu praksu i realnost. Putem izvođenja projekta smo došli do još niza zaključaka koji se tiču njegovog procesa, a koje prikazujemo u radu.

Key words: art in education, liminality, liminal space, socially engaged art, social practice, street art, stencils, participation, learning

Introduction

The majority of young people who just finished their studies, or who are soon going to, end up, are being caught in the catch 22 of the labour market, where they are required to have unrealistic amount of work experience to get a job. But also need a job to get experience! Being trapped in this situation as well, we identified it with the concept of liminality. We decided to explore this concept by combining it with the liminality of our city and capturing abandoned and in-between spaces. Taking into observation that the problem of unemployment is a much wider and deeper issue. Affecting our personal lives in almost every social category. Our project was transformed into social practice. Thus, the aim of this article is to give an inside view of the entire process of designing and implementing a socially engaged art project, while exploring its connection with art in education and street art, and discovering their learning potentials. In the first part of the paper we provide theoretical considerations that served as a base for our project and helped in developing it, such as the concept of liminality and social practice. Given the emphasis on the process within the philosophy of art education, we followed the same line and devoted a great part of this paper in showing our socially engaged process. Finally, on the basis of theoretical considerations and the experienced process, we located certain effects and conclusions presented at the end of this paper.

Art in Education and Social Practice

Thinking and writing about art-based education, it is important to have in mind that two social phenomena have been merged – education and art, which carries a great complexity with itself. Education implies several types, including formal, non-formal and informal, each of which is defined by a different set of rules that determine its further course. Thus, formal education, due to its social role, promotes rigidity, defined criteria and the existence of an “accurate answer”.

Although it often takes on characteristics of formal, non-formal education provides much greater flexibility, and therefore greater openness, diversity and lower standardization of validation.

Contrary to the tendencies of market-oriented education focused exclusively on the outcomes of education, art in education aims to stir up this kind of capitalist discourse by concentrating on the process itself and the value of its learning potential, rather than on the sheer end results that are often treated as products. Alongside art in education, the concept of socially engaged art embraces artwork projects as a process that will

help create constructive social change, as opposed to producing profitable commodities (McKay, 2016).

Taking into consideration that all art is created to be communicated with other people or to be experienced by them, all art is social. But, "...to claim that all art is social does not take us very far in understanding the difference between a static work such as a painting and a social interaction that proclaims itself as art – that is socially engaged art" (Helguera, 2011: 1). That being said, one of the main characteristics of socially engaged art is "its dependence on social intercourse as a factor of its existence" (Ibidem: 2).

It is also generally referred to as "social practice", a term in which we can notice the absence of the art-making process. The reasoning behind this is a "growing general discomfort with the connotations of the term", alongside the efforts of social practice to exclude the modern and postmodern concepts of artists as illuminated visionaries and self-conscious critical beings (Ibidem: 3). Although art may seem very free and liberating at first glance, it showed its elitist character by imposing clear rules that need to be followed in order for someone to be called an artist, and by as well being reserved for a small circle of high class people that are allegedly only ones capable of understanding art, which they are able to buy as a product. Instead, social practice nurtures and acknowledges the concept of a person or people working with and for society, without imposing high standards and criteria that need to be achieved for it to be characterized as successful and meaningful.

Furthermore, socially engaged art or social practice believes that artists and art can influence the society with their work by creating something for them or with them using a different variety of forms and materials that are not necessarily perceived as traditionally artistic.

In that way, social practice should not be perceived as a "one-man show", so the work reflects only one person's ideas and is a result of individual effort. On the contrary, its main idea is collaboration in creating space for influencing social change. Since social change is primarily a political question, the work can be centered around political matters, as well as it can be perceived as a political act (Frasz & Sidford, 2017).

The idea of making our project socially engaged came spontaneously, without our initial intention to do so. The process of coming up with our project will be explained with more details later, but it is important to emphasize that it wasn't planned to look a certain way or to cover certain topics, nor to be socially engaged. It turned out to be that way

because all people included in it shared a mutual need and desire to have their voices heard and, coming to realisation that the subject of our practice wasn't just our personal problems, to be the voice of many other people that are affected by the same issues.

"I think a lot of people that are passing by our stencils relate with them, or should I say with us, and that the problem we tried to point out with our art project is something that a lot of us have in common, so maybe it can become a common ground that will bring people together and influence the change. The more we express our dissatisfaction with various flaws within the system, the more we are creating opportunities to connect with one another and work together towards fixing those issues."

"The thing that I enjoyed the most during this whole process was learning how to create stencils with other people included in this project and actually doing them on the street. I realized the great power that this art form has in communicating with other people that are just passing by. Our art is communicating with them instead of us and taking into consideration the subject of our stencils, which is unemployment, I think that majority of people that encountered our work can relate to the problems we showcased on the street, because they are not just the result of our individual dissatisfaction, but on the contrary, they reflect a greater chronic social problem."

After choosing stencils as an art form we felt most comfortable with and that intrigued us the most, we share an opinion that street art, with its philosophy, history and principles, can absolutely be qualified as socially engaged art. Street art in general is a social practice that aims to reclaim a space as public, which in itself is a political act. Since it includes visually modifying different public areas, such as buildings, streets, stations and other, it is often illegal and thus perceived as an act of vandalism. Taking the climate of censorship under which we live in into consideration, that controls which information will reach the public and be used as distractions from core problems, street art can be helpful in revealing and drawing attention to some deeper societal issues and attitudes towards them that could not be heard otherwise since they are a means of opposing and providing resistance.

Street art is also often used in spaces that are perceived as liminal or in-between, which

is something that drew us closer to this art form and social practice, since we already gained interest in the concept of liminality. This way, we saw street art as a perfect link that connects liminal spaces and art, but also liminality as a point in life and a feeling caused by a situation that served as a main subject of our work. Stencils are seen as a way to reclaim a space by filling it with some kind of content that will draw attention to it in places that are usually just passed through and that don't have a purpose of their own and exist solely for transit purposes (Young, 2014). We can argue about whether or not stencils can create a meaning and cause a transformation in the way we are experiencing a certain space, but we think we can't deny the learning potential it has, both for the people creating them and for the people that are faced with them while passing through (liminal) public places.

"Stencils and graffiti always catch my attention whenever I'm walking through the streets. I already have my favourites, but it is a totally different experience learning how to create them. What I found especially interesting is the fact that they are relatively hard to make, but easy and quick to apply them on the street. At first I felt hesitant because I didn't see myself as an artist or someone who can be extraordinary creative, but I realized that you don't have to be remarkably talented to be able to express yourself, especially if it's something that you feel good doing and that's socially relevant. It's actually a really liberating feeling that I gained by doing stencils, which empowered me to continue expressing myself through art."

The Process

When we are referring to the process of our project, we can actually differ two stages: the starting one and the other that began with the inclusion of new people. The first one started with our enrollment in the course Expressive Methods in Adult Education at Faculty of Philosophy in Belgrade during our master studies. We, the authors of this article and students in that course, decided to carry out an art intervention. In the beginning we mapped some of the topics we were interested in and which could give us inspiration for the design and implementation of the intervention. These included: rituals, poetry, the concept of liminality and liminal spaces.

After mapping these topics, we started working and researching individually our topics of interest. We searched for their theoretical backgrounds, as well as some existing art

practices covering our subject. Our individual research ended with the presentations of our work, which is when we made a decision to focus on the synergy of liminality and physical places in the form of liminal spaces.

In accordance with our decision to focus on liminal spaces, we gave ourselves next task: to think about and take pictures of places we view as liminal. We wanted to map out liminal spaces in Belgrade so we can try to experience the city we live in in a different way and to discover liminal Belgrade. Spaces we discovered differed from private to public, from populated to abandoned and they also included rented apartments in which some of us live in, burned clubs, elevators, buses, underground passages, etc.

After mapping out liminal Belgrade, we can say that we also fell into the liminal phase of our project. We were somewhere in-between, we had something, but didn't know what to do next. We didn't know which steps to take next, nor how to further research our topics. Not having answers to many of our questions demotivated and discouraged us. We were searching for solid answers and steps and wanting directions, even though we ourselves didn't believe in them.

The liminal phase was not short. For more than a month, we wandered without answers, more and more frightened up until we intuitively made the decision to include other people in the process with whom we could design and carry out the intervention. The inclusion of other people and the expansion of the group represent our exit from the liminal phase and a new process that relates to the previous one. This decision was good because it gave us new motivation to continue. We searched for people of different profiles, which could contribute to the consideration of liminal spaces and artistic interventions from different angles. There was a musician, a graphic artist, a psychologist, an ecologist, a philosopher, an architect and an andragogist. To find people, we relied on previous acquaintances and acquaintances of our friends.

We had 7 different encounters with the new people during which we worked together to think of the intervention, and after that we performed it. The first meeting was dedicated to getting to know each other, since most people did not know each other. We created a pleasant and supportive atmosphere, which was the case of every next meeting. At that time, we presented them our process: what were the topics we were researching, what were our thoughts, what we had done so far. However, as we wanted the process to be participatory, we emphasized that everything done so far was not final and unchanged. We did not want the participants to think that their role is to

implement ideas we thought of before meeting with them, but to work together. This also meant that we were ready to start from scratch if that was necessary, as well as being open to new and different ideas and possibilities.

At the first meeting, everyone was especially interested in liminality, and we agreed to prepare a more detailed presentation of this concept for the second meeting so that everyone would understand it well. While we were trying to map different practical examples of this concept, what we could label ourselves as liminal, one girl said:

"Based on what I heard, I think I can say that I was in a liminal period when I graduated from University. I did not know what to do next, I wanted a job, but they asked for experience I did not have, and which I did not have where to get. Something like a catch 22. I was no longer a student, I left that role, but I still did not have a new one."

This conclusion is of great importance for the entire process, because the whole process afterwards has been redirected to this example. That girl's experience was something each one of us could relate to. That fact is not surprising, since we live in the context of high unemployment rates, especially among younger people. As this informal group was made of young people, who either graduated from University, or were about to graduate, they were drawn to this example, as expected. With this "connection" came a shift in our focus: we went from liminal spaces to unemployment as liminal. A decision was made on a group level to address the social problem of unemployment.

After we came up with a new topic to work on, the next meeting was centered around which form of intervention we wanted to realize. The original idea was to create an interactive exhibition on the topic of unemployment as a liminal period in a person's life. However, over time street art began to catch on as a possible form of intervention. There was a discussion on interesting issues: does street art design and give meaning to spaces? Then, do those spaces cease to be liminal with art intervention? How do people perceive them? How do people perceive meanings offered by street art? Can street art have an educational character? The fruitful discussion resulted in the decision to intervene in the form of street art, using stencils. Stencils have been evaluated as an art form that is easily feasible, which anyone can quickly learn, which is "easily spread" over the city, and which leaves, along with that, a somewhat permanent trace.

We decided to organize a workshop in order for everyone to be able to learn how to make stencils. Therefore, the next two meetings were dedicated to the concretization of ideas concerning the workshop about stencil-making techniques. We were mostly dealing with "technical" matters, such as: finding the person who would lead the

workshop, finding the place where the workshop would be held, making the list of materials that were necessary, the purchase of materials, etc.

The next meeting was dedicated to determining the places where the stencils would be drawn. As we have already written in the theoretical part of the paper, the form of stencils is often used in areas that are liminal, in that way giving them meaning and an educational character. Therefore, we decided to intervene in liminal spaces. Thanks to that, we merged the original idea of dealing with liminal spaces and later decisions to draw attention to the problem of unemployment. In order to map liminal spaces in Belgrade, we organized a workshop. The first part of the workshop was inspired by the assignment we worked on at the beginning of the whole process: the participants were asked to think about which areas they perceived as liminal and where they are located. On the basis of this consideration, the mapping followed.

Specifically, each participant made their own map of liminal Belgrade, on which the previously selected liminal spaces were drawn. Then, based on all these maps, a common map of liminal Belgrade was made that was also a "list" of places we were going to transform with the intervention.

The last meeting was supposed to be the realization of the stencil-making workshop, as well as the realization of our artistic intervention. The workshop began with a brief historical overview of this art form, followed by a discussion on the similarities and differences of this technique compared to other forms of street art (graffitis, murals, etc.). After that, it was necessary to determine the content of the stencils, what messages would be drawn and/or written on them. This was a phase that required a lot of creativity, and it was interesting to watch how it unfolded. The creative process was completely collective: all ideas were suggested and discussed on a group level. For each idea, the group discussed if they supported it and if they found it good and satisfactory. However, the process suddenly "dropped down" to the level of smaller groups and to the level of participants who worked individually. The ideas for stencils about the topic of unemployment were diverse, and some of them can be seen in this paper. The making of the stencils had a relaxing flow and took place in an entertaining atmosphere. Then, when the night fell, a key part followed: the transformation of liminal spaces.

Effects

Engaging the community in the research process, the researcher and other participants

take the same positions, thus eliminating the boundaries between them. This approach to the understanding of the world makes it both artistic and educational. Analyzing the participants in the process, we could discover their dual roles: the role of the researcher, and the role of the artist. While the creative process is reflected in the selection and application of an artistic method which serves to respond to a problem that's "bothering" us, as well as an adequate shaping of responses to the topic, the educational part follows the findings on the problem, but also on the artistic method itself. As we already mentioned in the description of the process, before the creation of the stencils, an introductory workshop was organized concerning the history of using stencils as an artistic method, the possibilities of its application in different contexts, and its placement into social frameworks. In this way, not only has the knowledge about stencils been deepened, but more intense thinking about the topic of unemployment has been initiated which needed to be presented through stencils. Also, artistic expression on the streets where a large number of people passes by on a daily basis opens up the possibility of encouraging the community to think about certain problems, namely in this case, unemployment; the ultimate goal is the activation of the local population in solving the problem.

By encouraging individuals to join researchers and jointly take on the same roles, to discuss problems and to map-out key points of a large phenomenon such as unemployment, you're enabling a very subtle but powerful way of responding to unemployment, which affects almost every age category of the population. Although socially engaged art does not have enough strength in its core to solve unfortunate social situations, it still manages to draw attention to mapped problems, and with its educational components, it encourages individuals to reflect and make a change.

Joining of members of the community in the process brought new challenges, but also new ideas and additional energy for the growing collective. The participants (which were subsequently included in the research) came from different backgrounds, which introduced a much greater number of perspectives on the phenomenon of unemployment in the context of liminality.

In a diverse context such as this one, the participants' reactions on the process were different. One participant pointed out that what impressed her the most in the entire process was

the method itself: "Unemployment is a topic that we face daily and which we also analyze daily. The inability to easily overcome this high rate of unemployment, affecting both young people and adults, often leads to feelings of anxiety. However, learning about the creation of stencils as a method that finds its place among ordinary people

and that allows communication between you and the local population, creates a feeling that it is actually possible to encourage people to organize and act through various activities. The non-existence of rigid rules that very often "suffocate" us in this modern society, as well as the lack of evaluation of the artistic value of expression itself, create a sense of freedom that fosters reactions."

Even though we are surrounded by various types of social practices in the streets of our city on a daily basis, we do not devote enough attention to artists, or how and when they leave their mark on incredible heights, bridges and streets in the city center. Thus, one of the participants stated at the entrance to the student dormitory that her greatest impression was the act of expression "Growing up in Belgrade, throughout my life I have faced a very intense culture that supports street art. Through graffiti and stencils we can see how one city lives. However, what you cannot see is when artists write their thoughts and attitudes. To leave a trace in the public space is an illegal action, which requires that you have to be very careful when choosing time and location. While leaving my stencil "Are you afraid of the labor market?" .

I also had the feeling that I was doing something that society perceives as forbidden, but there was also a sense of satisfaction because with my work I can encourage people to understand the size of fears that are provoked by the labour market, from which we often come out as losers, that is, the unemployed. I was very fond of participating in active action, and not just theoretically considering the problem." Multistage discussions in the context of the priority of content over the form or vice versa, we can conclude that they do not have an universal answer. Based on the

prominent statements of the participants who would give their primacy to the form, there were also those who stated that they had deepened their thoughts on the stated topic:

"I am an architect by profession. I am engaged in public spaces and the city's adaptability to its citizens. Although there's present feeling of anxiety related to getting a job in my profession, I did not think about how I could show my views related to this topic through artistic expression until I joined this process. The creation of the stencil itself was not a problem, but it was necessary to make additional efforts to design the appropriate symbol to present the unemployment, which required additional exploration of the phenomenon. It was very interesting to learn about the method of stencils, but also about its link with architecture, and with addressing great social problems."

The people passing by, who witnessed the painting of our stencils on the streets of Belgrade had different reactions. For the needs of the realization of the stencils, we

than us, which are affected with the unemployment problem as well. In this way we would potentially use a different methodology for addressing this problem, which would result in different outcomes due to the possibility of intergenerational learning.

Nonetheless, we look on this whole process and our project as exceptionally important.

On the one hand, it's great to do something that does not have a pre-defined outcome, because it opened up space for learning, for new topics, enabled openness for errors and stagnation, from which we had a lot to learn. As well as learning how to work with people of different profiles and characters. Also, on the other hand, although we did not have predefined outcomes, after completing the project, we can still conclude that we have achieved many outcomes. Openness for people's thoughts and their right participation enabled this project to result in diverse and socially significant results, as well as results that are personally relevant to individual participants. We think that this should encourage all practitioners of adult education to be involved in these types of projects and to encourage it in their own practice.

References

- Frosz, A. & Sidford, H. (2017). *Mapping the Landscape of Socially Engaged Artistic Practice*, [www.artmakingchange.org]
- Helguera, P. (2011). *Education for Socially Engaged Art: A Materials and Techniques Handbook*. New York: Jorge Pinto Books Inc,
- McKay, C. (2016). *Socially Engaged Art in Public Sphere*. Duke University: Trinity College
- Young, A. (2014). *Street Art, Public City: Law, Crime and the Urban Imagination: First Edition*. New York: Routledge.

My hands tell you

Resumen

"My hands tell you" es una propuesta práctica enmarcada en el contexto de taller que pretendía aprovechar la diversidad cultural y lingüística de los asistentes al seminario, para trabajar herramientas ajenas a la lengua oral para poder comunicar mensajes, conceptos o sensaciones al resto de personas.

La herramienta principal en este caso no es otra que nuestras manos, se comprende que los asistentes a este evento tienen algún tipo de contacto con la enseñanza artística, la cual en la mayoría de los casos sirve de las manos para crear obras de arte que comunican y expresan al público. Pues en este caso también utilizaron las manos con el fin de comunicar.

Se facilitaron pinturas de diferentes colores para que pudieran cubrir con formas y colores sus manos, pensaron cada uno de ellos y ellas aquello que querían expresar. Una vez pintadas las manos y pensado el mensaje, mostraron a los demás su "signo".

Palabras clave

Manos, color, lengua de signos, comunicación

Abstract

"My hands tell you" is a practical proposal within a context of a workshop that aimed to take advantage of the cultural and linguistic diversity of the seminar attendees, to work on tools other than oral language to be able to communicate messages, concepts or sensations to other people

The main tool in this case is none other than our hands, it is understood that the attendees to this event have some kind of contact with artistic teaching, which in most cases serves as the hands to create works of art that communicate and express to the public. Well in this case they also used their hands in order to communicate.

Paints of different colors were provided so that they could cover their hands with shapes and colors, each of them thought of them what they wanted to express. Once they painted their hands and thought about the message, they showed their "sign" to others.

Keywords

Hands, color, sign language, communication

My hands tell you

En este taller nosotros trabajamos con el cuerpo ya que como indica Del Monte "el cuerpo sería ese instrumento con el cual nos movemos (y comunicamos); el movimiento se relaciona con el lenguaje (...) en el momento que utilizamos nuestro cuerpo para crear" (Del Monte, 2016), y más concretamente nuestras manos, acompañadas por formas y colores que adornaban las misma, con la intención de expresar conceptos y sentimientos que cada uno de ellos y ellas decidieron en ese momento.

Cuando nos proponemos intervenir colaborativamente en un contexto determinado, o comunidad, pienso que es importante situarnos desde una mirada más allá de nuestras intenciones, en la idea de pensar desde la relación con los demás o, como señala Sánchez de Serdio, " si ya tenemos ideas acerca del proyecto que queremos llevar a cabo, debemos interrogarnos por su sentido en el contexto en cuestión y por los beneficios que aportará y a quién. También debemos preguntarnos si estaremos dispuestos a cambiar sustancialmente el proyecto en caso que los agentes o las condiciones del contexto así lo requieran" (Sánchez de Serdio, A., 2015:41).

Al hilo de las palabras de Sánchez de Serdio, se plantea la posibilidad de que aunque se trabajaba de forma compartida, sentados en grupos y conversando durante el proceso, cada persona realizaba su propuesta de forma individual, para no limitar o coaccionar la libertad de expresión de los asistentes.

En el taller "My hands tell you" buscábamos manifestar a través de lo que podríamos llamar una "lengua de signos internacional" los conceptos que son interesantes a los y las asistentes, pero de una perspectiva artística, usando nuestras manos como los instrumentos de expresión.

Como indica el especialista en comunicación Sebastián Lora "Cuando damos rienda suelta a nuestro cuerpo y no reprimimos conscientemente nuestra forma de gesticular, las manos dicen mucho de nuestra personalidad, de nuestro estado de ánimo y de lo que sentimos en ese momento." (Lora, S., 2012)

Cada uno de los ayudantes tenía a su disposición la pintura de colores diferentes con los cuales pudieron de cubrir sus manos, decorándolas de forma totalmente libre y expresando de algún modo su personalidad.



Composición 1. Conjunto de fotogramas captados por la propia autora.

Con el mensaje claro y las manos pintadas, las personas allí presentes mostraron el signo que identificaba su idea.

My hands tell you
María Lorena





Sin título. Conjunto de fotogramas captados por la propia autora.

Por lo tanto, con esta propuesta procuramos promover la expresión artística de cada persona la cual puede reflejar a través de colores, formas y movimientos su personalidad, ideas y sentimientos con las manos, que serán su medio de comunicación con el resto de los asistentes de taller. Esto también procura hacer visible la expresividad y la belleza de la lengua de signos, que es entendida solo como el medio de comunicación entre y con las personas sordas, cuando en realidad puede ser un instrumento de comunicación útil también para el resto de la gente que conforma la sociedad, tengan o no diferencias lingüísticas.

Bibliografía

Del Monte, F. (2016-2018). Tierra Adentro: Performance Art, Performatividad y nuevas teatralidades. México. DF. Secretaría de Cultura. Recuperado de: <https://www.tierraadentro.cultura.gob.mx/performance-art-performatividad-y-nuevas-teatralidades/>

Lora, S. (2012). Presentaciones y lenguaje corporal: El uso de las manos al hablar en público. Recuperado de: <https://sebastianlora.com/blog/presentaciones-y-lenguaje-corporal-2-el-uso-de-las-manos-al-hablar-en-publico/>

Sánchez de Serdio, A. (2015) Prácticas artísticas colaborativas: comprender, negociar, reconocer, retomar. En A. Collados y J. Rodrigo (eds.) Transductores 3. Prácticas artísticas en contexto. Granada: Centro José Guerrero. Diputación de Granada

Biografía de la autora

María Lorena Cueva Ramírez es Graduada en Bellas Artes por la Universidad de Granada, actualmente realiza los Estudios de Doctorado en la Universidad de Jaén (España), es miembro de Grupo de Investigación PAI Hum 862- Estudios en Sociedad, Artes y Gestión Cultural e investiga en el área de Didáctica de la Expresión Plástica y Visual, en la Universidad de Jaén. Máster en Profesorado de Educación Secundaria Obligatoria y Bachillerato, Formación Profesional y Enseñanza de Idiomas por la Universidad de Jaén. La práctica artística como herramienta de comunicación de la comunidades en riesgo de exclusión social con el resto de la sociedad es, entre otros, uno de los conceptos que aborda desde la investigación educativa basada en las artes. (lorenacue14@gmail.com)

María-Isabel Moreno-Montoro

María Martínez-Morales

Nuria López-Pérez

Departamento de Didáctica de la Expresión Musical, Plástica y Corporal, Jaén University, Spain

Comunicar con el cuerpo. Un sistema de expresiones corporales

Communicate with the body. A system of corporal expressions

Abstract:

Nuestra propuesta es una acción de comunicación universal a través de ideogramas para cuya construcción empleamos el propio cuerpo. Ideogramas que representen conceptos y puedan utilizarse por personas que hablan diferentes idiomas. Para ello proponemos una acción performativa en la que la acción y el registro documental son la base técnica. El resultado final será evidenciar la capacidad creativa del cuerpo.

La acción consta de tres partes. La primera parte consiste en que individuos trabajen a partir de una idea y concepto que representarán en un ideograma a través del movimiento con el cuerpo. Las ideas o conceptos entrarán en relación con campos semánticos propuestos por otros. A continuación, como segunda parte, grupos de personas elaboran mensajes más complejos combinando los ideogramas obtenidos por cada una de ellas.

Lo descrito, ha podido trabajarse previamente dibujando sobre papel, y a continuación hacer su representación con movimientos del cuerpo. Es una opción no obligatoria. Lo importante es tener al final un gesto de expresión corporal que represente la idea o concepto. Este gesto se registra videográficamente por las personas autoras y será compartido a través de todos los medios que podamos.

De esta manera, estos vídeos podrán ser utilizados para elaborar un mensaje conjunto a través de una coreografía.

En el texto que aquí ofrecemos, relatamos una experiencia que las tres autoras realizamos en el contexto del seminario de InSEA que tuvo lugar en Tesalónica en el mes de Julio de 2018. Para contar esta experiencia, haremos primero una contextualización teórica a cerca del cuerpo y su relación con la capacidad expresiva de la representación gráfica. También sobre la performatividad y sus posibilidades para dar salida a las propuestas del arte contemporáneo en relación con la acción social. Y acabaremos el texto con el relato de dicha experiencia en Tesalónica.

Keywords: Cuerpo, comunicación, video, performance, lenguaje.

Abstract:

Our proposal is an action of universal communication through ideograms for whose construction we use our own body. Ideograms that represent concepts and can be used by people who speak different languages. For this we propose a performative action in which the action and the documentary record are the technical basis. The final result will be to demonstrate the creative capacity of the body.

The action consists of three parts. The first part consists of individuals working from an idea and concept that will represent in an ideogram through movement with the body. The ideas or concepts will enter in relation to semantic fields proposed by others. Next, as the second part, groups of people elaborate more complex messages combining the ideograms obtained by each one of them.

As described, it has been possible to work previously drawing on paper, and then make its representation with movements of the body. It is a non-mandatory option. The important thing is to have at the end a gesture of corporal expression that represents the idea or concept. This gesture is recorded videographically by the authors and shared by all means we can.

In this way, these videos can be used to create a joint message through a choreography. In the text that we offer here, we relate an experience that the three authors made in the context of the InSEA seminar that took place in Thessaloniki in the month of July 2018. To tell this experience, we will first make a theoretical contextualization about the body and its relation with the expressive capacity of the graphic representation. Also on the performativity and its possibilities to give an outlet to the proposals of contemporary art in relation to social action. And we will finish the text with the story of this experience in Thessaloniki.

Keywords: Body, communication, video, performance, language.

Introducción

Proponemos una intervención artística creativa y participativa como acción de comunicación universal. Esta propuesta se hace a través de ideogramas para cuya construcción empleamos el propio cuerpo. Ideogramas que representen conceptos y puedan utilizarse por personas que hablan diferentes idiomas. Para ello proponemos una acción performativa

en la que la acción y el registro documental son la base técnica. El resultado final será evidenciar la capacidad creativa del cuerpo.

No pretendemos elaborar una lengua en la que se hagan traducciones literalmente. Nuestra idea es defender la comunicación a un nivel en el que la información no necesita precisión. Son comunicaciones sensibles, en las que prima lo relacional.

Tampoco es un sistema para grupos en riesgo de exclusión social, porque es para todas las personas sea cual sea su situación. Aunque es verdad que se nos ocurrió pensando en grupos en riesgo de exclusión social porque ellos tienen dificultades en el nivel de comunicación.

Por ejemplo, en el ámbito de las personas sordas, si te limitas a la comunicación a través de la palabra hablada puede ser que no puedas comunicarte con ellas. Pero incluso aunque utilices un sistema alternativo a la palabra hablada, cada país tiene su propia lengua de signos, y además hay diferencias de unas regiones a otras. Sin embargo, existe un sistema de lengua de signos que es internacional. Esto no significa que sea una lengua común, pues lo que es igual es la representación de la letra. Con las letras representadas con signos con las manos componemos palabras, y las palabras son diferentes en los idiomas.

Por lo tanto, nuestra propuesta no es para personas sordas ni para oyentes que quieren contactar con sordos. Nuestra propuesta es una acción para poderse comunicar con personas sordas o que oyen, y consiste en crear ideogramas que representen conceptos y puedan utilizarse por personas que hablan diferentes idiomas.

Lo que proponemos puede trabajarse previamente dibujando sobre papel, y a continuación hacer su representación con movimientos del cuerpo. Es una opción no obligatoria. Debemos tener en cuenta que toda propuesta muy cerrada va limitando la participación de personas que tienen dificultades de acceso. Lo importante es tener al final un gesto de expresión corporal que represente la idea o concepto. En términos generales, las personas trabajan a partir de una idea y concepto que representan a través del movimiento con el cuerpo y que a su vez entran en relación con campos semánticos propuestos por otras personas. A continuación, grupos de personas elaboran mensajes más complejos combinando los ideogramas obtenidos por cada una de ellas.

Si esto se registra videográficamente por las personas autoras y es compartido a través de todos los medios que puedan, como por ejemplo el sitio web que las autoras de este texto tienen disponible para tal acción, www.cuerpoycomunicacion.com, otras personas lo podrán ver. De esta manera, estos vídeos podrán ser utilizados por cualquier otra persona para elaborar un formato conjunto a través de una coreografía.

Un formato performativo para reflexionar sobre el cuerpo y cómo nos comunicamos conscientemente con él.

Implicaciones con la idea de performatividad y procesos afines.

La expresión espontánea nos lleva a exteriorizar pensamientos, emociones y sentimientos desde los primeros momentos de nuestra vida y según las habilidades que vamos desarrollando. Tradicionalmente nos hemos venido refiriendo al dibujo y la pintura. Ello sin despreciar la danza o el canto, o la impostación de personajes entre otras formas. Pero ciñéndonos al campo del que partimos que es el de las artes plásticas y visuales, han sido el dibujo, la pintura o el barro los medios habituales por los que el ser humano representa su pensamiento incluso en los contextos más primarios. La comunicación a través de imágenes facilita el acceso de la información porque expresa de forma directa referentes visuales a cosas que hemos visto alguna vez o que representan cosas que hemos visto alguna vez. Sin embargo, el pensamiento discursivo nos obliga a interpretar lo que nos cuenta. Esta es una de las claves en la generación de conocimiento de manera hermenéutica (Moreno Montoro, Valladares González & Martínez Morales, 2016).

Estos aspectos de la tradición de la expresión artística, se mantienen en los nuevos medios que actualmente utilizamos. En general hablamos de prácticas artísticas intermedia. Según ya describimos en el artículo publicado en la revista *Educatio Siglo XXI* (Moreno-Montoro et al., 2017). Las prácticas artísticas intermedia nos interesan porque transcurren por los intersticios sin ubicarse establemente en categorías. Nos interesan porque, en palabras de Valladares González (2012: 8), no se reducen a los métodos, sino que contaminándose de ellos, cada vez resultan un protocolo diferente (Valladares González, 2012, 2014, Moreno Montoro, 2015, Moreno Montoro, Valladares González & Martínez Morales, 2016). Las prácticas artísticas intermedia son heurísticas y por lo tanto contribuyen a la aparición de atajos para encontrar y resolver (Gigerenzer y Salten, 2002; Martínez-Morales, 2014).

Los procesos performativos son prácticas artísticas intermedia. Nos interesan, por lo tanto, por los mismos motivos que las prácticas intermedias en general. Pero además nos interesan porque están en constante proceso de evolución. Y gracias a esto permiten

modificaciones, interrupciones, añadir y rectificar. En definitiva, se puede intervenir para adaptar e integrar.

Pensar con el cuerpo es un proceso performativo. Por lo tanto, estamos hablando de una acción artística que se desarrolla a través de los aspectos inherentes a las artes que se han comentado en los párrafos anteriores.

Aspecto gráfico plástico del movimiento del propio cuerpo. El dibujo del cuerpo.

Es una cuestión innegable que la expresión es la vocación natural del cuerpo; éste comunica de forma natural lo que siente y lo que sabe; es su tendencia, es su obligación por una simple cuestión de supervivencia. La inhibición de esta expresión le lleva al estrés y como consecuencia de éste, al bloqueo. Por tanto, recuperar el cuerpo como herramienta de comunicación nos permite reconocernos en él, comprendemos y aproximamos a un lenguaje de comunicación universal y absolutamente intuitivo que favorece la eliminación de barreras idiomáticas o de cualquier otro tipo.

El ser humano expresa sus pensamientos, emociones o ideas de innumerables formas, tiene a su disposición una amplia batería de posibilidades expresivas pero todas ellas pasan por la implicación del propio cuerpo. Una vez se conoce el mensaje a transmitir, la acción primera parte del movimiento necesario del cuerpo para configura dicho mensaje. Ya sea hablando o a través del gesto gráfico, la comunicación supone una continua interacción entre los centros motores y los sensoriales lo que supone un conjunto de movimientos musculares coordinados. Esta interacción resulta en aspectos gráficos en los que, cuando se trata de movimiento corporal, cada imagen que se pretende generar no es una representación literal de la cotidianidad, sino una «cuya fuerza y profundidad expresiva radica en haber sido elaborada exclusivamente mediante el lenguaje de movimiento». Ruiz Núñez (2011, p. 10).

Por su parte, el cuerpo en movimiento genera rastros en el espacio que lo envuelve y comunica aspectos que van más allá de la propia configuración formal de los gestos; aspectos éstos que tienen que ver con el estado de ánimo, el carácter o la actitud ante la vida o ante determinadas situaciones. Cuando estos movimientos que implican a todo el cuerpo se registran en papel la huella es evidente y clara, quedando patente a través del trazo; pero el movimiento generado por la emoción, pensamiento o idea motriz ya arrastra toda esa carga simbólica. En definitiva, “el proceso de creación se desarrolla en el espacio tridimensional propio del lenguaje corporal y supone la búsqueda de una simbolización que nos permita generar una imagen significativa” (López y Real, 2018).

Si nos aproximamos al concepto del trazo como expresión última que registra lo que el cuerpo expresa desde el movimiento generado en su interior, a partir de una intención concreta, "el trazo es la huella de la acción y, como tal, es introducido cuantitativamente por aquel que dibuja; sugiriendo una materialidad conceptualizada desde el inicio y premeditada en lo que se refiere a esta cuantificación. Por otra parte, este tacto construye, al tiempo, el espacio de representación en el que se inscribe; lo construye en el sentido fuerte del término, porque en él está ya presente la prolongación potencial, sus alternativas adicionales; tanto las que en el futuro han de ser aceptadas como las que no. Además, el trazo es a la vez escritura que registra premeditación e incertidumbre con vistas a su lectura y, por tanto, es una grafía certera del balance conceptual que lo genera; certera porque no puede excusarse en el servicio a material alguno, como no sea aquel que él mismo introduce. (...). Detrás de este exceso está el cuerpo hablando al cuerpo, pero está también el pensamiento que ese cuerpo se da sobre todo cuanto hace; detrás de este exceso está, en una palabra, la Representación, pero sobre todo la representación de que no hay pensamiento sin cuerpo". (Franquesa, 2006, p. 547).

Descripción y desarrollo de una experiencia.

Diseño de la propuesta artística.

La propuesta se articula en torno al cuerpo como práctica de comunicación, siendo la performance el elemento vertebrador a partir del cual tienen lugar la acción. De esta manera, la acción se convierte en un proceso de creación colectiva donde cada participante indaga sobre las posibilidades de comunicación de su propio cuerpo, para generar una acción que configura el resultado de la intervención. La propuesta funciona al mismo tiempo como investigación, además de incorporar procesos para indagar con y desde el cuerpo, crear relaciones y evidenciar lugares de encuentro entre cuerpo, performance y comunicación. Planteamos la acción como espacio de experimentación para profundizar en el proceso de creación de la performance como medio de comunicación. Para ello, diseñamos la propuesta con la intención de que cada grupo elija un campo semántico y, cada componente, a su vez, un ideograma relacionado dicho campo semántico, para posteriormente crear un mensaje colectivo con los demás miembros del grupo. Con ello, se trabajará la creación personal y colectiva a partir de las propias cuestiones derivadas de la experiencia, tomando la performance como principal herramienta creativa. Así, se aborda una metodología basada en la creación artística como práctica colectiva, experimental y reflexiva, en la que hacemos especial hincapié en el cuerpo como medio de comunicación.

La acción se organiza en tres partes principales. Durante la primera parte, tiene lugar la exposición del video explicativo de la propuesta, en la segunda parte, la creación de la video-performance por parte de cada grupo y puesta en común de la experiencia, y, la tercera, el acceso a la web asociada y envío de los videos. Con la acción se trabajan aspectos fundamentales del arte de la performance como proceso creativo. Se procede a la creación colectiva de mensajes elaborados a partir de los ideogramas que podrán utilizar para desarrollar la video-performance, y, un acercamiento a metodologías y procesos artísticos para la construcción de significado a través del cuerpo. Así, la acción se organiza según las siguientes sesiones:

1. Cada asistente trabaja en un grupo a partir de una idea y concepto que representará en un ideograma. Las ideas o conceptos pertenecerán a campos semánticos discutidos en asamblea por los miembros de cada grupo.
2. Se elaboran mensajes internacionales combinando los ideogramas obtenidos.
3. Se traduce cada ideograma a un gesto con las manos o con todo el cuerpo que represente la idea o concepto. Este gesto se recogerá con video por los miembros de cada grupo.
4. Se realiza una coreografía/performance a partir de los videos elaborados creando un mensaje conjunto que será compartido a través de todos los medios posibles.

Una vez creado el video, invitamos a subirlo a la web asociada al taller *Comunicar con el cuerpo*: www.comunicarcuerpo.com, dando las instrucciones necesarias para poder publicarlo. Así, la web actúa como espacio virtual interactivo, creado con la intención de mostrar y dar difusión al sistema de ideogramas creado, así como invitar a participar a todas las personas que lo deseen desde cualquier región del mundo con la creación de una video-performance. De esta manera, la idea de crear la web reside en poder comunicarnos con personas que hablan diferentes idiomas, a través de la creación de los ideogramas y mensajes colectivos.

Para crear la web, utilizamos la herramienta Wix, dando cabida a una serie de secciones que la componen: una sección con la información del taller, otra para publicar la video-performance con la información sobre el campo semántico, ideogramas y mensajes, y otro apartado para contactar con nosotras. Por tanto, la web funciona como laboratorio experimental asociado a una plataforma virtual, y, orientado a generar discursos basados en la performance como comunicación.

Acción: Comunicar con el cuerpo

Partiendo de esta premisa, la acción se asienta sobre la vivencia y la propia práctica del cuerpo como medio de comunicación. Para explicar la acción, exponemos una video-performance que muestra nuestra experiencia en torno a la práctica que proponemos. Para ello, con el video damos cuenta del proceso de creación artística de la performance asociada a un campo semántico elegido por nosotras: *Cuerpo*.

Así, presentamos la propuesta a través de la web: www.cuerpoycomunicacion.com, una plataforma virtual que creamos con la intención, por un lado, de funcionar como espacio interactivo que invite a participar a todo el mundo que lo desee, y, por otro, como herramienta de investigación a través del uso de ésta como espacio de comunicación.



Fig. 1. Web *Comunicar con el cuerpo*: www.cuerpoycomunicacion.com

A través de la web accedemos a la videoperformance *Cuerpo*, y contamos el proceso seguido a lo largo de la creación de la performance. Así, el primer paso en la realización de la performance fue elegir, cada una de nosotras, un ideograma para trabajar el campo semántico *cuerpo*. Los ideogramas son *pensar*, *espacio* y *piel*, a partir de aquí, cada una eligió una práctica corporal como traducción del ideograma escogido.



Fig. 2. Ideogramas: espacio, pensar y piel.

A continuación, elaboramos un mensaje de forma colectiva a partir de la combinación de los ideogramas obtenidos, y realizamos la grabación de la performance. Para la elaboración de la performance abordamos un proceso investigación en torno al campo semántico *Cuerpo*, que parte de nuestra percepción y vínculos del cuerpo con nuestro contexto más inmediato, sensibilizando la relación de los aspectos corporales y la cotidianeidad, para generar una relación crítica donde trabajamos la construcción del producto que presentamos. Así, en una primera parte, grabamos los ideogramas que conforman el mensaje, a continuación, la performance colectiva que expresa el mensaje creado a partir de los ideogramas anteriores: *la comunicación con el cuerpo es la creación artística que integra todas las posibilidades de conocimiento*. De esta manera, con la exposición del video pretendemos mostrar nuestra experiencia en torno al campo semántico *Cuerpo* con la intención de dar cuenta de las partes constitutivas de la acción, a través de la creación de nuestra performance.

Tras el visionado del video sobre la creación de la performance *Cuerpo* y las partes de la web, comenzamos la acción. Los participantes se organizaron en tres grupos, y cada uno de ellos eligió un campo semántico, y, a su vez, cada componente del grupo un ideograma relacionado con el campo semántico, a continuación, comenzaron a diseñar la performance. Para ello, primero acordaron los ideogramas que cada uno trabajaría, así como el mensaje que abordarían de forma colectiva. Para la creación de la performance, llevaron a cabo bocetos y dibujos, así como debates sobre cómo diseñar la acción. Una vez realizada, buscaron un espacio donde llevar a cabo la performance. Todos lo grupos eligieron espacios situados en los exteriores del edificio. La mayoría de los grupos grabaron la video performance con el mensaje elaborado de la combinación de los ideogramas, otros, añadieron al comienzo de la performance los ideogramas que lo conforman. La pareja formada por Dajana Ho y Jelena Joksimovic para crear su video-performance escogió el campo semántico *Resistance*, a partir de los ideogramas, bailar y opresión, con los que elaboraron el mensaje: *Claim time to dance through the oppression (collaborative universal language of resistance)*. Para ello, desde un proceso de investigación creación experimental, búsqueda de movimientos y prácticas corporales abordaron la creación de la performance desde la relación con el espacio como arquitectura corporal.

Así, llevan a cabo la producción del producto artístico basado en prácticas corporales como investigación de las relaciones existentes a lo largo del proceso de experimentación. Analizando de esta manera, la dimensión corporal y performativa involucrada en dichas prácticas, y, tomando referencia, las propias trayectorias de los participantes. Así, cada grupo experimentó su propio proceso de creación a través de la práctica corporal de su ideograma. Dando lugar a una performance como medio de comunicación del campo

semántico elegido, y que posteriormente compartió a través de la web, a modo de memoria reflexiva de la experiencia y el aprendizaje.



Fig. 2. Proceso de creación de la video-performance. Dajana Ho y Jelena Joksimovic



Fig. 3. *Resistance*. Dajana Ho y Jelena Joksimovic

El grupo formado por Wataru Takeda, María de la Paz Barrios Mudarra y Myriam Romero Sánchez llevan a cabo la realización de la video-performance sobre el campo semántico *Paz*, que trabajan a través de los ideogramas: Paloma, amor y criar, para la elaboración del mensaje: Utilizando la iconografía de una paloma para representar la paz como una experiencia de amor y nutrición. Por otro lado, María Dellaporta, Matzari Despina, Voula Kalisperatou y Rodanthe Dimitresi, trabajaron el campo semántico *Insolation* a partir de los ideogramas: social media, alineation, speed, feeling y workplace. Con el mensaje: The main idea was isolation. En la figura 3 podemos ver la performance que Matzari Despina realiza para trabajar el ideograma *alineaation*. De esta manera, para la construcción de la

video-performance llevan a cabo una serie de acciones con la expresión de cada uno de los ideogramas de forma individual para configurar el mensaje que luego abordan desde la creación colectiva.



Fig. 4. Ideograma *alineaion* del campo semántico *Insolation*.

La acción finaliza con el envío de las video-performances a la web de la experiencia. Cada grupo comparte así su práctica, al mismo tiempo que se invita a hacer difusión de la web y a participar con el envío de propuestas. A lo largo del proceso, participamos desde el acompañamiento, con cada uno de los grupos, al mismo tiempo que documentamos las partes del proceso de creación de las performances.

Análisis de los resultados y reflexión de la experiencia.

Como resultados tenemos los videos que cada grupo realizó, así como fotografías y videos como evidencias que dan cuenta del proceso de creación de cada una de las video-performances. De este modo, el cuerpo se convierte en campo de pruebas, experimental, así como herramienta de comunicación a través de la experiencia artística.

Con la acción, se generan otras posibilidades de conocer y conocernos desde el cuerpo, reafirmando que "el cuerpo no es sólo sujeto objeto de investigación, sino herramienta y sujeto de conocimiento" (de Mármol, 2008). Todo ello, atravesado por la experiencia y acción colectiva en la creación de las performances, desde el proceso a la puesta en común, haciendo posible otros modos de hacer basados en la propia experiencia del cuerpo. De esta manera, entendemos la experiencia como relación o encuentro con formas de comunicar desde el cuerpo. Así, la obra *Resistance o Insolation* surge como modo de posibilidad, de expresión o quizás como escenario al que simplemente se accede como en la obra de Tino Seghal, que el mismo artista define como vínculo con uno mismo y con los demás. Así, con la experiencia trabajamos desde cuerpo y su relación con el espacio entendido éste, desde el movimiento en relación a un contexto social y cultural, y en

imbricación con representaciones sobre el cuerpo, prácticas corporales y experiencias corporizadas (Mora, 2010).

Por otro lado, con la acción tuvo lugar un espacio para la experimentación artística como método de investigación y creación de las performances colectivas generando prácticas de arte relacional basadas en procesos abiertos a las que Reinaldo define como ecologías culturales, comunidades experimentales, formas de vida y mundos comunes (Laddaga, 2011). Así, desde el proceso, tuvo lugar un aprendizaje en común en base a la práctica y a la reflexión tanto individual como colectiva de todo aquello que sucedió, donde cada participante indagó sobre las posibilidades de comunicación de su propio cuerpo creando relaciones y evidenciando lugares de encuentro.

References:

Del Mármol, M., Gelené, N., Magri, G., Marelli, K. y Sáez, M. (2008). Entramados convergentes: cuerpo, experiencia, reflexividad e investigación. V Jornadas de Sociología de la UNLP. Universidad Nacional de La Plata. Facultad de Humanidades y Ciencias de la Educación. Departamento de Sociología, La Plata.

Franquesa, X. (2003) El dibujo como escritura del material. En J. J. Gómez Molina (coord.) *Las lecciones del dibujo*. Madrid: Cátedra.

Laddaga, Reinaldo (2011) [Consultado el 3 de abril de 2018] <https://blogs.publico.es/fueradelugar/309/el-artista-ya-no-es-la-conciencia-general-de-la-especie>

López, N.; Real, N. (2018). Cuerpo y trazo: abriendo puertas a la comunicación a través del dibujo expresivo desde el movimiento, en *Dimensiones XX. Genealogías comunitarias*. Barcelona: Edicions Saragossa.

Mora, A.S. (2010). Movimiento, cuerpo y cultura: Perspectivas socio-antropológicas sobre el cuerpo en la danza. VI Jornadas de Sociología de la UNLP, 9 y 10 de diciembre de 2010, La Plata, Argentina. En Memoria Académica. Disponible en: http://www.memoria.fahce.unlp.edu.ar/trab_eventos/ev.5678/ev.5678.pdf Disponible en <https://www.academica.org/000-096/425.pdf> [último acceso 3 de septiembre de 2018]

Ruiz Núñez, R. (2011). Fundamentos de la Expresión Corporal. Un ámbito simbólico para el Arte del movimiento. *Cuadernos Estudio Schinca. Revista de Investigación del Arte del Movimiento*, 0, 3-15.

Martínez Morales, M. (2014). Tejiendo espacios. Intervenciones artísticas como investigación educativa. Tercio Creciente nº 5, págs. 51 - 60, <https://revistaselectronicas.ujaen.es/index.php/RTC/article/view/3086>

Moreno Montoro, M.I. (2015). *¿Qué ocurre cuando una bosta va a la universidad?* En Saldanha, A, Trigo, C, Agra, M.J. y Torres de Eça, T.: *Risks and Opportunities for Visual Arts Education in Europe*, Lisboa: APECV.

Moreno Montoro, M.I., Valladares González, M.G. & Martínez Morales, M. (2016). *La investigación para el conocimiento artístico. ¿Una cuestión metodológica o gnoseológica?* En Moreno Montoro, M.I. & López-Peláez Casellas, M.P.: Reflexiones sobre Investigación Artística e Investigación Educativa Basada en las Artes, Madrid, Síntesis.

Moreno-Montoro, M. I., Tirado-de-la-Chica, A., López-Peláez-Casellas M. P. & Martínez-Morales, M. (2017). *Investigación Basada en las Artes como Investigación Educativa: análisis de una experiencia en el Colegio San Isidro en Guadalén*. *Educatio Siglo XXI*, Vol. 35 n. 1. 2017, pp. 125-144

Valladares, M. G. (2012). La investigación en el proceso de la creación artística: una aproximación desde la Danza. *Tercio creciente* 2, 7-11.

Valladares González, M.G. (2014). Los espacios de aprendizaje: un enfoque para repensar la investigación en las artes. *Tercio Creciente* 6, 7 – 12. <http://www.terciocreciente.com>

Short biography of the authors

María-Isabel Moreno-Montoro

Doctora en Bellas Artes por la Universidad de Sevilla, España, Profesora de Educación Artística y Visual en la Universidad de Jaén, España. Líneas de investigación en torno a la creación en las prácticas artísticas intermedia, la Investigación Artística y la acción social a través del arte. Responsable del grupo de investigación HUM-862, "Estudios en Sociedad, Artes y Gestión Cultural"; coordinadora del Master Universitario en Investigación y Educación Estética: Artes, Música y Diseño y Directora y Editora de la revista digital "Tercio Creciente" (mimoreno@ujaen.es).

PhD in Fine Arts from University of Seville, Spain, Senior Lecture of Artistic and Visual Education at the University of Jaén, Spain. Lines of research around intermediate art practices, artistic research and social action through art. Responsible for the research group HUM-862, "Estudios en Sociedad, Artes y Gestión Cultural (Studies in Society, Arts and Cultural Management)"; coordinator of the Master Universitario en Investigación y Educación Estética: Artes, Música y Diseño and Director and chief editor of the e-journal "Tercio Creciente" (mimoreno@ujaen.es).

María Martínez-Morales

Doctora por la Universidad de Jaén, España, Profesora de Educación Artística y Visual en la Universidad de Jaén, España. Líneas de investigación en torno a la creación en las prácticas artísticas intermedia, la Investigación Artística y la acción social a través del arte. Subdirectora y Coeditora de la revista digital "Tercio Creciente". Lleva a cabo diversos proyectos en colaboración con comunidades a través de la creación artística (mmmorale@ujaen.es).

PhD from the University of Jaén, Spain, Teacher of Art and Visual Education at the University of Jaén, Spain. Research lines around creation in intermediate artistic practices, Artistic Research and social action through art. Assistant Director and Co-editor of the digital journal "Tercio Creciente". It carries out various projects in collaboration with communities through artistic creation (mmmorale@ujaen.es).

Nuria López Pérez

Doctora por la Universidad de Jaén, España, ha sido profesora de Arte y Educación Visual en la Universidad de Jaén, España. Es diseñadora gráfico y ambiental; en este momento es profesora de Dibujo Artístico y Color en la Escuela de Arte de Jaén (España) y profesora de Heurística de diseño en la maestría en investigación artística y educación estética (AMUDI) en la Universidad de Jaén. Su trabajo de investigación se centra en el dibujo como medio de comunicación y autoconocimiento (nuriatos@hotmail.com).

PhD from the University of Jaén, Spain, she has been a professor of Art and Visual Education at the University of Jaén, Spain. is a Graphic and environmental designer; at this moment is professor of Artistic Drawing and Color at the School of Art in Jaén (Spain) and teaches design heuristics in the master's degree in arts research and aesthetic education (AMUDI) in the University of Jaén. Her research work is focus on the drawing as a way of communication and self-knowledge (nuriatos@hotmail.com).

Art Lab x Kids: Art as a universal language

Project by Katia Pangrazi

Photos by Kyoko Ide

Art Lab x Kids is a cross-training project created by Professor Katia Pangrazi after a long experience in the field of Fine Arts and Communication in over ten years. The idea was born in 2017 as an experimental project on the occasion of Enredadas for the International Week for Artistic Education promoted by UNESCO.

Art Lab for Kids had its debut in Nami, a beautiful medieval city located in the green heart of Italy, and then continue its journey touching other realities both national and non.

The aim of the project is to create a "travelling place" of creativity and knowledge, experimentation, discovery and learning through play. It is a place where the understanding of "mental gymnastics" can be done and knowledge is built. It is also a place for educational meetings, training and collaboration. A space to develop the ability to observe with the eyes and hands, to learn to look at reality with all the senses and know more, and where we can stimulate creativity and "creative design thinking" since childhood.

Art Lab for Kids offers to young people the right tools so that they can express themselves freely and independently through the graphic-pictorial and manipulative language.

The project aims to initiate children to visual education through the recognition forms and primary, secondary and complementary colors, developing the ability to distinguish and associate them harmoniously. A good sensory development improves and is refined through observation, comparison and experience.

Art Lab for Kids aims to encourage the meeting of young people with art, through the involvement of perception which becomes in this sense an instrument of knowledge both of the external world but above all of the inner sphere.

Only through this kind of double knowledge is it possible to set trust in one's expressive abilities and develop individual creativity.

The special value that the graphic-pictorial activity possesses consists in the narrative element that it contains, because the person, while scribbling or painting, always tells something of himself, or COMMUNICATION.

The workshops propose to teach mainly how art is experimented. Visual art should not only be told in words, it should be experimental: words are forgotten, experience no. "If I listen I forget, if I see I remember, if I do I understand," Munari (*1) used to say, citing an ancient Chinese proverb. Ideas are not proposed by adults, born from experimentation, according to

the teaching principle: "Do not say what to do but how". The method is based on doing so that young people can express themselves freely without the interference of adults, becoming independent and learn to solve problems on their own. "Help me to do it myself" is also the motto of Maria Montessori (*2).

The "game of art" is so important for the optimal development of the individual, since childhood, so much to be recognized by the United Nations as a fundamental right of every child contributing to the well-being, both from a physical and cognitive point of view , social, both emotional-affective.

Making art through play, in fact, allows you to express your creativity, imagination and allows you to try new conquests, fueling self-esteem and thus overcoming anxieties and fears.

Playing is a serious matter!

(*1) Bruno Munari (Milan, 24 October 1907 - Milan, 29 September 1998) was an Italian artist, designer and writer. He was "one of the leading figures in 20th century art, design and graphics", giving fundamental contributions in different fields of visual expression (painting, sculpture, cinematography, industrial design, graphics) and non-visual (writing, poetry, teaching) with a multifaceted research on the theme of movement, light and the development of creativity and imagination in childhood through play.

(*2) Maria Tecla Artemisia Montessori (Chiaravalle, 31 August 1870 - Noordwijk, 6 May 1952) was an educator, pedagogue, philosopher, doctor, child neuropsychiatrist and Italian scientist, internationally known for the educational method that takes its name, adopted in thousands of nursery, primary, secondary and higher schools worldwide [1]; was among the first women to graduate in medicine in Italy.

The Montessori Method is an educational system developed by Maria Montessori, practiced in about 60,000 schools all over the world (with greater concentration in the United States, Germany, the Netherlands and the United Kingdom), serving children from birth to eighteen years. Montessori pedagogy is based on independence, on the freedom to choose one's own educational path (within codified limits) and on respect for the natural physical, psychological and social development of the child.



Art Lab x Kids: Art as a universal language
Katia Pangrazi







note: the first version of this text was published in IMAG 7 - InSEA Publications 2019

Romero Sánchez, Myriam

Faculty of Fine Arts, University of Seville

TEST THE FACE: A practical approach to the new body typologies

Abstract

We are living in a world where appearances are deceiving, and reality tends to be distorted. Physical appearance nowadays has become a changing element that affects the identity of the individual. Personality transformations linked to surgical procedures ruled by the current beauty canon, in which the uniformity of standardized features prevails. Reshaped bodies coexist with others that are completely alien to that canon of perfection, being the result of genetic mutations, accidents or any type of disorder of appearance. In this work we intend to make a retrospective about the duality amongst standardized beauty and real beauty, counterposing or uniting them according to the circumstances, as well as exploring the different consequences of an individual due to their physical appearance in relation to the environment. This article is based on an open look around the notion of physical or bodily beauty, as well as a particular interest in exploring the socio-cultural consequences of the multiple divergences in this regard.

Keywords: Portrait – Typologies – Public participation – Social study through art

Article:

Traditionally, Western culture has been linked to the dilemma around the conception of body and soul. Whether due to Platonic influence or Christianity, the soul always prevailed over the body, which meant the body became obviated, repudiated and mistreated (Rodríguez Ortiz, 2009). However, with the arrival of the Enlightenment in the Eighteenth Century, society began to view the body as an item to be built by each individual and it started to be venerated as an aesthetic object. This situation would lay the foundation for the current situation, in the words of Michel Foucault,

"In the nineteenth century the body acquires a totally different meaning and stops being what must be tormented to become something that has to be formed, corrected reformed, in a body that must acquire skills, receive certain qualities and qualify as a capable body to work "(Foucault, 1975).

At the present time, the human being wishes to culturally possess their biological body, turning it into a canvas on which to express an aesthetic. However, the possibility of modifying the body generates an uncertainty, regarding the conception of the human being, since it distances itself more and more from what is natural, getting closer to the fabricated, the post-human. These new beings, created and modified artificially, abandon their previous

identity to adopt a new one, fruit of the relation of their new physicist with the environment. In this way, it can be affirmed that identity and appearance depend on each other since, when one of them undergoes a change, the other evolves to adapt to the new state of the first, and vice versa. It is the necessary union between body and soul [*soul as a synonym of identity*].

Due to this new conception of human identity, and the accepted union of body and soul, we find humanity divided into two general groups: on the one hand, those people who decide to accept their own body, and therefore shape their identity around to the acceptance of the elements that differentiate them from other individuals; and on the other, all those who decide to submit their body to a series of modifications to, in some way, deny their innate attributes, and overwrite them in relation to the cultural and aesthetic standards of the moment. We can distinguish, therefore, what in this work we will call divergent bodies, linked to those people who celebrate inclusion, and find beauty within the differences; and convergent bodies, linked to those people who practice exclusion, promoting the elimination of the differences and the creation of a uniforming canon. Also, in this second group, we can find all those individuals who are struggling with body image, who do not completely accept themselves as they are in the current moment, whether they act on it (by modifying their bodies to fit a canon) or not. Those people can bounce from one group to another.

Taking the concept of fluid identity as a proven fact and a characteristic of the contemporary human being, these two groups are understood merely as a representation of the tendencies of self construction, whether they lean towards a pre-established canon or towards each individual's beauty standards.

Divergent bodies

Although already in the Baroque, Velázquez portrayed individuals with achondroplasia ("El Bufón el Primo;" Francisco Lezcano, *El Niño de Vallecas*), the acceptance of the differences was not the same as in the past. In the seventeenth century, the fate of people with some kind of deformity, was to be condemned to a life of ridicule. Despite this, Velázquez portrays them with the same solemnity as any member of the nobility, performing a timid, perhaps unconscious, act of social revolution, by daring to represent the deformity with royalty, within the *Las Meninas* painting. (Hernando Bravo, 2013).

Four centuries later, the British artist Marc Quinn made a series of marble sculptures about people who had suffered amputations, or who had been born without a member. Showing the disability in a way far from grief and compassion, always wanted to make an apology of the nature of the human being, represent the individual without filters, as it is. His work culminates in what refers to this theme, is "Alison Lapper Pregnant", a statue of 3.55 meters tall, a naked woman, pregnant, and suffering from Phocomelia, a disease derived from the use of the drug Thalidomide, which causes the absence of members or the appearance of them in reduced size (Quinn, 2005). This work, exhibited in the Fourth Plinth of Trafalgar Square is a radical commitment to divergent bodies and the boundless beauty of a real body, as valid as any other. In this way, it is implied that beauty is nothing more than a matter of cultural or personal perspective. In the words of the New York surgeon Sherrell J. Aston:

"We know people from diverse cultures who are beautiful, but the culture in which these people live probably has a different concept of beauty to ours. For example, take the wife of a Masai warrior from Kenya; Your appreciation of beauty is, quite certainly, very different from yours and mine. And to him, a Hollywood star will not seem as beautiful as his wife." (Taschen, 2005)

In recent years, a social revolution led by the world of fashion is developing, in which we begin to bet on models of divergent appearances, far from the standard measures. The British top model and actress, Cara Delevingne has become one of the main advocates of beauty as a perspective, bringing this message of change to a broad audience, thanks to its influence and social networks. He recently presented a manifesto to his followers, making them think about the idea of beauty:

"It's exhausting to be told what beauty should look like. I'm tired of society defining beauty. Break your clothes, remove makeup, cut your hair. Get rid of material possessions. About us? How are we defining beauty? What do we understand as beautiful? The more we accept who we are as people and the less we lean on our physical attributes, the more power we will have. Beauty should not be defined so easily. It has no limits." (Delevingne, 2017)

Within this new commitment to the divergent bodies in the world of fashion we can find models such as Melanie Gaydos - whose genetic disease affects the growth of hair, skin, nails and teeth, (BBC Mundo, 2015) - Winnie Harlow - who suffers from a disorder characterized by melanin deficiencies in certain areas of the skin called vitiligo - Madeline Stuart - who has Down Syndrome - Shaun Ross - who suffers from albinism - or Tess Holliday - with a high body weight.

The British artist Jenny Saville is one of those who has dealt bluntly with the subject of natural beauty. Quite often he portrays himself in unfavorable positions, to show the beauty of the grotesque, of the real, of the carnal; flee from idealization, pretending to show the human being as he is, without any retouching or styling. He has a predilection for the representation of fat, wounds, genitals, etc. He has made a series of works based on surgery operations, not only aesthetics, but for purposes of sex change. In addition, it stands out for the use of aberrant planes, in which the figures are magnified to emphasize that it shows bodies of today, bodies of daily life. The work of the British artist is also plagued by divergent bodies, highlighting her work *Sisters*, in which she shows herself with her sister, embodying the body of a Siamese. This work sets a precedent for the self-attribution of a bodily deformity.

The idea of a divergent body was elevated to its maximum exponent by the French artist Orlan through the conception of a human being composed of "remnants":

<< My goal is to overcome taboos, offer the world the possibility of escaping from the prison of the physical proposing the creation of so many canons of beauty as people, in an ideal world that would favor difference. >> Orlan (quote in Aguilar García, 2008)

The goddess of performance in the 90s, Orlan gained notoriety thanks to a series of works, which she named *Carnal Art*, in which she undergoes a total of nine facial aesthetic operations to make her body a work of art. She chose fractions of the most famous female portraits in the history of art, and incorporated them into her own face: she took the chin of Botticelli's "Venus", the mouth was inspired by Boucher and his "Europa", the "Gioconda" inspired her new front, the nose was given by a sculpture of the goddess Diana, while the eyes were altered to the shape and likeness of the "Psiquede" of Gérôme. She becomes, in this way, a hybrid that confronts two opposing visions of beauty: on the one hand the ideal and pre-established, represented by the figurative features taken from the art of yesteryear; and on the other, the result of all these surgical interventions, a beauty that is born of the strange, of what we are not used to see: she herself becomes a "monster" full of imperfections and bewilderment (Aguilar García, 2008).

The three series "Self-Hybridizations" by the French artist Orlan, are constituted by photographic manipulations of her own face with elements from three non-western cultures: African, Native American and pre-Columbian. Combining her own image, surgically manipulated, with distinctive features of these civilizations, she questions the culturally exerted pressure on the body, both now with plastic surgery, and in these cultures through tribal rituals associated with beauty. Through this work, the ideal of beauty linked to cultural

identity is explored, pointing to the extent to which culture affects the collective portrait of a people, the bodies it generates through the aesthetic conception, and the bodies that it rejects according to its canons. beauty (StuxGallery, 2006).

"In ancient times, it was believed that our body belonged to us, but each era defines the faces it produces. The face has something so special that even the slightest biographical or cultural breath leaves its mark on it." (Monique Sicard, 2002. Quotation in (Ewing, 2008)).

Convergent Bodies

Faced with bodies that for any reason are different, the consumer society generates an aesthetic canon that, through plastic surgery, leads to the similarity of bodies and, especially, of faces. From a paradigm of supposed perfection that contains a rejection towards the signs of aging, a tendency toward what we will call convergent bodies is fostered.

"Society is desperate to deny the loss (...) we do not want to see the evidence of age and experience, especially in women (...) As aesthetic surgery becomes more and more frequent, our eyes will become more and more accustomed to the image of an eternally young face; and our reservations about cosmetic surgery will eventually disappear. The faces will become more homogenized. It will be the triumph of Velveeta" (Kathy Grove, Appointment in (Ewing, 2008))

Aging makes the human being more and more uncomfortable; To save the "anguish" of contemplating the decline of the flesh, there has been a gradual discrimination within the audiovisual industry, mainly towards mature women. The actresses have had to suffer how they have been shortened minutes on screen, being relegated to secondary roles because, in many cases, as they have been serving years, have been considered too imperfect to have a leading role (Kimball, 2013). On the other hand, extra time is dedicated to film postproduction, to minimize the aging marks or various defects of the actors, which could tarnish the scenes on the screen (SModa, 2016). But, above all, the biggest side effect is the fact that, before this, many actresses have been forced to resort to plastic surgery, looking to keep his face young for as long as possible and, thus, to extend their careers. However, this measure becomes a double-edged sword, because the submission to such interventions leads, in many cases, the loss of the natural freshness of the face. The expressivity, so necessary in his work, disappears completely, becoming plastic masks, impassive and imperturbable, generic faces that, as Kathy Grove says, are gradually becoming more frequent, due to the growing popularity of plastic surgery. In this way, the normalization of

interventions appears for unified aesthetic motivations, which will end up conforming a typology of dehumanized faces as a characteristic feature of our time.

As a result of the disclosure of the "benefits" of cosmetic surgery through the media, the number of people who decide to go through the operating room to alter their appearance does not stop growing. In many cases, the physical attributes of celebrities are imitated, seeking to reach their beauty, thus approaching their social status. In this sense, beauty becomes synonymous with success, based on what is understood that, the greater the number of aesthetic procedures performed, the greater beauty and, therefore, the greater success in life. This is how the current canon of beauty is born, in such a way that, in different cultures, going through the operating room becomes something normal and almost essential. This phenomenon is observed in societies such as the South Korean, where one in five people has gone through surgery, the culture of aesthetic operations is widespread.

Among the documentary sources of this work I have included a report that highlights the high degree of standardization that aesthetic surgery has among young girls in South Korea (AsianBoss, 2016). On the other hand, we observed among the young people of the country, a tendency to retouch their face to, mainly, westernize their features, which is associated with social success. Thus, the great majority of the young population of South Korea lives under the pressure of modifying their appearance through very questionable procedures, but fully accepted in their culture.

In number 4 of Colors magazine, by Tibor Kalman, we are presented with the possibility of observing well-known characters in the world panorama, with an appearance belonging to an ethnic group different from theirs. The article, called "What would happen if ...?" Is based on the concept of identity as an element dependent on appearance, and vice versa. In this way, it seeks that the reader consider to what extent the identity of a known individual would change, by changing their genetic inheritance (Kalman, 1993). This question is also exposed in the autobiographical book "In full color: finding my place in a black and white world" by the American Rachel Dolezal, raising how Dolezal, of white race and European ancestry, underwent superficial treatments to pretend to be black race, due to a strong identification with said ethnic group. In his book he exposes the "transracial" concept as the equivalent of transgender, explaining how he feels that the wrong race was assigned to him at birth.

"Is the identity that you were assigned at birth the best description of who you really are and what your purpose is for being in the world?" What is life if we cannot draw our own pictures and write our own stories? " Dolezal and Reback, 2017).

Dolezal shows race as a theme of identity, intrinsic to the individual, and inseparable, while showing the need to divest himself of a race that has been assigned to him. This theme, transports us years ago, when the racial transformation of the singer Michael Jackson impacted the world.

Everything leads to the question of the extent to which aesthetic retouching interferes with the perception of an individual's identity. "Plastic", the short film director Sandy Widyana, exposes the problem of the obsession with the body image and how it can destabilize and distort the identification of oneself with its own appearance. In the video, the protagonist, after looking at herself in the mirror, discovers that she is capable of modeling her body at pleasure, simply by stretching or shrinking her figure where she considers it necessary to correct her defects. In this way, he starts making small changes in his face, to end up exaggerating his features to the extreme, adopting the appearance of a doll. Unreal and inhuman, she looks at herself again in the mirror, this time without recognizing the person who looks back at her. Wisely, he decides to return his body to its original state, finding beauty in those defects that, at first, he wanted to eliminate.

However, in real life, the case is rare in which the media advise to stay away from the scalpel. This particularity is shown, among other multiple cases, in the television reality show Extreme Makeover (Cambio Radical), in which, from 2002 to 2007 (year in which it was canceled), the protagonists were individuals who underwent a change of image extreme, through different processes among which plastic surgery was included. Each episode ended with the return of the participant to its usual context, and the unanimous conviction of family and friends that, after the change, the individual seemed to have become a completely new person, and as such would be treated, always predicting a future more successful than he could have aspired to have had not made the change.

TEST THE FACE: A practical approach to the new body typologies

In this context, the project TEST THE FACE is presented to investigate these typologies.

This project has been created with the intention of investigating the ideas of beauty and perception of beauty. To do so, a huge installation has been displayed in order to allow the public to have an active role. In the same way, it seeks to create a living, changing work, in which the public has an active role in it, beyond that of mere spectator.

The sample consists of two elements contrasted, but closely linked to each other: an installation and a participative act.

The installation is the main piece of the sample, which occupies three of the four walls of the room. This installation, made by digital printing on heavy Fabriano paper, will stand out for its large scale, as it will take over the exhibition space completely. Although it is a piece in which all the elements have a lot of weight and are conceptually needed to each other, the main element is an empty face that faces the viewer when entering the room. This neutral face, without any facial features, of unknown gender, and in frontal position, has as its purpose to act as a basis for the different transformations and combinations of facial features that will be carried out on it.

On the other hand, we find an infinity of decontextualized and enlarged facial features, placed orthogonally across the length and width of the room. These features are just the right size to be placed on the base face and, thus, create new appearances resulting from the combination of them. The aesthetics of this piece can be linked to the taxonomy of the eighteenth and nineteenth centuries, or the exhibitors of natural science museums, in which the elements are displayed in an orderly manner and in frontal position, seeking to provide as much information as possible about the elements, but without losing a bit of objectivity and neutrality. To consolidate the idea of the whole that is sought, we opt for the use of gray scale, instead of a full range of colors, since the uniformity of color will strengthen the need of the viewer to observe all the pieces one by one that exist before choosing a specific, because none will stand out above the rest for chromatic reasons.

The participatory act will take place during the inauguration, and will consist in selecting a series of members of the public to choose among all the features those they wish and that, thus, make up a non-existent human being. With each new face that is generated, there will be a frontal photograph of it, reaching as many as the public considers appropriate with their participation. These faces are of an ephemeral nature, because the next spectator who wishes to intervene, will be able to eliminate it and place another one of his taste in its place. Once the public has participated, we can observe the images that they have created and, from them, classify them within the typologies previously described. Thus, and based on this

experience, we can study the number of individuals who consider it more interesting to create a face closer to the convergent or the divergent bodies.



Examples of both convergence (focused on representing the ideas of normalization and perfection) and divergence (focused on embracing the differences and imperfection).

Conclusion

Thus, we can conclude art is a perfect way to investigate what are people's views when it comes to body image and corporal appreciation. Giving public the opportunity to create freely in a controlled environment, they are able to portrait their interests in terms of what they think beauty is, whether they stick to standards or not. Like this, this art show could also be extrapolated to art education, since this project also portrays the idea of identity as a fluid concept that can be changed at will by each individual, a topic that is related to educational competences.

Bibliography

- Aguilar García, T. (2008). *Ontología cyborg: el cuerpo en la nueva sociedad tecnológica*. Barcelona: Gedisa.
- Asian Boss (2016, May 13). *Why Do The Koreans Get Plastic Surgery* [Video file]. Retrieved from www.youtube.com/watch?v=iMRsdpNnojc.
- Dolezal, R. y Reback, S. (2017). *In full color: finding my place in a black and white world*. Dallas: BonBella Books.
- Bbc Mundo (2015). La modelo internacional con una mutación genética única que la dejó calva y sin dientes. *BBC Mundo*. Retrieved from http://www.bbc.com/mundo/noticias/2015/09/150918_salud_modelo_melanie_goydos_displasia_ectodermica_ig.
- Delevingne, C. (2017). @caradelevingne Instagram. Retrieved from <https://www.instagram.com/p/BTorC9ZjMN6/?taken-by=caradelevingne>.
- Ewing, W.A. (2008). *Face: The New Photographic Portrait*. Barcelona: Blume.
- Hemando Bravo, A. (2013). El arte en carne viva. Barcelona: Sd-Editions, pp. 294.
- Kalman, T. (1993). Colors Magazine N 4. *Colors Magazine*, pp. 22.
- Kimball, P.M. (2013). Aging out: Hollywood's problem with women over 40. *The Huffington Post*. Retrieved from http://www.huffingtonpost.com/paige-morrow-kimball/aging-out-hollywoods-prob_b_3999544.html.
- Orlan (2006). Portfolio. Retrieved from <http://www.orlan.eu/portfolio/indian-series/>. 68
- QUINN, M. (2008). Alison Lapper Pregnant. Retrieved from <http://marcquinn.com/artworks/single/alison-lapper-pregnant>.
- QUINN, M. (2008). Body alteration. Retrieved from <http://marcquinn.com/artworks/body-alteration>.
- SModa (2016). La «cirugía plástica» digital para que los actores parezcan más jóvenes en las pelis. *El País*, SModa. Retrieved from <http://smoda.elpais.com/celebrities/asi-la-cirugia-plastica-los-actores-las-peliculas-hollywood/>.
- StuxGallery (2006). Orlan Exhibitions. Retrieved from <http://www.stuxgallery.com/exhibitions/orlan>.
- Taschen, A., 2005. *Cirugía estética / Angelika Taschen*, ed. Köln: Taschen

Short biography of the author

Myriam Romero Sánchez is a Master's Degree student at the University of Seville, Faculty of Arts and Faculty of Education. Her research work is focused on the study of present realities intertwined with the human body and the self's conception of it. Her topics are also related to the study of image using in the digital era, as well as its impact in art creation methodologies nowadays. She is also collaborating with some teachers in the Faculty of Fine Arts in investigative and teaching matters. (myriamromerosanchez@gmail.com)

Melissa Lima Caminha

Performing Arts teacher at the Performing Arts Degree
ERAM University School – University of Girona – Spain

**Old Dick Donald and Drag King Delicious Melicious:
Embodied inquiry through an arts-based research on woman clown transvestism.**

Abstract: This paper aims to share some topics on the arts based research in which I have been engaged in the construction of two characters in the Cunt Clown Show: Old Dick Donald and Drag King Delicious Melicious. This embodied inquiry originates from interdisciplinary artistic practices and theories. Feminist and queer performances and theories work as a base for the creative and artistic production, which aims to engage audiences in a dialogue about the materiality and social constructions of femininity and masculinity, gender and sexuality. At the same time, it also intends to work as a critical tool for the clown community that I belong to. Since the show's proposal is to walk through different comic and laughing territories, it also tries to demystify and deconstruct clowning as a main symbol and archetype of comedy and laughter. Therefore, this paper seeks to contribute to the opening of the "clown world" to different comic performances and traditions, foster interdisciplinary conversations, and promote a policy of artistic dialogue between artistic practices and communities.

Key words: women clowns – transvestism – arts based research – feminist art – queer theory.

Index:

1. Introduction
2. Women clowns: issues on transvestism and cross-dressing.
3. Cunt Clown Show: artistic practice and arts-based research.
 - 3.1. Cunt Clown Show, a brief script.
4. Old Dick Donald and Drag King Delicious Melicious: Performing masculinities, strategic essentialism and new materialism.
5. Conclusions_Queering the "clown world": an invitation to foster political alliances and artistic dialogues.

1. Introduction

This paper explores the construction of two male and masculine characters that I developed in a feminist-clown-queer spectacle: the Cunt Clown Show. It consists of an artistic practical research inside a broader arts-based inquiry into clowning and gender. The show is the result of an interdisciplinary investigation through which I developed both theoretical outputs and art work creation.

Old Dick Donald and Drag King Delicious Melicious are two of the characters that I perform in the show. They are inspired by female transvestism in both clowning and drag king theatre, as well as feminist and queer artists and theorists. Specially the works on female masculinity, by Judith Halberstam (1998); nomadism and posthumanism, by Rosi Braidotti (2002, 2013); cunts representations, by Tee Corinne (1975) and Judy Chicago (2006); gender identity subversion, by Judith Butler (2001); are addressed as main inspirations for the Cunt Clown Show and the characters that I explore in this paper.

Before explaining the Dick Donald and Delicious Melicious composition and representation, it is important to make a brief overview of female clowning in theatre and circus, pointing out how transvestism and cross-dressing female to male (FTM) were fundamental strategies for women to start clowning. Even though performances of masculinity have always been present in female clowning, the actual movement that women clowns have been developing in the past decades is marked by its emphasis on femininity, both in artistic performances and political discourses of visibility and empowerment.

This work aims to queer the clown world, by performing gender deconstruction and fostering transdisciplinary dialogues that can enrich artistic practices, political actions and art communities' synergies.

2. Women clowns: issues on transvestism and cross-dressing

Female clowning is a recent appearance in the history of circus and theatre. In the genealogy of clowns, we can find few references to women, like Amelia Butler, Peggy Williams and Amelia Adler (United States), Lulu Crastor (England), Lonny Olchansky (Germany), Miss Loulou and Yvette Spessardi (France).

Even though women have always performed in circus, their sketches, performances and costumes used to follow strict gender social norms and roles. Besides participation in freak shows of modern circus, which used to expose men, women and kids in a voyeuristic, colonial and anthropological manner, women would normally appear as equilibrists, dancers or assistants of magicians and clown performers (Caminha, 2016; Dos Santos, 2014; Nascimento, 2014; Junqueira, 2012; Kasper, 2004; Cézard, n/d; Cosnier-Héland, 1999).

Some women circus clowns, like Yvette Spessardi, from the French trio Léonard, started working dressed as *august*, the traditional modern circus counterpart of the *white face*. That was so because the audience could not recognize it was a woman performing grotesque actions in a grotesque costume. French circus historian Tristan Rémy (2002) explains that women did achieve success as clowns when disguised as *augusts*, because their femininity could be well hidden from the audience, which could not realize that what they were watching under the grotesque costume was actually a woman. According to Rémy, the public was not prepared to watch a female perform slapsticks without having a fit or showing their disapproval. "Dressed as eccentric and no longer just as clowns, clownesses have never proved inferior to men [...] Masculinized by their travestis, they were considered by the spectators as good as all clowns" (Rémy, 2002: 440).¹

Some women in circus started clowning to merely substitute the male clown, when the last one was sick or absent. As part of a circus family or dynasty, one did not have so many options to choose from. And women, especially, should obey commands from men. The moral imperative that denied the comic perception in the female body contributed to the non-recognition of women as comic subjects. The only way that some women could possible act as comic subjects was by dressing as a man, under male clown costumes of an *august* character. Something that women probably had not done so much for vocation or personal comic willing, as they do now; instead, they probably made it for survival or imposition. That

¹ Free translation to English, by the author, from the original in French: « *Habillées en excentrique et non plus en clown, les clownesses ne se sont alors jamais révélées inférieures aux hommes [...]. Masculinisées par leurs travestis, elles furent considérées par les spectateurs à la mesure de tous les clowns* » (Rémy, 2002: 440).

is what some women clowns and French researchers suggest (Cézard, n/d; Cosnier-Hélaud: 1999).

It was only from the 80s on that women would come to consolidate themselves as professional clowns, with creative autonomy, dedicated to the spectacle, pedagogical activities and works of social intervention. This process was possible due to several reasons. One of which was the crisis of the modern circus of the 19th century, and the new possibilities that women started to have in clown training in the new circus and theater schools.

Women clowns like Annie Fratellini (France), Gardi Hutter (Switzerland), Nola Rae (Australia and England), Pepa Plana and Virginia Imaz (Catalonia and País Basco / Spain), Angela de Castro and Ana Luísa Cardoso (Brazil), Laura Herts and Hillary Chaplain (USA), Francine Côté (Canada), are some of the women who began to professionalize themselves as clowns in the fields of theatre and circus.

It seems that it is with the *Festival de Pallasses de Andorra*, that took place for the first time in 2011 that a collective women gender consciousness in the field of clowning begins. Starting a process of differentiation of the comic canon and of what was seen as a masculine comedy; women clowns began to build themselves as laughing and laughable subjects, reclaiming a comic space historically dominated by men: clownery.

After the first festival in Andorra, women clowns from several countries have given continuity to the circuit of female clowns festivals and gatherings, promoting and fostering women's humor, laughter and comedy through a particular clown style and language.

In this process of differentiation of the comic clown canon and patriarchal tradition, women suggested the creation of an interesting category: "feminine comicality", as I have already explained in previous works (Caminha, 2016, 2017).

Feminine comicality puts femininity at the center of female clowns' political actions, discourses and performances. Femininity has even been highlighted in the titles of festivals, gatherings, courses and researches about women clowns. But the emphasis on femininity leaves the transvestism and masculinity of women in clowning unproblematicized.

Transvestism of women in clowning has been explained as a strategy to replace a male clown in circus, when he is sick, absent or dead. As mentioned previously, this is even the main explanation for the historical emergence of female clowns in circus. Transvestism is also comprehended as inheritance of a clownery art which, historically, has only provided male references (Dos Santos, 2014; Junqueira, 2012).

Some authors and artists, like Annie Fratellini (1989), addresses an alleged neutrality and / or asexuality attributed to the figure of the clown. This conception is a bit problematic, because, as Susan Horowitz reminds us, "Among many anthologies and studies of

comedians, women are significantly missing or minimized. The norm is not neutral. It is male." (Horowitz, 2005: ix).

Another explanation for female clowns' cross-dressing is that women clowns' transvestism works as a natural and / or similar counterpoint to an analogous phenomenon: dragging and cross-dressing of male clowns (Junqueira, 2012). The few and undeveloped mentions to this analogy do not take into account that male to female (MTF) impersonation has been historically more frequent than female to male (FTM) cross-dressing, both as social and artistic practices, for diverse reasons. (Halberstam, 1998, 1999; Davis, 1978).

Some artists and intellectuals, like Franca Rame, wife of Italian Nobel Prize winner and comic Dario Fo, believes that comic effects work in men's transvestism performances, but it is not possible in women's transvestism, therefore women must construct their clowns based on their alleged natural femininity (Rame in Fo, 2004). Rame radicalizes the need of feminine expression in the creation of a character by female comics. And she also harshly criticizes the "asexual" tendency of mime masters such as Marcel Marceau, concluding:

Something worse than that, only when a woman represents one of those pierrots. A man without sex is still acceptable, but a woman without sex, never! (...) An actress must play feminine roles. An actor is able to perform the role of a transvestite admirably, managing to find, through a caricatured sense, pleasant modulations. A woman "transvestite" has no meaning whatsoever, unless that in the context of scenic fiction it is not an explicit transvestism, expressed in an evident and crystalline way. Definitely, there should be no question that the character is playing a game. This patent transvestism was one of the spectacular features of Commedia dell'Arte. And it only worked because the actress, by means of her charm, of her forms (particularly by the bulge of her breasts) and mainly by her elegance and grace, had already proved her feminine condition to the public. Only then could the actress allow her transvestism (Rame in Fo, 2004: 345-346).²

In her analysis, Franca Rame seems to advocate for a feminine comicality as the only possibility of success in the performances of women clowns. Her words reflect a strong

² Free translation to English, by the author, from the Brazilian edition in Portuguese: « Algo pior que isso, só quando uma mulher representa um desses pierrots. Um homem sem sexo ainda é aceitável, mas uma mulher sem sexo, jamais! (...) Uma atriz deve interpretar papéis femininos. Um ator é capaz de fazer admiravelmente o papel do travestido, logrando encontrar, através do sentido caricaturesco, modulações bastante agradáveis. Uma mulher "travestida" não tem o menor significado, ao menos que no contexto da ficção cênica não seja um travestismo explícito, expresso de maneira evidente e cristalina. Decididamente, não há que haver qualquer dúvida de que o personagem esteja executando um jogo. Esse travestismo patente era um dos recursos espetaculares da Commedia dell'Arte. E só funcionava porque a atriz, por meio de seu encanto, se suas formas (particularmente pela protuberância dos seus seios) e principalmente por sua elegância e graça, já havia provado ao público sua condição feminina. Só então a atriz podia se permitir o travestismo" (Rame, in Fo, 2004: 345-346).

patriarchal and essentialist position, because it does not consider that there is room for laughter within "female masculinity" (Halberstam, 1998). For Rame, the drag strategy, when used by women, only arouses laughter when the performer exposes, at the same time, her hyperfemininity traits, such as the breast marks. This position predicates that women in drag do not arouse laughter because the masculine is taken as a neutral attribute, which, by its natural quality, cannot be ridiculed and parodied, and does not have the power to make fun of anything.

The explanations displayed in this topic do not take into account the historical, social and cultural complexity inherent in transvestism practices, as well as the importance of these practices in the representation of women, as well as the formation of the artist's subjectivity and the construction of clowns' community identity.

3. Cunt Clown Show: artistic practice and arts-based research

The Cunt Clown Show was born during my PhD research, that I developed in the Arts and Education postgraduate program in the Faculty of Fine Arts, University of Barcelona. The first script is part of my PhD thesis, defended in January, 2016. Right now, I am still working on it, with the direction and assistant direction of clowns Jango Edwards and Cristi Garbo, respectively.

The show is inspired by the "cunt art", developed by several women and feminist artists in the 60s and 70s, which is still present today in many collectives of artists and performers around the world. A show that has as its starting point the genre, but goes further to address, through poetry and parody, our monstrous humanity.

My clown, Lavandinha, along with her cunt flower, travels through various territories of laughter and comedy, such as clowning, buffoonery and drag King performance. A science fiction trip in which the female clown meets different characters: a bee, an angel, Old Dick Donald and Drag King Delicious Melicious. A journey that ends with pregnancy and the birth of BeeBaby, a monstrous hybrid being, half animal, half huwoman, a result of the adventures of the female clown in her fantastic journey.

Cunt Clown is a show that seeks to walk through territories not yet deeply developed in women's clowning, such as the sexual, obscene and visceral exploration of the "lower bodily stratum", as it has been developed by Bakhtin (2002) when dealing with grotesque realism. Also, drag King performances, which play with parody and cross-dressing FTM (Female to Male), have not yet been properly addressed in clowning practices and theories.

The artistic project has sought to contemplate, from the beginning, various contributions of the theoretical framework of the research. Diverse were the feminist and queer artists and theorists that have inspired the project, such as Judy Chicago, Tee

Corinne, Judith Halberstam, among several actresses, performers, visual artists and women clowns.

This project is located in an arts-based research framework (ABR), which seeks to establish a dense and balanced play between theory and artistic practice, putting reflexivity at the center of artistic creation and production. The artistic research focuses more on the creative processes derived from my practice of training, rehearsals and presentations to the public. The ABR is drawn in a wider circle, integrating all the research, in a process that accounts for how data and performances have been manufactured and modeled as knowledge resulting from an intense process of interplay between theory and practice, text and performance. As explained by Riddett-Moore and Siegesmund (2012):

Arts-based data is valid when the artist/researcher/teacher creates art with the same theoretical basis as other written forms of data. Theory can take many forms; however, the theory must guide the data creation or collection, and reciprocally the data will help inform the theory. The work of art, or poem, or performance must say something more or different than writing alone. Art does not illustrate data; it should illuminate and transform (Riddett-Moore and Siegesmund, 2012: 112).

3.1. Cunt Clown Show, a brief script

Before entering on a more detailed description and analysis of the two masculine types I have been working on, I should first present a brief script of the Cunt Clown Show, to contextualize Old Dick Donald and Drag King Delicious Melicious.

The first character, Lavandinha, is my starting point. She was my first clown character, a feminine female one. In the first scene, the clown Lavandinha wants to commit suicide. But she gives up when she sees a flower that is worse off than her. The clown tries to save the flower in different ways. After some failed attempts, she finally manages to bring the flower to life with her tears of love and warmth. Seeing the miracle, the clown gets excited and happy, dedicating a great dance to the flower. Attracted by the smell of honey and partying, a very hungry and naughty little bee arrives. After fighting, bee and clown celebrate peace and make love.

After waking up from her night of love, Lavandinha realizes that her lover bee has gone. The little bee has left her a farewell letter, explaining why she left. Her lover bee departed on an important mission to save her bee community from agro toxic extermination. While reading it, Lavandinha experiences various feelings: sadness, admiration, anger and frustration. But quickly she becomes strong, proud and empowered. After proclaiming a

powerful speech of independence, she decides to marry herself, celebrating her own wedding. After the celebration, Lavandinha leaves on a honeymoon with herself.

Lavandinha departs on an interplanetary space trip. A great science fiction adventure full of emotions and discoveries. The honeymoon tour includes a visit to three different planets: Planet Paradise, Planet CEO and Planet Xoxo (CunTree). In each of them, Lavandinha meets or transforms herself into different characters: the Angel, great inspiring light and pleasure donor. Old Dick Donald, big executive director of the planet and holder of the monopoly of all its riches. And Drag King Delicious Melicious, gothic king of the CunTree, promoter of love and peace somewhere beyond the rainbow.

Back to her home on Earth, Lavandinha wakes up pregnant. In her great dream and adventure, she has generated a baby that does not recognize the limits of humanity. After a hard labor, the clown gives birth to her monstrous baby, a mixture of clown and bee, the result of a series of adventures and love without borders. Together, mama clown and baby bee celebrate life and the utopia of a creative, plastic and colorful world.

4. Old Dick Donald and Drag King Delicious Melicious: performing masculinities, strategic essentialism and new materialism.

When Lavandinha arrives at the CEO Planet, she meets Old Dick Donald, an impersonation of toxic and infamous masculinity. Old Dick Donald is a mix of Donald Trump and Mr. Monopoly (Rich Uncle Pennybags, aka the Monopoly man). It represents patriarchy and its family: capitalism, monopolism, anthropocentrism, xenophobia, sexism and racism. The character construction plays with Trump's political discourses and actions, and adopts Mr. Monopoly's costumes and props.

Dick Donald enters the stage dancing and singing a kid's song. The lyrics are about his strategies and plans to control money worldwide. After the song, Dick Donald makes his Trump political and populist discourse, full of misogynist and racist sentences. After that, he plays Monopoly – Planet Earth, wins the game and leaves the stage with his monopoly bag full of money. Lavandinha returns to fight against Dick Donald. She puts a bomb on the game board and explodes the CEO board game.

Old Dick Donald explores women travestism from a buffoonish perspective. Old Dick Donald is a satirical impersonation of manhood, and the capitalist anthropocentric masculinity that exercises a negative power over the rest of the world: women, poor people, immigrants, LGBTIQ+, non-white people, nature, animals and kids.

After leaving the CEO planet, Lavandinha continues her honeymoon trip. Now she visits planet CunTree. In this scene, Drag King Delicious Melicious enters the stage with British national anthem *God Saves the Queen*. After the anthem is finished, the king

proclaims his beautiful discourse, an adapted speech from Charlie Chaplin's movie *The Great Dictator*. But King Delicious Melicious inserts in his speech feminist and queer proposals, quotes and expressions.

After the speech, Delicious Melicious conducts the millennial traditional of his kingdom: the selection of a Cinderfella, and Cunt of the CunTree. He looks for her wife in the audience, and finds her by testing a gothic high heel on her foot. His wife is a man, who King Delicious Melicious transforms into a Drag Queen, by using feminine props, clothes and a queen crown. After the Drag Queen coronation, the king offers the king's concert to his beloved wife, and now Cunt of the CunTree. King Delicious Melicious parodies Elvis Presley through a lip sync of his song *Can't Help Falling in Love*, and seals his love with a revealing striptease that shows her breast and cunt flower.

Old Dick Donald and Drag King Delicious Melicious: Embodied inquiry through an arts-based research on woman down transvestism
Melissa Lima Caminha



Drag King Delicious Melicious
Study for character composition
Photos by Rafaela Diógenes, 2018

Old Dick Donald parodies a toxic masculinity, trying to make the tricks and poses of powerful and rich men visible. At the same time, it reveals the links between masculinity, patriarchy and capitalism. It is a simple character, and represents a hegemonic view of

masculinity and its relation with money, power and sex. While the character itself is a stereotype of a powerful man, it also reveals the artificiality of its construction, and the false natural appearance that masculinity tries to forge in contrast with femininity.

Drag King Delicious Melicious, in turn, is a complex character. It works, in the first moment, also creating a relation between masculinity and power. But masculinity here is not a monolithic and natural attribute. It is obviously fluid, and it addresses another power. It advocates for sharing and participative democracy. It is a woman in drag. The figure of the Drag King is on top, so it plays with the category of "woman on top", that Natalie Zemon Davis (1978) and other authors explore when studying comedy and the reversible world. With Delicious Melicious, Drag Queen pop scene, culture and politics is challenged by the "Drag King on top", who reclaims visibility, power and equal politics for both drag queen and drag king scenes.

Judith Halberstam (1998, 1999), in studying drag king theatre, explores issues of performance and performativity of female masculinity. While Judith Butler (2001) focuses on drag queens to evidence the construction of gender through laughter and parody. Halberstam does the same by addressing drag king culture and lesbian community. According to Halberstam and Volcano (1999), not just femininity is an artificial attribute that can be parodied and deconstructed, but also masculinity.

If the drag queen takes what is artificial about femininity (or what has been culturally constructed as artificial) and plays it to the hilt, the Drag King takes what is so-called natural about masculinity and reveals its mechanisms – the tricks and poses, the speech patterns and attitudes that have been seamlessly assimilated into a performance of realness (Halberstam and Volcano, 1999: 62).

Besides revealing the false naturalness and non-performative quality of masculinity, Halberstam (1998) also denounces the invisibility and prejudice against drag kings, both in pop culture and academic debates. This invisibility is related to the prejudice that women are not funny, that lesbians are not funny, that femininity is funny because is artificial, and masculinity is not funny because is real, non-performative. This is an old misogynist strategy of silencing women's laughter, of denying the power of women to be the subject of laughter and comedy.

The gay and lesbian comic cultures are addressed and displayed in a female clown show, not with the pretention and arrogance of trying to embody and represent certain minorities and queer subjects, but as an intent to challenge the heterosexual and patriarchal clown and comedy scene that I belong to. It also tries to bring light onto feminist and queer inquiries on comedy and the performances and performativities of laughter.

The Drag Queen is called Cunt, the Cunt of the CunTree, insufflating and displacing the meaning in different directions. The word cunt, normally used as an insult, is resignified to be a Drag Queen positive symbol and power. But it is a female drag king who has the power to resignify it, and who is, by the end, the real owner of vagina's pussy cunt power.

Drag King Delicious Melicious shows the artificiality of all genders, but at the same time, reclaims body differentiation, using the final drag strip tease strategy to reveal the female body under the costume. Here I make use of "strategic essentialism" and the "transcendental sensible" of Irigaray (Braidotti, 2002), categories that I operate through the final striptease. My clown Lavandinha transcends gender with her Drag King sister persona, but returns to her body differentiation with the striptease. By the end, both drag kings and queens reclaim the cunt and queer power of going beyond gender and the material body, without denying it.

Rosi Braidotti (2002), in building on her philosophy of nomadism and new materialism, explains the importance to transcend the body and the material without not necessarily going against it. Drinking both from Deleuze and feminists of sexual difference, Braidotti explains:

The "sensible transcendental" of Irigaray is fully inscribed and incarnated. As Goicoechea has argued, this "transcendental sensorial" is based on "the porosity and mucosity of a female desire that can initiate a desire and a rediscovery between the sexes." In this sense, it marks a positive and happy terrain to meet the other. Goicoechea establishes a positive comparison between Irigaray and Deleuze's rhizomatics, emphasizing that the mucosity / porosity desire dynamic of the former is not monodirectional and, consequently, is not incompatible with nomadic desire. The "virtual feminine" of Irigaray is also an open multiplicity, an immanent bodily singularity constitutively linked to the collectivity" (Braidotti, 2002: 143).³

³ Free translation to English, by the author, from the Spanish edition: "Trascendental sensible" de Irigaray está íntegramente inscrito y encarnado. Tal y como ha argumentado Goicoechea, este «trascendental sensorial», se basa en «la porosidad y mucosidad de un deseo femenino que puede iniciar un deseo y un redescubrimiento entre los sexos». En este sentido, marca un terreno positivo y alegre para encontrarse con lo otro. Goicoechea establece una comparación positiva entre Irigaray y la rizomática de Deleuze, haciendo hincapié en que la dinámica del deseo mucosidad/porosidad de la primera no es monodireccional y, consecuentemente, no es incompatible con el deseo nómada. Lo «femenino virtual» de Irigaray es también una multiplicidad abierta, una singularidad corporal inmanente ligada constitutivamente a la colectividad.

5. Conclusions_Queering the “clown world”: an invitation to foster political alliances, nomadic reflections and artistic dialogues

Considering the queer contributions on gender deconstruction and drag performances, I propose an artistic and theoretical collaboration that can broaden up women clowns' performances and inquiries, so to renew female clowns' movement and its ongoing contributions to Comedy, Theater, Circus, Performing Arts, Performance Studies, Arts and Education. Some of these inquiries are synthesized in the following questions, which I share with women clowns to reflect on them:

To what extent does female clowns make use of parody to deconstruct femininity as masquerade and artifice?

Wouldn't "feminine comicality" be a category that tends to reinforce femininity on female clowning - from a celebratory perspective of an authentic female identity - more than to parody an alleged biological essence?

Do masculine female clowns - or women clowns with a male character -, use parody to reveal masculinity as a performative gender attribute? Or rather, do they understand their masculinity from an alleged neutrality and non-performativity quality?

Can gender deconstruction through drag principles and techniques help modern white clowns, both female and male, go beyond an essentialist view of a substantial innerself conception of character construction?

When drawing this approach, between the transvestism of women clowns and drag king theater, my attempt is to bring to debate the production of masculinity also performed by female clowns. In both artistic practices, hegemonic masculinity is denatured through laughter and humor. And although the parody of gender in clownery may not be as explicit and consciously intended as it is in some drag king performances, this might also occur, for example, when the sexual identity of the performer is not completely identified by the audience. Many women clowns state, for example, that the public often thinks that they are male clowns, even when they are wearing feminine props and clothes. The natural assignment of the masculine genre, on the part of the public, to female clowns, is also a proof that there are diverse masculinities being produced by women in clownery. Alternative masculinities that dynamite patriarchal comedy.

proof that there are diverse masculinities being produced by women in clownery. Alternative masculinities that dynamite patriarchal comedy.

According to Judith Halberstam, the diverse female masculinities destabilize not only the genre, but also break the monopoly of a dominant and hegemonic masculinity. Drag King alternative masculinities, as well as female clown masculinities, contribute to break the naturalization of masculinity and indicate its various performatives. After all, despite the limitations of each drag performance, Judith ends up believing in its potential to destabilize heteronormative culture, functioning as, therefore, what I call "performance of laughter_resistance" – *performance de resistencia*.

References

- Bakhtin, M. (2002) *A cultura popular na Idade Média e no Renascimento – O contexto de François Rabelais*. São Paulo: Editora Hucitec – Annablume.
- Braidotti, R. (2002) *Metamorfosis: Hacia una teoría materialista del devenir*. Madrid: Akal.
- Braidotti, R. (2013) *The posthuman*. Cambridge, UK: Polity Press
- Butler, J. (2001). *El género en disputa: El feminismo y la subversión de la identidad* (1ª Ed.). Barcelona: Paidós.
- Caminha, M. L. (2016) *Payasas : Historias, cuerpos y formas de representar la comicidad desde una perspectiva de género*. PhD thesis (not published). Available in: <http://hdl.handle.net/10803/400011>
- Caminha, M. L. & Pagès, J. V. (2017) Payasas mujeres y mujeres payaso: El travestismo en la payasaria. In *Visualidades*, 15 (1), 143-170. 17. DOI: <https://doi.org/10.5216/vis.v15i1.48278>.
- Chicago, J. (2006). *Through the flower: My struggle as a woman artist*. New York: Authors Choice Press.
- Cezard, D. (2014) Les femmes sont-elles des clowns comme les autres? In *HorsLesMurs*. Retrieved May 27, 2015, from <http://horslesmurs.fr/?p=2779>
- Cezard, D. (n/d) La figure féminine du clown: Enjeux et représentations sociales. In *Les cahiers de l'idiotie - Le clown: une utopie pour notre temps?*, (3). Retrieved May 20, 2015, from <http://www.cahiers-idiotie.org/numero3.html>
- Corinne, T. (1975) *The cunt coloring book*. San Francisco: Peachchild.
- Cosnier-Hélar, C. (1999) Le clown et la demoiselle. In Vigouroux-Frey, N. (1999) *Le clown, rire et/ou dérision?*, 67-75. Retrieved May 25, 2015, from <http://books.openedition.org/pur/1366>

- Davis, N. Z. (1978) Women on top: Symbolic sexual inversion and political disorder in early modern Europe. In Babcock, B. & Victor, T. (Ed.) (1978) *Reversible world: Symbolic inversion in art and society (symbol, myth and ritual)*. Ithaca (NY), London: Cornell University Press.
- Dos Santos, S. M. (2014) *Mulheres palhaças: Percursos históricos da palhaçaria feminina no Brasil*. MA thesis. São Paulo: Instituto de Artes da UNESP.
- Fratellini, A. (1989) *Destin de clown*. Lyon: La Manufacture
- Fo, D. (2004) *Manual mínimo do ator* (3ª Ed.) São Paulo: Editora SENAC
- Halberstam, J. (1998) *Female masculinity*. Durham and London: Duke University Press
- Halberstam, J. & Volcano, D. G. (1999) *The drag king book*. London and New York: Serpent's Tail
- Horowitz, S. (2005) *Queens of comedy: Lucille Ball, Phyllis Diller, Carol Burnet, Joan Rivers, and the new generation of funny women*. London and New York: Routledge.
- Junqueira, M. R. (2012) *Da graça ao riso: contribuições de uma palhaça sobre a palhaçaria feminina*. MA thesis. Universidade Federal do Estado do Rio de Janeiro – UNIRIO.
- Kasper, K. M. (2004) *Experimentações clownescas: Os palhaços e a criação de possibilidades de vida*. PhD thesis. Universidade Estadual de Campinas.
- Nascimento, E. C. M. (2014) *Comicidade feminina: As possibilidades de construção do cômico no trabalho de mulheres palhaças*. MA thesis. Universidade Federal de Bahia.
- Rémy, T. (2002) *Les clowns*. Paris: Grasset
- Riddett-Moore, K. & Siegesmund, R. (2012) Arts-based research: Data are constructed, not found. In Klein, S. (Ed.) *Action research: Plain and simple*, 105-132. New York, NY: Palgrave.

María de la Paz Barrios Mudarra.

Departamento de didáctica de la expresión Musical, Plástica y Corporal.

España. Universidad de Jaén

MUJER INVISIBLE/ INVISIBLE WOMAN

<https://vimeo.com/288526405>

Resumen.

El presente trabajo, pretende dar cuenta de una experiencia abordada desde una problemática sobre cómo llevar a cabo una investigación artística en torno a las vivencias cotidianas. En la investigación, he incluido el proceso seguido para la creación del video, desde la recopilación de datos, información y hechos para abordar el trabajo que presento Mujer Invisible. Para ello, me baso en trayectos de ida y vuelta, un proyecto basado en el proceso experimental, desde la constante forma de contar, de hacer e investigar a través de diferentes medios.

Mi objetivo de trabajo es crear formas de creación contemporáneas para contar diferentes expresiones artísticas como el video, la fotografía o el dibujo, y así dar sentido a la investigación. Una fuente de recursos para la comprensión de aspectos que el lenguaje verbal no puede mostrar. Por lo tanto, el mismo proceso creativo configura la respuesta.

Palabras clave: Creación audiovisual, investigación artística, experimentación.

Abstract

The present work, is an experience about a problematic on how to carry out an artistic investigation around the daily experiences. In the research, I have included the process followed for the creation of the video, from the collection of data, information and facts to address the work presented by Invisible Woman. To do this, I rely on round trips, a project based on the experimental process, from the constant way of counting, doing and researching through different means.

My goal is to create contemporary forms of creation to tell different artistic expressions such as video, photography or drawing, and thus make sense of the research. A source of resources for understanding aspects that verbal language can not show. Therefore, the same creative process configures the response.

Keywords: Audiovisual creation, artistic research, experimentation.

Introducción

Investigación, la cual intento resolver desde la articulación de diferentes historias que suceden en la misma. Una serie de narrativas que voy experimentando en mi formación cómo docente en el máster de educación secundaria y cómo investigadora con la intención de ir configurando un producto artístico en la necesidad de sumar herramientas que posibiliten alcanzar relatos que los métodos tradicionales no proporcionan, y la necesidad de abrir espacios de conocimiento.

Elijo este proceso artístico cómo investigación social al ofrecer posibilidades para la comprensión e interpretación de mi entorno más próximo, una serie de relatos creativos para indagar sobre mis experiencias en diferentes contextos educativos, formas de aprendizaje y modos de representación. Así con esta experiencia pretendo compartir formas de articulación de lenguajes para mostrar otras posibilidades de generar conocimiento.

Me he documentado a través de diferentes fuentes bibliográficas para documentar el proceso creativo del video, entre ellas, López-Fernández y Llamas-Salguero (2018) y Wallas (1926), donde nos muestra una forma las fases del pensamiento creativo en *El arte del pensamiento creativo*, y lo divide en cuatro fases: *Preparación-Incubación -Iluminación-Verificación*.

Preparación.

Nos documentaremos y recogeremos información para definir un problema, y la utilización de conocimientos adquiridos y la realización de esquemas. En mi trabajo he ido recopilando testimonios reales de género femenino desde los años cuarenta hasta los días de hoy.

La incubación.

Sería la fase en las que circulan las ideas. Comencé a hilar y entretrejer las ideas para poder representar a través de otros medios cómo la fotografía, dibujo, video, sonidos

La iluminación

Se encuentra la solución al problema. A través de historias de vidas, recogida de sonidos, la fotografía y el dibujo. La persona presiente que esa es la solución y salta la conciencia. Las diferentes artes me han ayudado a reconducir una historia patenten en la realidad.

Verificación

Terminando el acto creativo se elabora la Idea, teniendo en cuenta la objetividad y realismo de esta. Se elabora y se aplica utilizando diferentes medios para trabajar. Algunas teorías nos muestran que la creatividad nace con el individuo que tiene capacidad para resolver o crear, aunque pienso que la creatividad hay que trabajarla a través de diferentes aptitudes. Según la teoría de Guilford, J. P. (1993). La estructura del intelecto. ISPE. Varona, Impresión ligera, Ciudad de La Habana. Formulando la teoría del pensamiento productivo. Nos muestra dos actividades cognitivas. El pensamiento convergente y el pensamiento divergente que tiene relación directa con la creatividad. El primer pensamiento se despliega en múltiples respuestas para resolver un problema el segundo pensamiento es lo opuesto no innova ni imagina soluciones a un problema. Es por ello que voy a nombrar algunas aptitudes trabajadas.

La fluidez. Nuestra capacidad de producción cuantitativa, generando muchas ideas en poco tiempo para resolver un problema o situación.

La flexibilidad. Empleando nuestra capacidad de dar respuesta a una gran variedad de categorías de enfoques diversos.

La Originalidad. Es la capacidad de producir asociaciones novedosas, atípicas e insólitas para la resolución de un problema dado.

Las aptitudes. Pueden ser entrenadas ejercitadas por medio de programas y actividades de formación en creatividad. El proyecto realizado es un conjunto de imágenes o ilustraciones organizadas secuencialmente para pre visualizar la estructura y continuidad de una historia animación o imagen en movimiento.

Se acabó Tu Historia

Tú me enseñaste, a ver a las otras cómo enemigas. Tú me enseñaste a rivalizar incluso con mis hermanas.

Tú me enseñaste cómo contentar a un hombre. Por qué. EL AMOR, es así. Con mayúsculas. Es lo máximo que aspiro.

Me enseñaste, que las mujeres debemos elegir, entre sumisa o bruja. Tú me enseñaste el placer de la necrofilia. ¡Sí, sí, sí!

El romanticismo de besar a un cadáver. Me enseñaste, recuerda, a usar la dicha que se me queda dormida. No importa si está cansada, drogada, si está inquieta o pinchada por una rueca ¡Qué gran maestro fuiste!

En cambio, ellos ¡Cómo! A ellos les enseñaste a ser valientes a combatir dragones, a escalar montañas, empuñar espadas. Tú le enseñaste a ser. (El rey León de la manada).

A ser hombres fuertes, listos, musculados cómo Hércules que llegan y ganan.

Pero a nosotras nos diste el amor cómo opción. Ni siquiera teníamos amigos humanos cómo ellos.

¿Qué más da si te quedas sin voz admirada callada siempre estás sujeta?

¡Por eso! ¡Saca tu lengua y triunfarás!

Nos enseñaste a fabricar porciones para estar más bellas, en el país del nunca jamás.

Niña date cuenta que no eres suficiente contigo misma. Necesitas un hombre que te diga lo que vales un príncipe azul que te salve y un John Esmich que te diga. ¡Si no lo conocieras! Tu vida sería una mierda.

Ay, pequeña. Si quieres triunfar córtate el pelo cómo Molán.

Por suerte mi historia está terminando. Había unas niñas que escavan de sus torres.

Brujas que escaparon de sus torres, brujas que rompieron cadenas, princesas que dejaron de hacerse la cera, y unas a otras nos quitamos la venda y empezamos a sacar el pájaro de la jaula. Aullar y salir de noche sin miedo a partir de las doce sin escobas y a liderar dragones y es que nosotras, las gordas, las flacas, las que no se depilan, las solteronas, las de las tetas caídas, las que no saben cocinar, las que llevan bambas y no zapatos de cristal, las del rímel corrido, las que no se peinan, las que tienen nariz, las que tienen hijos, las promiscua, las viejas arrugadas.

Querido.

Mujer Invisible/ Invisible Woman
María de la Paz Barrios Mudarra



Mujer Invisible: <https://vimeo.com/288526405>

Referencias bibliográficas

Guilford, J. P. (1993). *La estructura del intelecto*. ISP E. Varona, Impresión ligera, Ciudad de La Habana.

López-Femández, V., & Llamas-Salguero, F. (2018). Neuropsicología del proceso creativo. un enfoque educativo. *Revista Complutense De Educación*, 29(1), 113. doi:10.5209/RCED.52103

Thorpe, W. A. (1926). *GRAHAM WALLAS: The art of thought* (book review). London: Faber and Faber.

Femández Sánchez, A. (2017). *El tiempo en animación: Formas de presentación y representación*.

Wallas, G. (1926). *The art of thought*. New York: Hartcourt Brace Jovanovich.

Referencias webgráficas:

María Lorenzo. *In progress* Vimeo - 4 abr. 2017

https://m.youtube.com/watch?v=2H_SMc_ZYnw&feature=youtu.be

Felix in Exile-William kentridge: <https://vimeo.com/66485044>. 19/05/2013

Carmen Andreu-Lara, Rocío Arregui-Pradas: Facultad de Bellas Artes de la Universidad de Sevilla. Spain

Nature/Territory/Environment

Abstract:

The "Master of Art: Idea and Production" in the University of Seville is focused on the development of personal projects related to the international trends in contemporary art and related to the specific context of the city.

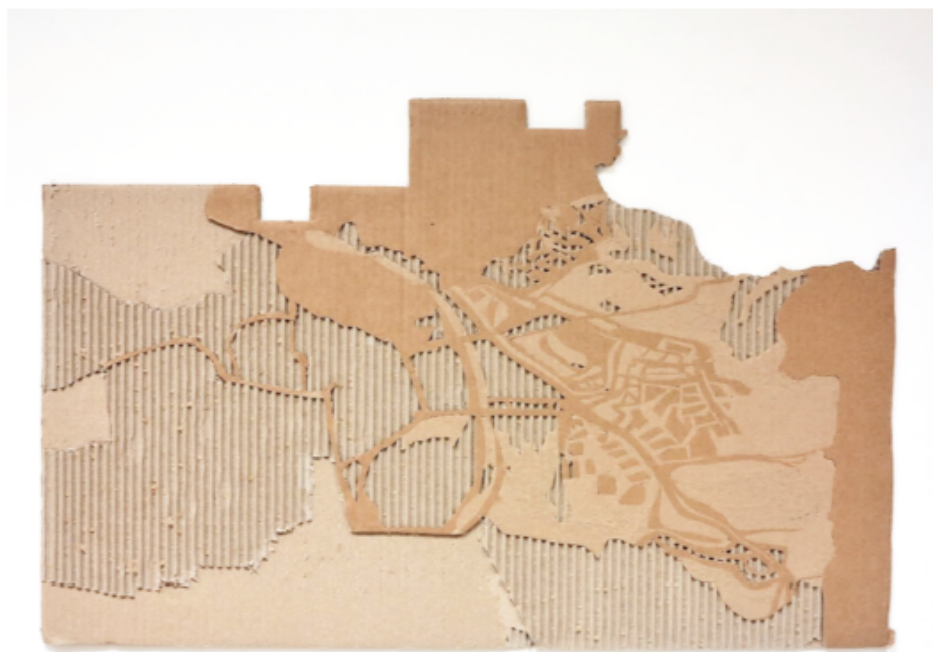


Fibonacci Spiral made by the students. © Rocío Arregui-Pradas

The city of **Seville** is located in the South of Europe, very near of the Maghreb and, historically, very well connected with America. On the other hand, traditional arts and craft are very present in the city, and **Drawing and Painting** disciplines are still the basis of the Fine Arts Studies. Three years ago, a teaching team decided opening new contents that could refer to the relationship between **Art and Nature, Territory and Environment**, connecting with the artistic tendencies related to

sustainability and ecology. We pretend, with this paper, expose the design of the curricula: the election of objectives, methodologies, workshops and references, and some results we have obtained during these three years. The challenge was opening new windows to the reflections about the connections between art, ecology and **social context**, following the **ecosophy** basis, and we think we are on the way...

Key words Art and Ecology, Society and Ecology, Ecosophy, Master of Art, Nature Morphology, Landscape, Curricula



Constanza Reyes. Cuadrante Nororiental. 2018 (Santiago de Chile and Seville Maps)

Never since the regional art of the late nineteenth century, there had been so much artistic activity interested in looking around and in recording what they see or would like to see in their environment.

Ecological crisis is largely responsible for the current concern for the place and the context, but it is also the *solastalgia* caused by the loss of roots and the loss of the sense of place.

Facing with the trivialization and homogenization of our environment, which is shaped by economic decisions and unrelated to the history and the dynamics of places, **What is the function of art?** Artists, writers and activists observe the relationship between people and their surroundings, to identify the economic and historical forces that have led us to where we are. A good part of landscape art today has taken over the principles that the historian Lawrence Grossberg calls the cornerstones of historical research: "appreciation of the difference, understanding of the context and ability to carry out critical comparative judgments based on the empathy and evidence."



Ana González. *Landscape Cake*. 2018.

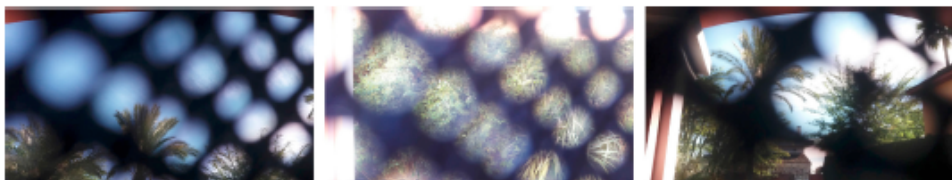
We must recognize that our experience of the context has been modified, it has been **detrterritorialized**. With the technological development, the perception of distances has changed. The cartography of the land art was done walking (Long) but the itineraries of Rogelio López Cuenca or Hamish Fulton are on the internet and they are affected by economic and social interest. Our landscape experience passes, abruptly and without interruption, **from the territory to the smartphone**, from the car to the computer screen. Contemporary art does not obviate these realities. Current landscape/land/eco artist works as an acupuncturist who **sticks his/her needle into the key point**. It is possible that he/she approaches to the topocritical artist described by Bourriaud (2003), an artist who investigates, who travels, who explores, who analyzes real **archaeological excavations** among different sources of information, who interrogates the modes of representation of our **imaginary**.



Ismael Barraso. *Substrates of culture*. 2018

Discourse and production around the landscape

The finding of the **aesthetic dimension** of the territory that turns it into a landscape look was an important novelty that implied a new relationship of the human being with nature, very different from the scientific one, or the one related to the productivity, the economy and work. The effect of perceiving nature or the environment as beauty comes from a non-instrumental attitude towards phenomena. "Landscape is nature that is aesthetically revealed" Simmel (1913) said. This aesthetic dimension has been related to a form of **disinterested contemplation**.



Esther Pancorbo. *Intervened Glance*. 2017

In addition, that aesthetic dimension of the landscape is usually understood like an experience that privileges the eye of the observer or **spectator** who contemplates, who stands outside the context and adopts a certain distance to the territory he observes. He confronts him as if it were a set design, like an image, "**landscape as a theater**", as Eugenio Turri (2003) would say.

Today consist artistic of looking, activity perceiving can not only and interpreting the territory to build the landscape, it also reflects and positions itself, and consequently contributes to **normalizing or questioning** the established territorial order. Assuming that aesthetic of impurity that Mathieu Kessler (2000) recognized, when analyzing the landscape experience in his interesting book *Landscape and its Shadow*, we can not understand the landscape only with aesthetic coordinates but as a **dynamic concept** that has **aesthetic**, but also **social, ethical, political and cultural dimensions**.

The practice of wandering (or *flanêur*) enriches the notion of landscape and links the aesthetic experience to an active perception and an interested contemplation. Landscape is interpreted from the inside, from personal decisions of choice, reflection or interest made by walking.

What draws my attention? What directs my steps? What do I feel about the different inputs I find on the road?



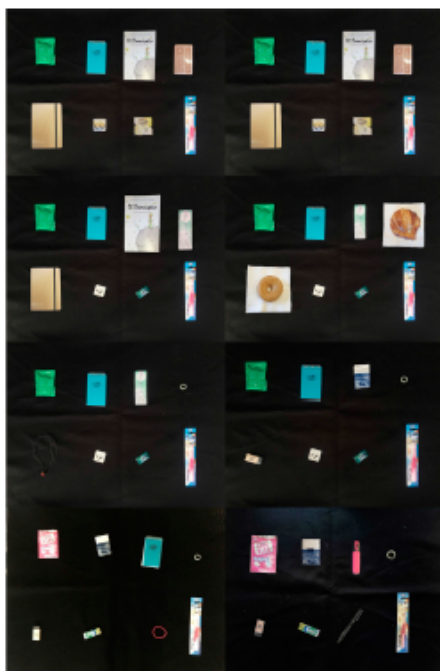
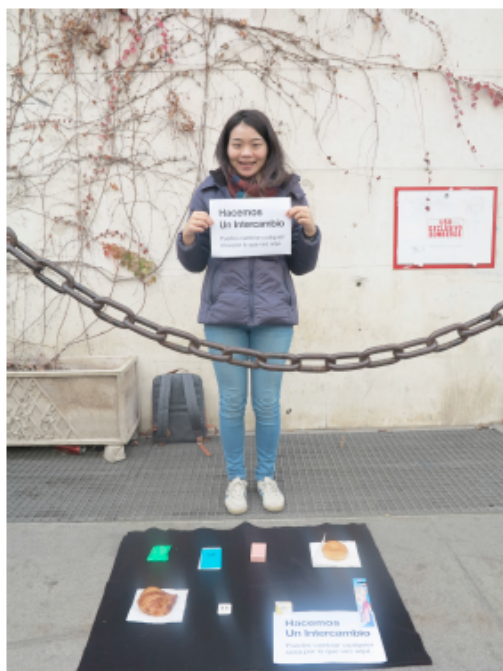
Wandering activity. Discourseand production around the landscape. 2015

What converts the chaotic reality made by buildings, roads, trees and weeds, into a unit? How does that portion of the country become a landscape? As López Silvestre points out, in order to become a landscape, the world itself must be processed: first converting it - like the country - into a representation or **mental image of the world** - the specific view or panoramic view – and then, **appreciating it, feeling it or judging it aesthetically** Landscape is a **metaphor of the human condition** and currency of the impossibility of absolute knowledge. Therefore, to conceive artistic creation as a vector of poetization with a real link with the context where it works requires complicity with other forms of knowledge. Artists take into account natural and environmental characteristics, topography of the land, vegetation, climatic conditions... They also work with the socio-cultural elements, history, the particular identity of the territory, the demands and preferences of the people who inhabit the place... Manuel Zapata.



Landscape Non Site. Urban Forestry. 2014

Obviously artists put these factors into play more or less consciously and in accordance with their **own creative language**. The power of their work will be related not only to their abilities in the use of the language and the format, but also to the use they make of spatial and territorial keys.



Wanting Yang. *Exchange*. 2017-18

We understand landscape as a complex question that requires a multidisciplinary, emotional, cognitive, imaginative, sensory reading. In this new epistemic dimension, artists do not understand the context as a surface to act on, or the landscape as an interpretation of the environment, but as a **lifestyle** understanding the context as a **dynamic succession of networks** in which we move, economic and social formations, policies that make up the territories but also affects, **identities, roots and uprooting**

Nature Morphology Traditional studies associated to the analysis of the Morphology are heirs of the 19th century encyclopedic knowledge, from Goethe to Humboldt, from the flora and fauna analytical drawing to the classification and searching of universal laws that clarify the apparent chaos.

With the evolution of the **anthropocene** era, morphological studies begin to include a more holistic view of the formal appearance of our environment, **understanding Nature as the momentary circumstance of a process always in evolution** where human being and its activity are protagonists



Lucía Miranda. *Sunken Tresures*. 2016 / Alberto de Siles. *Spiral-Hand*. 2016

Morphology of Nature in our master's studies is understood in an **ecological and inclusive**

Way of all forms: "natural" objects in the traditional sense, animal, vegetable and mineral kingdom, but also those produced artificially, in the understanding that they are the results of processes that have always had a natural basis.



Mar Muñiz. Juice Factory. 2016

This implies themes related to instruments of analysis such as geometry or entropy, order and chaos, but also the map and the territory, how they affect the politico-social and personal and cultural identity. We address issues as anatomy, the molecular and the cosmic worlds, but also **genetic hybridization**, nanotechnology or artificial intelligence; from the analysis of flora and fauna to **bioart**.

Ecology is understood as **ecosophy**, in the sense of Guattari (1989): emotional, social and environmental. The anthropocene era is defined by the impossibility of finding unaltered by human being shapes.

Pristine Nature doesn't exist any more, so that, we have to manage to survive and sustain the world in a different way as before, analysing Nature in his new complexity and proposing **new sustainable shapes, new sustainable behaviors, new sustainable lifestyle.**



Alba Pascual, *Rewild*, 2018 // Gabriel Feria. *Uppfattning*. 2017 / Alberto De Siles. *Ecosystems and Dysfunctions*. 2016

Research and practice related to Morphology Nature and Landscape has evolved in similar ways: sightseeing, analyzing, watching, coping ... couldn't be enough anymore...

For all of this, the methodological orientation of these subjects are focused to **feel**, think, **analyze**, **ACT**, reflect, **research**, **connect**, to **measure**, **meditate**, **be**, **rethink**, **considerer**, **re-researche**, re- analyze, **reconnect**, **remake**,..., **intervene** to **ACTIVATE**

References

Bourriaud, N. (2003). Topocritique: L'art contemporain et l'investigation géographique. *GNS (Global Navigation System)*. Paris, Circle d'art.

Grossberg, L, cited in George Lipsitz (1990), *Time Passages*, University of Minnesota Press, Minneapolis, (p 22).

Guattari, F. (1989). *Les trois écologies*. Paris: Galilée.

Kessler, M. (2000). *El paisaje y su sombra*, Barcelona: Idea Books

López Silvestre, F. (2009). El paisaje, ¿nace o se hace?: teorías culturales del paisaje. *Métode: Anuario*,

Simmel, G (1986) *El individuo y la libertad*. Ensayos de crítica de la cultura, (pp. 175-186) Barcelona: Península

Turri, E. (1998): *Il paesaggio come teatro*. Padua, Marsilio.

Images All the images in this text are student's works and they are the owners of the copyright

Rosana Gonçalves da Silva¹
Federal District Education Secretariat -SEEDF
renaisrenais@yahoo.com.br

ARTISTIC ECOEDUCATION/ECOFORMATION AND SENSITIVE EXPERIENCE IN SCHOOL ROUTINE

Abstract: This article presents some elements of an Ecoeducation/EcoFormation developed with teachers and children, in a public elementary school located in Brasília, Federal District, Brazil. Its objective was to develop an interactive educational process based on Poetic Language and Human Ecology, Complex Thinking and the principles of the Earth Charter with teachers and students from early school years. The experience has intersected distinct fields of knowledge, artistic expressions and scientific and traditional knowledge. In this perspective, creative expression was combined with a shared aesthetics in which the subject allows him- or herself to show their uniqueness, the creative dimension that strengthens the human formation as it inhabits between the subject and their deeper layers of expression by understanding art as expression which can be lived in everyday life.

Keywords: Ecoeducation. Poetic Language. Human formation.

Introduction

With an open mind to knowledge when collectively producing knowledge and practices, I understand that knowledge is not a closed, determinant and determinative concept. Knowledge is a fluid concept, because as days change over the course of our daily lives so does knowledge. We produce knowledge and are affected by it. Thus, this text presents a few notions of Artistic Ecoeducation, taking into consideration some elements of the research "AnElos ecopedagógicos entre a Complexidade e a Carta da Terra: invenções criativas no cotidiano escolar"² (Silva, 2016). It consists of an Eco-education/research carried out with teachers and children in a public elementary school located in Brasília-Federal District, Brazil. The goal was to develop an interactive education process based on Poetic Language and Human Ecology, on Complex Thinking and in the Earth Charter principles with the pre-school teachers and students aged between 04 and 12. In this

¹ Phd in Education from the University of Brasilia. Visual Arts Teacher at the Department of education of the Federal District (SEDF). Visual Arts teacher at SEEDF. Member of GREAS – Artistic Eco-Education Artistic Research Group and Society – Rene Descartes University – Sorbonne Paris V. Coordination for the Improvement of Higher Education Personnel (Capes) Scholarship No. 5722/14-4.

² "Pedagogical links between Complexity and the Earth Charter: creative inventions in school routine", loosely translated.

ecoeducation-research we consider School as a local ecological niche and thus an ecosystem able to rearrange the times/spaces of collective learning.

Self-education is an education component seen as a tripolar process (Pineau,1992), guided by three dimensions: the self (self-education), learning in its individual nature; learning from other human beings (hetero-education), learning from the environment and things (eco-education). It is a connection that favors the internal < > external inflection that recognizes the various sources in knowledge's collective production fabric and that gives meaning to human experiences and education. Hence emerges the possibility of an action in art/education that contemplates the concept "sensitive reason," as Maffesoli guides:

It is this sensitivity that can enable us to understand what is meant by open rationality. Unlike the narrow, and somewhat static, rationalism, it appeals to a kind of enthusiasm, in the strongest sense of the term, which puts into action an instinctive force from which one can highlight the demonic nature (...) Thus, the synergy between reason and sensitivity is expressed. The affection, the emotional, the affective, things that are of the order of the passion, are no longer separate in a domain of itself, and confined to the sphere of private life; they are not solely explicable from the psychological categories, but they will become methodological levers that can serve to epistemological thinking, and are fully operative to explain the multiple social phenomena, without which this would remain incomprehensible. (2005, p. 53)

The production of knowledge now has a sense of fissure, of release, of common texture and renewal, in a continuous process, considering "the multi-reference" and the notion of "authorization" in the creative trajectory. The multi-referential approach of events, situations and individual and collective practices cooperate with the processes in order to favor autonomous creative expression. The notion of authorization means "the intention and the conquered capacity to become his/her own co-author, to want to be explicitly at the origin of his/her acts and, therefore, of him-/herself as subject", according to Ardoino (1998: 28). Thus, the perception of the socio-environmental dimension can be mobilized by the resources of the sensitive, where the processes of symbolization have strengthened the subjectification, as a consequence, the authorization of the subject that perceives the interpreter of his/her *praxis*.

The ways of talking about everyday life, life, human formation, science, art, and the production of knowledge lead to a "reversibility" thought of as a "back-and-forth" process among authors and actors in the educational process, as expressed by Apolline Torregrosa (2012). We live the inflections of our existence when we become aware of the emotions and the reasons that produce sensitive knowledge in our everyday life.

For carrying out this eco-education/-research a process was devised through eco-pedagogical workshops that consisted of a creative trajectory based on visual language experiences in the form of drawings, paintings, collages, objects as well as the creation of ethical-aesthetic-ecological spaces, seeking to provoke a reflection on cultural and ecological issues. We were therefore able to forge a significant Alliance between images, words and actions. The programs of the workshops were based on the principles of the Earth Charter and the Complexity Method. The Earth Charter belongs to the narrative genre and it therefore rescues affective dimensions that we relate to, expands our knowledge of the other and feeds our imagination in a way that creates a plurality of actions that harbors multiple human dimensions. Whereas the Complexity Method offers distinct knowledge production perspectives by entwining physical, biological and anthropo-sociological dimensions.

The Earth Charter as a theoretical/philosophical reference was fundamental to the promotion of sustainable education.

The principles and values of the Earth Charter: liberty, equality, solidarity, tolerance, respect for nature, shared responsibility, can serve as the basis for the creation of a less competitive and more cooperative education system that has more appropriate and more sustainable school spaces. (GADOTTI, 2010, p. 17)

In essence, the Earth Charter defends the rights of all life forms, the care for nature and the present and future of the Earth. The Earth Charter clarifies that all of us must share the responsibility of improving the world in which we live. It is therefore a document of ethical inspiration and has great educational potential, not yet sufficiently explored in educational contexts. The Earth Charter, with the sense of community of life; the sense of justice and the various ways in which we can think of economics and politics. The Earth Charter establishes a creative and invigorating thinking about things, it calls for a relational aesthetics and introduces us to a philosophy of being and existing in the world with all that lives in it, on the basis of principles that can guide us in life and in the choices for an ethical living founded on an ecological consciousness. Therefore, "the Earth Charter is at the same time a process, a movement and a document. It bears the meaning of a new civilization, a civilization of simplicity, voluntary authority and cordiality with nature" (GADOTTI, 2010, p. 57, 58).

Working with the Earth Charter enables us to have a more comprehensive world view in the educational process. To make the educational process more attractive and practice-based, considering the diversity of knowledge, we follow the guidance of Morin (2000) that teaches us complexity as a philosophical school that sees the world as a whole and proposes a trans-disciplinary approach to the construction of knowledge. Avoiding closed

For carrying out this eco-education/-research a process was devised through eco-pedagogical workshops that consisted of a creative trajectory based on visual language experiences in the form of drawings, paintings, collages, objects as well as the creation of ethical-aesthetic-ecological spaces, seeking to provoke a reflection on cultural and ecological issues. We were therefore able to forge a significant Alliance between images, words and actions. The programs of the workshops were based on the principles of the Earth Charter and the Complexity Method. The Earth Charter belongs to the narrative genre and it therefore rescues affective dimensions that we relate to, expands our knowledge of the other and feeds our imagination in a way that creates a plurality of actions that harbors multiple human dimensions. Whereas the Complexity Method offers distinct knowledge production perspectives by entwining physical, biological and anthropo-sociological dimensions.

The Earth Charter as a theoretical/philosophical reference was fundamental to the promotion of sustainable education.

The principles and values of the Earth Charter: liberty, equality, solidarity, tolerance, respect for nature, shared responsibility, can serve as the basis for the creation of a less competitive and more cooperative education system that has more appropriate and more sustainable school spaces. (GADOTTI, 2010, p. 17)

In essence, the Earth Charter defends the rights of all life forms, the care for nature and the present and future of the Earth. The Earth Charter clarifies that all of us must share the responsibility of improving the world in which we live. It is therefore a document of ethical inspiration and has great educational potential, not yet sufficiently explored in educational contexts. The Earth Charter, with the sense of community of life; the sense of justice and the various ways in which we can think of economics and politics. The Earth Charter establishes a creative and invigorating thinking about things, it calls for a relational aesthetics and introduces us to a philosophy of being and existing in the world with all that lives in it, on the basis of principles that can guide us in life and in the choices for an ethical living founded on an ecological consciousness. Therefore, "the Earth Charter is at the same time a process, a movement and a document. It bears the meaning of a new civilization, a civilization of simplicity, voluntary authority and cordiality with nature" (GADOTTI, 2010, p. 57, 58).

Working with the Earth Charter enables us to have a more comprehensive world view in the educational process. To make the educational process more attractive and practice-based, considering the diversity of knowledge, we follow the guidance of Morin (2000) that teaches us complexity as a philosophical school that sees the world as a whole and proposes a trans-disciplinary approach to the construction of knowledge. Avoiding closed

concepts and, disciplinary, narrow thinking. And bringing forth the relationships between all knowledge. We observe collectively that it is possible to realize a new educational approach that takes into account the intuitive, creative, instituting capacities that are more pedagogically sensitive. To the extent that complexity does not constitute the manual as a roadmap, it requires coherent search methods open to the unexpected, to chance and to emergencies. Complexity—when considering intuition, imagination, subjectivity and creativity—is ethically committed to a methodological process that challenges us to recognize the mutability of the real in interaction with the dynamics of life. Complexity is not a remedy, it is first of all a "challenge":

There is complexity, indeed, when the components that constitute a whole (such as the economic, the political, sociological, psychological, affective, mythological) are inseparable and there is an interdependent, interactive and inter-retroactive fabric among the whole and the parts, the parts and the whole. Now, the developments of our century and of our planetary age inevitably confront us more and more frequently with the challenges of complexity. (Morin, 2006, p. 14)

It is noted that "an intelligence unable to perceive the context and the planetary complex is blind, unconscious and irresponsible" (Morin, 2006, p.15). It is a perspective that maintains isolation, determinism, an anthropocentric view of the world and of life. Also, it relegates knowledge only to the facets of sophistication, formalization and abstraction, removing it from its facet of relevance and capacity to contextualize and encompass.

This experiment cross-cut distinct fields of knowledge, artistic expressions as well as scientific and traditional knowledge. I believe that an eco-education research in the context of complexity and cross-disciplinarity enables us to think of symbolic materialities and their configuration states in matter. The products that emerged thereof were born not only of our waters, but as clay, they resulted from the collective plasticity and the coexistence with air, earth and fire in the burning that feeds back culture.

Methodological Linking

The course as a strategy for forming the collective researcher group was created with the intent of creating communication spaces, from the perspective of "structural coupling" (Maturana & Varela, 2002) in which one individual influences the other cooperatively and in producing changes in the system's structure. It was the dialog that helped each participant have a feedback as to how they received and interpreted their action. This dynamic of engagement has produced greater interaction between the subjects of the research and favored the part each one played in the process. To complement and cultivate involvement

in research, I worked with the notion of "autopoiesis" (Maturana & Varela, 2002) which focuses on the constituent dynamics of living beings and their relationship with the environment; there is at the same time autonomy and dependence among beings within the system, and therefore the production of themselves, establishing the understanding of living systems and the systems of senses.

The course developed together with the teachers of the Granja do Torto Escola Classe (a Junior High public school) in the Federal District, was conceived from the perspective of eco-organization as named by Morin (1997), including the "political, ethical, aesthetic and cultural care as irreducible transversalities" (Macedo, 2012, p. 109) to think about the teaching practice with the contributions of poetic language as a fundamental instrument for sensitivity, not only in terms of knowledge, but for an implied and concrete action in environmental education.

Sensitive listening as a research attitude was widely used. Sensitive listening is the whole-hearted presence, which reveals itself as the coordination between hearing < > sight < > touch < > smell < > taste in tune with the intellect < > sensitivity. This attitude is of a clinical character because situations and their singularities are perceived with all senses being involved. We still have a meditative sense in which "the researcher should know how to feel the affective, imaginary and cognitive universe of the other to 'understand from within' the attitudes and behaviors, the system of ideas, values, symbols and myths" (Barbier, 2002, p. 94). The understanding, from within, is defined by Barbier as internal existentiality and, through it, we can work with a group in the acceptance of the other, of their belief systems and values, because sensitive listening harbors the "multi-referentiality" (Ardoino, 1998). You need to "learn to listen to the differential 'place' of each subject in the field of social relationships to be able to hear their creative ability" (Barbier, 2002, p. 95).

The eco-pedagogical workshops served as a space of conviviality, where creative and symbolic expressions originated a process for the senses and meanings, a qualitative epistemological opening to expand our understanding of complexities in subject-object relationship.

The activities were organized in three macrostrategies, considering the coordination between the physical < > biological < > anthropo-sociological proposed in Method I (Morin, 1997, p. 14). The physical sphere included a visit to the Planetarium as a macrostrategy. The biological sphere included an ecological cultivation, planting of gardens and trees, the relationship with the seeds, a space of observation of the cycles of life. The cultural sphere coordinated reflections on life, the idea of cultivating nature and other forms of human intervention in the environment. In this way, we worked with expressive materials available in the school environment, developing drawings, paintings and creating objects. Also, as a result of the intervention in the environment, we created educational spaces such as the

herb spiral and a Guapuruvu³ Memorial on a huge dead tree in the backyard of the school. The action of turning wood into an outdoor educational area, aesthetically and ecologically intervening in the environment, re-signified the relationship among children, the teachers and the school environment. We worked together on the definition and choice of principles of the Complexity Method that substantiate the macrostrategies, the activities and the corresponding poetic language. The activities were linked to the Earth Charter. According to Gadotti (2010, p. 13, 15, 16):

The Earth Charter project draws on a variety of sources, including ecology, religious traditions, the literature on global ethics, the environment and development, the practical experience of the people who live in a sustained manner [...], and it takes into consideration people, cultures, ways of life, respect for identity and diversity. It 'considers the human being in movement as being incomplete and unfinished', as said Paulo Freire (1997), in constant formation, interacting with others and with the world.

This movement of integration, to complement the strategies used, the corporeal dimension was present in almost all the meetings and was in line with the content worked. The idea was to resume the body dimension in the pedagogical approach as an integral and essential part in the educational process, considering that:

The body in motion rearranges the living being as a whole, so that we can understand the statement of Merleau Ponty that perception emerges from motricity and that on principle all perception is action, which later will be incorporated by Humberto Maturana, when he says that actions are operations of a living system present in the world. Therefore, walking, looking, thinking, talking, having a spiritual experience are actions of human beings in relationship with the world. (Catalão, 2011, p. 78)

There was the participation of cultural agents and artists with interventions. This coexistence has presented us with the internal-external interface, providing access to different languages of art and was another strategy incorporated into education. I perceive in this coexistence the connection between "students and educators through networks of interaction and relationship to develop shared knowledge" (Gadotti, 2010, p. 95). The educational experience from the Method and Complexity of the Earth Charter has made it possible to systematize the emergence of creative potential, the expression of care, co-responsibility, the respect for all forms of life, cooperation and change in interpersonal relationships between children and teachers/children and children/teachers and other school professionals.

³ Guapuruvu – "The canoe that comes from earth" – Tupi-Guarani. Tree predominant in South and Central America. It was used by natives for making canoes.

herb spiral and a Guapuruvu³ Memorial on a huge dead tree in the backyard of the school. The action of turning wood into an outdoor educational area, aesthetically and ecologically intervening in the environment, re-signified the relationship among children, the teachers and the school environment. We worked together on the definition and choice of principles of the Complexity Method that substantiate the macrostrategies, the activities and the corresponding poetic language. The activities were linked to the Earth Charter. According to Gadotti (2010, p. 13, 15, 16):

The Earth Charter project draws on a variety of sources, including ecology, religious traditions, the literature on global ethics, the environment and development, the practical experience of the people who live in a sustained manner [...], and it takes into consideration people, cultures, ways of life, respect for identity and diversity. It 'Considers the human being in movement as being incomplete and unfinished', as said Paulo Freire (1997), in constant formation, interacting with others and with the world.

This movement of integration, to complement the strategies used, the corporeal dimension was present in almost all the meetings and was in line with the content worked. The idea was to resume the body dimension in the pedagogical approach as an integral and essential part in the educational process, considering that:

The body in motion rearranges the living being as a whole, so that we can understand the statement of Merleau Ponty that perception emerges from motricity and that on principle all perception is action, which later will be incorporated by Humberto Maturana, when he says that actions are operations of a living system present in the world. Therefore, walking, looking, thinking, talking, having a spiritual experience are actions of human beings in relationship with the world. (Catalão, 2011, p. 78)

There was the participation of cultural agents and artists with interventions. This coexistence has presented us with the internal-external interface, providing access to different languages of art and was another strategy incorporated into education. I perceive in this coexistence the connection between "students and educators through networks of interaction and relationship to develop shared knowledge" (Gadotti, 2010, p. 95). The educational experience from the Method and Complexity of the Earth Charter has made it possible to systematize the emergence of creative potential, the expression of care, co-responsibility, the respect for all forms of life, cooperation and change in interpersonal relationships between children and teachers/children and children/teachers and other school professionals.

³ Guapuruvu – "The canoe that comes from earth" – Tupi-Guarani. Tree predominant in South and Central America. It was used by natives for making canoes.

Thus, artistic languages integrated the references to problematize the understanding of complexity in the eco-education research, promoting some movements of departure from paradigmatic blindness that restricts the performance of the subject to technical rationality. The expressions of art that make up the poetic considered in the experiment, are the artistic languages culturally embedded and worked upon in the school context, as these reveals subjective, evocative, metaphorical, figurative, connotative, poetic, and emulative qualities as they encourage the subject to go beyond. We work with the observation of the school environment, discovering textures and drawing the various forms found in stones, seeds, trees, leaves and the ground. Photographic processes were performed and we worked on shapes, colors, perspective and other elements of image composition. The expression through visual elements enabled us to work with different techniques. Visual language in the form of drawings, paintings, collages and photography, adds to the other sensitive resources in the research, as a meditative search for cultural and ecological themes.

Poetry is a place and link that "revives the intellect, motivates the intellectual adventure, and calls for thinking and living" (SEVERINO, 2002, p.78). As Silva suggested (2008, p. 35) "poetry makes inevitable the recognition that texts and contexts in inter-subjective construction are challenges to linearity and ready-made recipes. For it houses the principles of creation". Artistic expressions emerge as a link for leaving the ordinary and realizing that relationship is *poésis*- here a turn in the spiral of art education, coordinating the various possibilities, not staying in the perspective of the final product, and introducing the form<=>content of "self-formation" (PINEAU, 2013) in the realization of the experience that cooperate with the educational process for the whole life. The poetic dimension links *animus* and *anima*, integrating heart<=>mind<=>body, in which creativity arises as an authentic and necessary creativity for the construction of methodological approaches in environmental education based on the resources of sensitivity.

This was the path followed to experiment methodological strategies based on assumptions of transversality, transdisciplinarity that composed the eco-pedagogical workshops. The eco-teaching introduces the learning space in a broad and significant sense, involving the educational act in its entirety. To this end, we need effective educational interventions. We need to create spaces to promote the learning of "engaging in the process of understanding, ownership and expression of the world" and promote educational practices that "make it possible to develop our own capabilities" (Gutiérrez & Prado, 2002, p. 94).

A programme was created for the workshops, taking the following elements into consideration: corporeity; circles of conversation; moment of creation/poetic language— involving the conceptual and technical approach, and the artistic expression of the subjects involved; poetic trial—, and the collective planning of the action to address the participation of children. We worked on the planning as a dialogic and humanizing act, in order to integrate

the school to the local reality and build meaning to the journey of the school community, reiterating the plural and democratic nature of the school, as understood by Caria (2011, p. 107 et. seq.).

The elements were articulated according to the theme-content involved in each meeting. We could therefore experiment a variety of educational strategies by conferring uniqueness to each encounter. The differential of this training course was the participation of children. The experiential learning through the Earth Charter can be mobilized by the educational purpose that includes the use of "flexible educational processes and context". These processes must offer "experiences and reflections that are strongly related and rooted in the contextual reality of students. Such processes should directly involve students and address their priorities as much as possible"(Gadotti, 2010, p. 95). Promoting the participation of children in eco-education means a learning that co-operates with the notions of ethics and aesthetics at school, collaborating with the development of citizenship, adding such notions to the relationship of the human being with himself, with other beings and with the inseparability of the nature-culture relationship. Fundamental principles of artistic eco-education.

Poetic language in human formation

For Japiassu (1982), a stubbornness in not thinking about man has established itself. There are human beings, but man is a myth. The properties and privileges that the humanist ideology confers upon this ghost are illusory. When pondering about man, thought "remains dormant in a new dogmatic slumber" and science is removed. The Humanities oscillate between empirical science, formal science and philosophical reflection. That is the reason why they are unstable, "dangerous and endangered" (Foucault apud Japiassu, 1982, p. 240). The pseudo-idea of man does not result from the irruption of a new object proposed to knowledge, but it is instead an "event in the order of knowledge" that this mere object consists of.

The man who disappears is not us, but an absolute imagination that played a comfortable role in the development of knowledge, in a historic moment in which the physical system was par excellence a closed and isolated system in thermodynamic equilibrium. When overcoming that logic, complex thinking introduces the reflection of human multidimensionality when promoting the interaction between the physical-bio-sociological plans. These are ideas of self-organizing and self-eco-organizing processes to deal with the complexity of the real and that emerge as principles whereby we can understand the property of each system, create their own determinations and their own purposes without losing sight of the harmony with the other systems with which it interacts.

The question: "what human being shall we form?" brings us at once to the question: "what society shall we build?". Human formation should be increasingly linked to the challenges of the plural societies forged in the planetary era. Linked to a new type of globalization, "the expansion of a planetary civilization, nurtured by different cultures, progressing as an awareness of belonging to a world-society" (Morin, 2003, p. 94). More than trying to answer to the questions above, we need to understand the self-eco-organization principle.

This principle explains the autonomy/dependency ratio as part of the dialogic of human formation. A human formation which is also guided by the development of Overall Intelligence, which is exercised in connection with criticism, self-criticism and doubt. Full employment of intelligence helps us reflect on the *ars cogitandi*: a dialogical art of conception that brings into play all skills and activities of the spirit/brain that connects "an ingenuous spirit (in its strategy), an engineering spirit (in its organizing aptitude), and, in its most elevated and creative form, a genius" (Morin, 1996, p. 176).

Also, to Morin (1991), full employment of intelligence would enable connecting two separated cultures: the humanist culture and the scientific culture. This is the challenge of challenges that poses a historic problem: the need for a cognitive democracy. The bombardment of information coming from various media, which conceals error and illusion, causes a problem not only to the knowledge produced in our everyday lives, but also the knowledge of what is human and inherent to scientific knowledge. The uncertainties and risks are not only voids and gaps of knowledge, but stimuli that require attention, alertness, curiosity and concern that give rise to cognitive strategies in the face of the uncertain, vague, and risky. The eco-systemic complexity has therefore given rise to the development of knowledge. Living in a universe that harbors risks and uncertainties allowed the correlative development of cognitive strategies and behavioral strategies. Ecosystems act as a teaching machine.

The establishment of part/whole relationships, inter-retro-actions, as well as the recognition of the human and cultural unity/diversity favor reflective openings to local, national and planetary contexts and have opened the possibility of recovering the space of the meaning of life and the ability to meet the challenges of a pluralistic society and questions of fate.

All those relationships will become possible if we start thinking about education from a tripolar process of learning, as Pineau (1992) proposes, in which each individual learns by themselves (self-education), from each other (hetero-education), and from the environment (eco-education). These are distinct and interdependent learning moments in human formation that can bring fresh oxygen to the Enlightenment view of education that still prevails in contemporary times. This process is like a circulatory system that favors the

poetic language that takes root in the interactions necessary to a learning individual, bringing the aesthetic experience as a path to the rewiring of knowledge in the everyday life of the child.

The role of poetic language was thought based on the expressions of art that will always permeate the work and discourse in the paths of eco-education, as a crucial step in "re-paradigm shifting" (Morin, 1999, p. 351).

Complexity makes us think "we can't distinguish with sharpness and clarity that which separates *autos* from *oikos* and that in which the former opposes". The interaction between the Complexity Method and the Earth Charter is part of this walking towards thinking the living Organization "to conceive autonomy and freedom, as well as uncertainty" and, above all, "to understand the subject; the environment; the observer-conceiver; life itself" (Morin, 1999, p. 352.353). A more refined understanding of poetic language gradually emerges with the understanding of re-paradigm shifting.

Other steps follow to expand the fields of meaning where imagery, cognition, corporeity, aesthetics, ethics, among others, interact with each other and strengthen the knowing-being and knowing-living. All these relationships in the unfolding of sensitivity as an open circuit allow us to live the space of relationships, interactions and retroactions, coordinating human multidimensions. One turn in the spiral for me was realizing that we are not only faced with relevant actions belonging to artistic aesthetics, but also with a chain of physical, biological, social, political, symbolic, mythological, and even cosmic elements. "It's the contextualization based on these elements that will inevitably help promote the sensitive and critical posture of the subject in the educational process" (Silva, 2008, p. 69). These interactions have an interface with social, political, and economic structures at the anthropo-social level, which in turn are rooted in ecosystemic relationships at the biological level. As Andrade teaches (2006, p. 23) "contextualization will serve as the enhancer element of perception and will incite dialogue as one of the generating essences of artistic contribution, expressed in natural and constructed ecological interactions."

Therefore, the idea of *poiésis* brings us the possibility that every human being can create and assign creativity to their daily lives. From the "biological concept of subject" it became possible to further reflect about the ability mentioned, because the notion of subject according to Morin (1997, p. 254), "comprises the multidimensional definition (simultaneously organizational, logical, ontological, existential), can and should be generalized to all levels of individuality that formed in the universe. To the author, "this means that the individual is not a closed or transcendent concept".

Rehabilitating the subject in the production of knowledge is an attitude advocated by the Complexity Method and taken as one of the principles of the present research. Another turn in the spiral is to continue with the concept of poetic language, because here is an

evidence of the link with human ecology in which the ability to create and intervene in the environment is a relationship consisting of the capacity of self-organization inherent to the living. The process of self-organization can lead us to conceive new forms, new regards and renew the day-to-day at school, a space where creativity – which is peculiar to the systems of the living – consists of the founding and fruitful link between self-organization and the subject, because, "when we are out of balance and leave the universal behind", we can fall "into the unique, the fertile and the diversified," said Capra (1996, p. 182) "something can't happen because it didn't happen before." Well, new things can emerge all the time.

Links of experience: concluding thoughts

From the collective experience we worked on updating knowledge, finding in self-education (with oneself), in hetero-education (with the other) and eco-education (with the environment) the tripolar process of education that we learned with Pineau (1992). Since it is a permanent, dialectic and multiform process, this tripolarity gives us more sense and direction by convening an organic link in education.

Through the tripolar process of education it is also possible to conceive the initiation, which can arise from the hetero-education. In the relationship "with the external other who holds knowledge" (Somerman, 2012, p. 64) and in the context of initiation as power transmission. The power is in the educator as well as in the learner. The transmission in the sense of sharing, when the subject has a generating source of creativity, but it is also in other beings. The initiation process is an awakening and/or the incentive for that to happen within the context of the activities in the school. This at the same time generates the autonomy of the initiated. The master is the one who has already identified that strength within him as a creative being, as a poet. Also, with more sensitivity to identify in himself and in the other something that is common to all. By recognizing the master, the educator understands the power of otherness.

When recreating the experienced activities, the teachers were able to replicate them in a creative way with children. And by carrying them out with the children, it was possible to extend the learning and the excitement of playing again; observing and perceiving oneself as the self-learner open to the mystery of the other and the ecology of knowledge.

The eco-education facilitated the mobilization of the research's co-authors to identify the strengths of the school's natural/built environment and the adoption of an attitude of care towards each other and the environment. Pedagogical strategies were used in Environmental Education based on the assumptions of transdisciplinarity and transversality. These strategies have enabled the collective creation of a sustainable educating space as well as a inter-subjective process of production of knowledge rooted in experience and constructed cooperatively, effectively and playfully. The aesthetic experience favored a

relational environment, in which interpersonal relations are evidence of a constant dialogue between a creative attitude and ethics, based on the appreciation of everyday experiences at school. From the experiential knowledge of the Earth Charter a process of sensitization and reflection on the educational spaces was established, considering the notion of care as a human form of supporting life and acting locally to think of the global action. The experiential learning of the Earth Charter combined art, education and culture, through experiences and reflections related and rooted in the contextual reality of the children. Within the framework of the research, human formation was understood as an inter-subjective social practice and the pedagogical practice took place in a field of interactions between subjects, environments, conflicting interests and their social-historical contexts.

References

- Andrade, Fabrício. (2006). *Arte-educação: emoção e racionalidade*. São Paulo. SP: Annablume editora.
- Ardoino, J. (1989). *Abordagem multirreferencial (plural) das situações educativas e formativas*. In: BARBOSA (org.), J.G. Multirreferencialidade nas Ciências e na Educação. São Carlos: UFASCar.
- Barbier, René. (2002). *A pesquisa-ação*. Brasília: Plano Editora.
- Capra, Fritjof. (1996). *A teia da vida uma nova compreensão científica dos sistemas vivos*. São Paulo: Cultrix.
- Caria, Alcir de Souza. (2011). *Projeto Político-Pedagógico: em Busca de Novos Sentidos*. São Paulo: Editora e Livraria Instituto Paulo Freire.
- Catalão, V.M.L. (2011). *A redescoberta do pertencimento à natureza por uma cultura da corporeidade*. Revista Terceiro Incluído, NUPEAT-UFG, nº2 Jul/dez 2011, p. 74-81.
- Gadotti, Moacir. (2010). *A Carta da Terra na Educação*. São Paulo: Editora e Livraria Instituto Paulo Freire. – (Educação Cidadã; 3)
- Gutiérrez, Francisco & PRADO, Cruz. *Ecopedagogia e Cidadania Planetária*. São Paulo: Cortez: Instituto Paulo Freire, 2002.
- Japiassu, Hilton. (1982). *Nascimento e morte das ciências humanas*. Rio de Janeiro: Editora Francisco Alves.
- Macedo, Roberto S. (2012). *A etnopesquisa implicada: pertencimento, criação de saberes e afirmação*. Brasília: Liber Livro.
- Maffesoli, Michel. (2010). *O Conhecimento Comum: introdução à sociologia compreensiva*. Traduzido por Aluizio Ramos Trinta. Porto Alegre: Sulina.
- Maffesoli, Michel. (1998). *Elogio da Razão Sensível*. Petrópolis, Rio de Janeiro: Vozes.

Maturana, Humberto & VARELA, Francisco J. (2002). *De máquinas e seres vivos: Autopoiese – A organização do vivo*. Porto Alegre: Artes Médicas.

Morin, Edgar. (2006). *A cabeça bem-feita*. Rio de Janeiro, Bertrand Brasil, 2006.

Morin, Edgar. (2003). *O Método Vol. 5 – A humanidade da humanidade*. Porto Alegre: Sulina.

Morin, Edgar. (1999). *O Método Vol. II - A Vida da Vida*. Lisboa: Publicações Europa-América. 3ª Edição (Editions du Seuil, 1980).

Morin, Edgar. (1997). *O Método. Vol. I - A Natureza da Natureza*. Lisboa: Publicações Europa-América. 3ª Edição (Editions du Seuil, 1977).

Morin, Edgar. (1996). *O Método Vol. III - O Conhecimento do Conhecimento*. Lisboa: Publicações Europa-América. 2ª Edição (Editions du Seuil, 1986).

Morin, Edgar. (1991). *O Método Vol. IV – As ideias: a sua natureza, vida, habitat e organização*. Lisboa: Publicações Europa-América. (Editions du Seuil, 1991).

Pineau, Gaston (Org.). (1992). *De l'air – essai sur l'écoformation*. Paris: Edition Paideia.

Severino, Antônio. (2002). *Educação e Transdisciplinaridade: crise e reencantamento da aprendizagem*. Rio de Janeiro: Lucerna.

Silva, Rosana G. (2016). *AnElos ECOPELAGÓGICOS ENTRE A COMPLEXIDADE E A CARTA DA TERRA: invenções criativas no cotidiano escolar*. Tese de Doutorado, Brasília: Universidade de Brasília - Faculdade de Educação.

Silva, Rosana G. (2008). *O papel da sensibilidade e das linguagens poéticas nos processos formativos em Educação Ambiental: Uma Ciranda Multicolor*. Dissertação de Mestrado, Brasília: Universidade de Brasília - Faculdade de Educação.

Silva, Rosana G. (2006). *Oficina ciranda multicolor*. In: CATALÃO, Vera Lessa; RODRIGUES (Org.) Maria do Socorro. *Água como matriz ecopedagógica: um projeto a muitas mãos*. Brasília: Departamento de Ecologia. p. 175-177.

Torregrosa, Apolline. (2012). *Réversibilité de l'éducation : de la raison à la résonance*.(2012/4). In: *Sociétés Revue des sciences humaines et sociales*. Bruxelles - Belgique. Éditeur: De Boeck Supérieur, 2012/4. p. 17 - 25. ISSN : 0765-3697. ISBN: 978-2-8041-7592-4.

Spyros Koutis, Art Educator, Cyprus

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Abstract

17 years after the beginning of the new millennium and it seems that people have not learned anything as hostilities and war continues as normal e.g. Afghanistan; Iraq; Syrian Civil War (Wheeler, 2015). And how does humanity respond? With likes, comments and shares in Facebook. Every day people die but we do not react. That was the trigger that started this project.

Someone has to do something, but who is able to as people had transformed in "modern" slaves; as new forms of "oppression" have recovered everything with gold "ribbons; [...] the badge of slavery (Orwell, 1946, p.13)". Orwell raises the issue of liberty in a rather ironic way. On the one hand, liberty is a fundamental human right that we deserve; people, though, are not usually concerned when they are not personally affected.

But who is ready to do the same; to raise the issue of liberty and war? Who and how? This is the question. Does my identity as an artist oblige me to do it? A query I was sceptical about. What is my responsibility as an artist in regards with war? A question I asked 120 people to answer through my Facebook account, in order to see the public opinion. Although the sample was not big "but enough to get a general opinion, the only thing that is sure is that the role of an artist in war circumstances is not coherent, but subjective.

Nonetheless, is art actually a powerful weapon? Can it change the world? Is an image so powerful? In order to find the answers it is studied "Guernica" painting of Pablo Picasso, the now-iconic photo of the drowned Syrian infant refugee and the Death and Disasters series of Andy Warhol; by concluding that "The more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel" (Warhol, 1980, p.72).

Hence, finally can art do something? The answer is yes, but in a different way. There is a more direct engagement of art with society. A good example is the "7000 Oaks project" of Beuys (1982); a project that was a step for world social changes (Yang, 2015). Beuys' work represents a constantly evolving social transformation of art globally. Instead of influencing social changes through artworks, art transforming into a medium of social change through the procedure of producing art (Yang, 2015). These practices usually have called socially engaged art (SEA) or social practice.

Thus, I run SEA projects-workshops related to Syrian war and refugees with students of the Birmingham City University (18-25), and the students of the Greek primary school "Apostolos Andreas" (Year 4-6), in United kingdom. Result of these workshops was the "creation" of people who created art that encourages questions, provokes questions marks and raises serious issues related to war and humanity.

Art is a constant effort for everyone to contribute to the creation of new knowledge, to the help of change the thinking about the change of circumstances; even with their own small part.

Key words: The Power of Art, Socially Engaged Art (Education), Syrian War

Methodology / Methods:

I chose as a methodology the agonistic arts practice as it connects inextricably with the rationale of my project. Agonistic arts practice is a form of arts oriented research which explores the potential of art to have political impact through process of disruption, subversion, and participation; something that I will try to do through these methods. "[...] this agonistic approach is particularly suited to grasp the nature of the new forms of artistic activism that have emerged recently and that, in a great variety of ways, aim at challenging the existing consensus" (Mouffe, 2007, para.14). Lastly, its name "Agonistic practices" is not accidental. The word agonistic derives from Ancient Greek ἀγών (agón) which means fight, efforts or struggle (Wiktionary, 2017). It is not easy but you have to try if you want to see "the change".

But, I did not quit as these workshops were part of my fight, my endeavor and my methodology.

Also, I will use social media (Facebook) in my research in order to have some data from different countries around the world. It is interesting for me to see how people react through social media and how in the real world. "Social media websites offer rich, naturally-occurring

data and researchers are using such websites to support their work, such as scraping data from online discussions, mining data from archives, [...] and interviewing online" (Beninger et al., 2014, p.1). Last, there will be a literature review as it is of paramount importance. "In a research [...], you use the literature as a foundation and as support for a new insight [...]" (The Writing Center, 2014, para. 2).

Part one: The (Facebook) "status quo" related to (Syrian) war and refugees. What is our/my responsibility?

19/05/2017, Birmingham, England

Waking up this morning and scrolling down my Facebook account as usually I dealt with people crying for help related to the crisis in Middle East and particularly in Syria for another time (See Appendix 1 - Screenshots 1, 2, 3). Millions of shocking images and emotional video clips show the cruelty of war. 17 years after the beginning of the new millennium and it could be said that people did not learn their lesson, as hostilities and conflicts continue "normally" e.g. Afghanistan War, Iraq War, Gaza War, Egyptian Revolution, Syrian Civil War and War in Ukraine (Wheeler, 2015).

Every day is the same. And how do we respond to all these things going on? With just one like in FB (See Appendix 1-Screenshots 4, 5)! Or with a "comment" (See Appendix 1 - Screenshots 6, 7)! I know that some of you feel angry and sad but for how long? Just for a second? Mm, is that enough? Is it? And of course the "share" (See Appendix 1 - Screenshots 8, 9), please share this post, share it, you are not a "real" Christian if you do not share this post on Social Media Right Now. And then what will happen? We will go for "sleep" again. Every day people lose their whole families. Every day there are deaths, even children. Are they terrorists? Are they?

We are aware of the plight but we do not doing react... We are silent... It's easier to be silent, but until when? The worm turns. Enough! Someone has to do something. Someone has to make the first move, but who is able; as people of our century had transformed in "modern" slaves; as new forms of "oppression" have recovered everything with "gold" ribbons and do not let us see clear. Rousseau (1762) claimed that "Man was born free, and everywhere he is in chains" (p.1). Sometimes these chains are real and sometimes are conceivably.

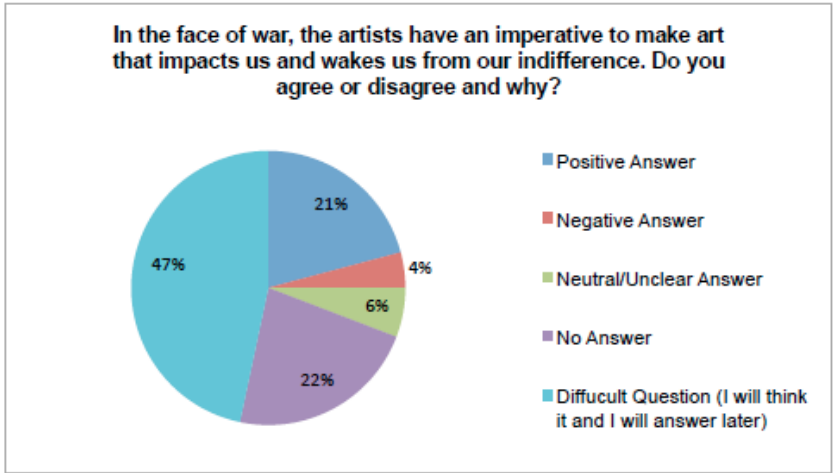
For example Mollie, a character from the allegorical novella of George Orwell "Animal Farm" (1946), is someone who is oppressed whereas Snowball, another character from the same novella, is someone who is rebellious. "Comrade, said Snowball, those ribbons that you are so devoted to are the badge of slavery. Can you not understand that liberty is worth more than ribbons? Mollie agreed, but she did not sound very convinced" (Orwell, 1946, p.13).

Sometimes oppressed deny to see the truth because gold ribbons shine. Orwell refers, in an ironic way, to the liberty of being as a powerful right that we deserve but as something that we do not want to "hear". But, without our liberty we would have no right to speak, think or act without obstruction or restriction.

Overall, as Orwell (1946) claimed, "If liberty means anything at all, it means the right to tell people what they do not want to hear" (p.13). But who is ready to do it; to fight for someone else? Especially when is not personally affected. Who and how could he/she do it? This is the question. Me? And "why me"? Does my identity as an artist oblige me to do it? Should it? Do I have more responsibilities than others?

Part two: The responsibility-role of artists in war circumstances and what people believe about that

A query I was sceptical about. What is our/my responsibility as a human being; and particularly what is my responsibility as an artist in regards with war? A question I asked 120 people (from different countries of the world in the age range of 18 to 25) to answer through my personal Facebook account, in order just to see (in general) the public opinion around the world (of people of my time). More specifically, the question was: In the face of war, the artists have an imperative to make art that impacts us and wakes us from our indifference. Do you agree or disagree and why? If the answer is positive, how could an artist do it?



Pie chart 1

As we can see the answers varied. Some of the participants had got a lot to say and some others not. But most of the participants (21%) who answered to the question agreed that artists must do something and that they have got more powers and means than other people. It is always easier to transfer your responsibilities to someone else (artist). For example participants 3 and 21 said "[...] I even think that it's their obligation [...]", "[...] Yes, artists have a very vital role in the war to wake us from our indifferences and in many instants the artists have woken up the people to be closer to each other [...]" respectively (See Appendix 2). However, a few of them referred some possible ways how could an artist do it (e.g. paintings, installations, performances, sculptures [...]) but most of them said that they do not know. Nevertheless, some of them disagree (4%) and they referred that people have the same obligation as the artists in war circumstances or simply are not obliged. Last but not least, it is observed that the highest percentage of the participants (47%) found the question difficult and they answered "we will think it and we will answer later", but they never answered back. Consequently, either they did not know what to answer or they forgot.

Although the sample is not big in order to have the possibility of generalization (and that was not the aim of this short research); the only thing that is sure is that the responsibility-role of an artist in war circumstances is not coherent, but subjective. Everything depends on who are you, your background and generally your identity.

Hence, concluding this chapter of my essay, I will just shortly scratch the "role" of the artists-art (in war circumstances)

"...Art must be directed against contemplation, against spectatorship, against the passivity of the masses paralyzed by the spectacle of modern life. The desire to activate the audience... is at the same time the drive to emancipate it from a state of alienation induced by the dominant ideological order-be this consumer capitalism, totalitarian socialism, or military dictatorship" (Bishop, 2012, p.275).

Artists can find a vehicle that express political criticism and broader concepts of tragedy in order to legitimize their attempts to protest against war, to recognize harshness, to talk about peace and encourage reflection related to 21st century's warfare. But, what is most important: is to instigate a debate and to use our/your voice.

Part three: The power of art through image - Can it change the world?

Nonetheless, is art actually a powerful weapon? Answers to this complicated question gives Boris Groys in his book "Art power". According Groys (2008), "Art has its own power in the world, and is [...] a force in the power play of global politics" (p. back cover). "In fact, art always attempted to represent the greatest possible power, the power that ruled the world in its totality-be it divine or natural power" (Groys, 2008, p.1). Artists were using and still use it as a weapon of denunciation of warfare but also as a means of promoting political change.

A well-known example is the painting "Guernica" of Pablo Picasso (See Appendix 3 - Image 1), a very popular and highly debated issue between artists and scholars. A collective scream full of feelings, not only of pain for the innocent souls that lost, but and anger for the situation during the Civil War in Spain, in 1936-1939 (Martin, 1983). Since then, plenty of artists have been appropriated and still appropriate the painting of Picasso in order to legitimize their attempts to protest against war. However, does "Guernica" or another antiwar icon was able to stop the war? Obviously not, so what is the point? Art has a power or not?

Moving forward and looking for answers I engaged more widely with contemporary arts practice in order to look specifically at how contemporary practitioners respond to the political imperative for taking action and particularly related to Syrian civil war and refugees.

Ai Weiwei, a well-known Chinese activist and artist, is one of them and he has been addressing human rights for many decades (Fehily, 2016). This time, Ai Weiwei recreates the now-iconic 2015 photo of drowned infant Alan Kurdi (See Appendix 3 - Image 2), which washed up on a Turkish beach, by posing as a drowned Syrian infant refugee on a beach of Lesbos (Greek island), as part of projects dealing with the refugee crisis (Tan, 2016). The photo “[...] posted on the Facebook page of Ai’s studio with the hashtags #refugees and #Lesvos [...]” and became viral in social media whereas he accepted strong criticism (Tan, 2016, photo caption). For example, “A headline in *The Spectator* called it “crude, thoughtless and egotistical” (Fehily, 2016, para.6). Lastly, Ai’s idea does not achieve what he thinks he set out to achieve. It was just a meme that got attention (Fehily, 2016).

But why I have referred to these artworks of Ai Weiwei and Pablo Picasso; two different artists, two different centuries 20th and 21st, respectively. Although there is a difference between the image of *Guernica* then and the images we have access in the 21st century, there is also a similarity; both of them focused on the power of image. But how strong is an image? Can only an image affect the behaviour of people and how does this relate to our century?

In 1989, Andy Warhol claimed that “The more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel” (Warhol, 1980, p.72).

*“Andy Warhol knew about the numbing effects of a multiplicity of images decades before the internet existed. In his *Death and Disasters* series, Warhol snatched images of catastrophes from newspapers and reproduced them en masse (See Appendix 3 – Image 3), highlighting how the media’s profligate use of images could desensitise us” (Fehily, 2016, para.13).*

And as today we live in the society of the image and every day we tackle so many images, through social media (e.g. Facebook, Twitter) and other resources, about Syria and refugees an image can only shock us for some seconds and then we return to our lives. “No one should be feeling better or emptier now about the status of refugees.” [...] “The danger here [...] is the very real possibility of diluting a worthy cause” (Fehily, 2016, para.14).

Hence, finally can art do something? The answer is yes, but in a different way.

The world history of art has seen a more direct engagement of art with society over the past half-century. In 1982, when Joseph Beuys was invited to make a project for the next Documenta 7 in Kassel, he planned to ask “for the planting of seven thousand trees throughout the greater part of the city” (Yang, 2015, p. 211). When he talked about the 7000 Oaks project he said:

I rejected the plan to make a kind of sculpture there in this old way [...] I told him that my idea would be this time to plant [...] seven thousand trees. And to mark every tree with a little stone, so that everybody after three, two, five or six hundred years can still see that in 1982 there was an activity [...] This is such a kind of activity during the Documenta, that has to do with the Documenta, but is a real other thing in the conventional understanding of art (Beuys, 1990, p.185).

It is obvious that Beuys was talking metaphorically and literally at the same time; literally because he was talking about the planting of the trees (as the German forest was radically destroyed) as an “activity” (Beuys, 1990). But, what he was actually meaning with the word “activity”? The aim of Beuys was not just the reforestation but the whole organization of the project and the effort for “change” as well as the meaning for the next generation. The

[...] project resulted in a series of conversations among local community councils, associations, and citizens concerning a variety of issues, ranging from where the trees would be planted [...] to [...] their impact on city planning [...] The event of planting trees also created a stage where people met and communicated with each other” (Yang, 2015, p.11).

Beuys offered to participants “food for thought” via his project. He “planted” the seed of curiosity and knowledge about art and tomorrow “[...] and its ability to effect changes in society” (Yang, 2015, p.11).

Kassel’s project was just the first step in an ongoing afforestation plan as part of a global mission to make environmental and social changes (Yang, 2015). Beuys initiated it and then he let it to grow unaccompanied, enabling to “[...] transforming into collective creativity [...]” (Yang, 2015, p.12).

Beuys’ work represents a growing and constantly evolving social transformation of art globally. Instead of influencing social changes through artworks, as it is writing in most chapters of art history, art transforming into a medium of social change through the procedure of

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

producing art, and the social change is becoming an artistic tool (Yang, 2015). "These practices have expanded the field of art production beyond the conventional venues such as galleries and museums" (Yang, 2015, p.11). They focus on addressing political and social issues that they appear in real social contexts, often beyond the boundaries of the social branches, and they depend on and evaluate the cooperative participation of people in communities (Yang, 2015).

During the last decades these practices changed a lot of names as things were adding and removing from different arts and cultural programs as well as social service organizations and universities (Yang, 2015). Today, we (often) use the term socially engaged art (SEA) or social practice, but there is not only one articulate definition. For instance, Canada Council for the Arts (2012) defined it as: "Actively engaging more people in the artistic life of society notably through attendance, curation, active participation, co-creation, learning, cultural mediation, and creative self-expression" (p.3).

While Pablo Helguera (2011) characterized the most decisive feature of SEA its dependence on social contact as a factor of its existence. "Social interaction occupies a central and inextricable part of any socially engaged artwork. SEA is a hybrid, multi-disciplinary activity that exists somewhere between art and non-art [...]" (Helguera, 2011, p.8).

Moreover, as I have already referred to above socially engaged art is also known as social practice. For example according Shannon Jackson, social practice is "an interdiscipline that integrates experimental aesthetic movements with the traditions of social science and social theory" (Jackson, 2008, p.136). Thus, according to Helguera although the two terms are often interchangeable, the usage of term "social practice" stresses "[...] the artist's function as a free agent [...]" that involves working with society as part of his profession "[...]instead of the artist's creativity and self-consciousness [...]" in criticism and consequently he wonders if these practices still belong to art (Helguera, 2011, p. 3).

In brief Socially Engaged Art is a trend, fluid and constantly changing in modern art rather than a defined "genre" (Yang, 2015, p. 13). These practices demonstrate the diversity and the contingent nature - under SEA projects vary and differ from each other based on their aims and the working methods (Yang, 2015).

So, aligning my ideas and my knowledge about art and education studies I run some socially engaged art projects-workshops related to Syrian war and refugees with young adults, who were studying at the Birmingham City University, (18-25) and the students of the Greek-Cypriot primary school "Apostolos Andreas" (Year 4-6), in Birmingham (United kingdom).

Chapter Five: My practice: Socially Engaged Art projects-workshops

a) Greek Primary School of Apostolos Andreas (Year 4-6 - SEA School Project)

Aims: to familiarize children with the main events of the invasion of Cyprus in 1974, the Syrian Civil War (2011-) and the connection with refugees and the immigration to England. Children must know what happened in order to be able to decide and envision the future of world as the Future Generation. Children will be able to express their thoughts and feelings about these events; and to create art sending their own messages.

Work style: Children work either individually or in small groups. Some activities are run for the whole class.

Activity 1:

- o Mixed photos of 1974 and of 21st in Cyprus. Each group puts the pictures in the chronological correct order and presents its choices (justification of them).

Activity 2:

- o Recognition of the locations-places of the photos (related to the invasion of Cyprus) and description of them. Reference to the main events of 1974; emotions and thoughts. Dialogue with questions: How Ledras (border crossing in Nicosia - Capital of Cyprus) was and how is it today - What has changed? (borders, outposts, green line, wire mesh)

Activity 3:

- o Comparison of the events of 1974 with similar situations of today. Imaginary walk in Syria - Close your eyes and think how you will go in Syria. What can you see there? What can you listen? What can you smell? Who do you meet? Where do you go? Reopen your eyes. How do you feel after this imaginary visit to Syria? Problematicization exists about the futility and the horror of the war.

Activity 4:

- o Presentation of some photos of the War in Syria and discussion about the consequences of the war – the connection with refugees (Cypriots and Syrians) and the immigration to England.
- o Indication of ways that could help these people (of the photos) to have the future they deserve; how could you do this in this SEA workshop.
- o Transformation of the meaning (content) of the above photos (different techniques) by answering the following question: How do you imagine this place and these people-faces in the future (reconstructing of the original images)? Working in small groups or individually.

Activity 5:

- o Placement, naming, observation and discussion about the artworks.

Reflection-Closing:

- o In a piece of paper write "What do you remember from today's lesson, what did you like and why?"

* Organization of an *Art Exhibition* with the title: "*Do not play war*"

Children have thought that they had to share their emotions, experiences and thoughts from the processes and the workshops about this project with the public. So, they organized an Art Exhibition with the title: "Do not play war" in consultation with the Director of the school.

Evaluation and reflection of the SEA school project-workshop:

There are a lot of ways to evaluate this workshop and that connects with its purpose. At first, we could see if the aim have achieved or not. And the answer is yes. Children have familiarized themselves with the main events of the invasion of Cyprus in 1974, the Syrian Civil War (2011-) and the connection with refugees and the immigration to England through a variety of activities. Children expressed their opinions, thoughts and feelings about these events and created art sending their own messages. Proofs are: the artworks of the children (See Appendix

4 - Images 1-10), photos that show processes and activities (See Appendix 5 - Images 1-3) and what have been said during workshops.

As you can see from the artworks, children have envisioned a better future for these people. Their drawings depict a better world without war and it is significant to educate an antiwar Future Generation. For example, one of the children had written in his drawing (See Appendix 4 - Image 3) that "No matter who you are or where you come YOU can make a difference" and that is something very important. Even he/she is too young he/she understood that all humans are equal and have the possibility to make a difference, to make a change.

Further to that, the fact that they had the initiative to organise an art exhibition in order to share their experiences and thoughts from the workshops with the public means that the "activity", as Beuys (1990) was calling, was successful. It [...] created a stage where people met and communicated with each other" (Yang, 2015, p.11). Children used their weapon, their voice versus the warfare; promoting political change.

Except the above, considerable is the feedback too. Reflection is an integral part of the whole procedure and it is essential. One of the participants said "Today I enjoyed working with my friends to create a positive war poster" and another one said "I enjoyed today's lesson and I learnt a lot about the war and how to help" (See Appendix 6 – Image 1). It is significant that participants collaborated and interacted through the activities and they produced art as well as the fact that they involved in the "whole project" and the organization of the art exhibition; as it was a school project between 3 different classes (Year 4-6).

Consequently, the workshop achieved its goals as a SEA school based programme but the fight for social turn never stops. We just planted the seeds for the future.

b) Young adults (18-25), students of Birmingham City University

Aims: to familiarize participants with the Syrian Civil War (2011-), the connection with refugees and the immigration to England. Participants will be able to express their thoughts and feelings about these events through interaction, reaction, involvement, creation and reflection sending their own messages. As the Today's Generation, they must be able to think critically, decide and envision the present

Work Style: Participants work either individually or in small groups. Some activities are run for the whole group.

Workshop 1+3: nobody attended

Workshop 2+4: attended

Activity 1:

- Introductory play. Who you are? Why did you come?

Activity 2:

- Mixed photos from different places (before and after the Syrian war). Put them in order and justify your choice. Presentation in groups and discussion. Recognition of the place.

Activity 3:

- Imaginary walk in Syria. Close your eyes and think how you will go there. What can you see; listen; smell? Where do you go? Who do you meet? Reopen your eyes. How do you feel after this imaginary visit to Syria?

Activity 4:

- Presentation of today's images from Syria. Have you seen them again? Where?
- How do you feel? What are you doing about this? Is it your obligation? Is it an obligation of somebody else? (artists) What could we do? What can you do?

Activity 5:

- How could you do this in this SEA workshop? - Discussion about different topics: a sudden event-the bombardment, escape and separation, border crossing, how do you imagine this place and these people in the future?
- Providing art supplies and other material - creation of the artworks through different techniques like stage photography, installation, drawing.
- Observation and discussion about the artworks.

Reflection - Closing

What did you like most/least? What are your views? What have you learnt?

Evaluation and reflection of the SEA workshops with young adults:

It was the first time in my life that I was planning and running workshops and I was worried. The day of the first workshop arrived and everything was very well-organized. However, nobody attended (as well as to third one). I was so disappointed. But I did not quit; I did not give up; as these workshops were part of my fight, my endeavor and my methodology. Its name "Agonistic practices" is not accidental. The word agonistic derives from Ancient Greek ἀγών (agōn) which means fight, effort or struggle (Wiktionary, 2017). It is not easy but you have to try if you want to see "the change".

Hopefully some people attended my second and fourth workshop and I really "earned" from them as well as participants. For example, one of the participants said "I think this kind of projects help [...] to see how powerful each and every one of us is" (See Appendix 7- Image 1). For another time (as we have seen before with the young child), we can see that people understood that everyone has "the possibility to make a difference, to make a change". In addition to that, someone else mentioned that "Those affairs are not for certain people; It's for everyone. I will try to find what I can do for people in need" (See Appendix 7 – Image 1). And that was one of the aims of the workshops to help people understand that they are able to react, interact, involve and do something. It does not matter who you are; you can make a change.

Lastly, someone else emphasized that "...this kind of activities can easily open the reflection and discussion about serious topics while stimulating participants creativity and imitative" (See Appendix 7 - Image 1). And this is obvious if you just see the artworks of the participants (See Appendix 8 - Image 1-10). People who created art that breeds questions, provokes questions marks and raises serious issues related to war and humanity. In other words, I could not be more satisfied from the succession of the SEA workshops.

Chapter Six: In Closing

Art is a constant effort for everyone to contribute to the creation of new knowledge, to the help of change the thinking about the change of circumstances; even with their own small part.

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

Hence, we can either sit indoors all day conceptualizing a better world, or we can get out there and start implementing change. Good intention is wonderful thing but unless it's coupled with action, it counts for nothing. At the end of the day, our character is determined by what we do, not by what we think about.

Probably you will say that I cannot change the world. Sure I cannot change it alone in a day but with your help, I can. I am sure that I can. We can protest, campaign, influence people, delay a war; we can do a lot of things. Little by little, we can start to take significant steps. And it's not about the results. For many, participation itself or raising your voice in public is what matters the most.

And as the song of Michael Jackson (1987) "Man in the mirror" says if you want to make the world a better place start with the man in the mirror". Start with you, make the change. Although this video clip shows hatred, pain and the worst face of humanity, it also shows the power of love and reminds us that history can change with the persistence and the fight of only a person. Martin Luther king, Mother Teresa, Mahatma Gandhi: World can change even if just a person dreams this change. "I am starting with the man in the mirror..."

Thus, it is important to get a debate and to use your voice; to find the tool in order to invite people to take action and give a hand against adversity.

celebrated with the artists playing key role in it. The artists are very vital to fill the motivation, sorrow, joy and collaboration between the affected communities."

22. "I agree that artists can help us come together. I think there's many ways, but perhaps one that is really powerful is if the viewers are involved somehow in the art, and ideally if people would meet other people - strangers - through some sort of art piece. Maybe?"
23. "I utterly agree because artists who are usually designers in this case could design a campaign to wakes people up from their indifference and to make them realize the facts about war. In order to stop war, to change the world for peace, more people need to realize more about the true facts of war. An artist has different unique perspective towards things and is trained to think an effective creative idea that has the power to persuade many."
24. "I totally agree, because through war we learn the different meaning of art. Through art people come together and show their emotions. Through art People changed."
25. "Every artist has the potential of having a strong impact on people. This impact hugely depends on the personal experiences that a person has gone through. For instance, people who have experienced war or any sort of conflict are more likely to become influenced by artists' work. I firmly believe that artists can make a difference and considerably influence our way of thinking. However, the difference that an artist can make can be interpreted in multiple ways. The conceptualization of change might range from raising awareness and compassion to concrete acts of prevention of such violent and cruel events in the future. The point I want to make here is that an artist can hardly predict or determine the impact that his/her work will have on people. In other words, the impact that art can have is not determined only by the creator/artist/producer but also by the recipient/spectator."
26. "I agree. In times of war it's necessary to show people the reality of what is happening. The social media hide what really happens in the warring countries for their own benefit. However the artists are more "free" and can show the world the cruelty that is lived. In

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis



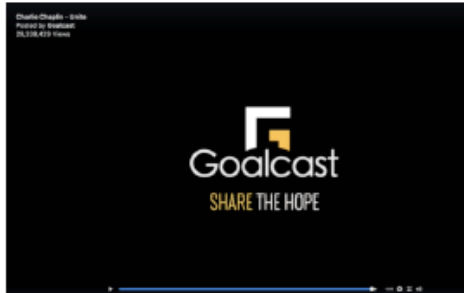
Screenshot 4+5, personal Facebook account, 2017



Screenshot 6+7, personal Facebook



In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree or disagree? If the answer is positive; can art do it: and how could an artist do it?
Spyros Koutis



Screenshot 8+9, personal Facebook account, 2017

Appendix 2

In the face of war, the artists have an imperative to make art that impacts us and wakes us from our indifference. Do you agree or disagree and why? If the answer is positive, how could an artist do it?

1. "In general, I don't agree with the statement because many artists use art as a medium to express their feelings, for example as an outlet of their stress or their personal opinions, or extreme sentiments that they wanna let out somehow. That's why I think that they don't have any obligation to make art that will impact us. It will impact one viewer or another anyway, when we can relate to the piece of art, but that doesn't really have to be the artist's intention."
2. "I don't think the artists want to wake us through their art work (they may do more so for commercial/public purposes, like protesting for peace). I always think they just express themselves when I saw the art pieces in museums. I get to feel "different" or "inspired" because they manage to arouse a similar feeling in me. So it might be the common feeling that matters! But who knows what that commonality in feeling is and who will be the one that feels it." 😊

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

3. "Yes, I agree completely. I even think that it's their obligation. Cos the artists a public figures as well. With their brightness they should lead people with the ideas or the arts they are creating. It has some positive sides. Firstly, it is the sign that they are not indifferent to the problems community faces which will bring the fame and eternity to their arts. On the other hand it will awake others and impact the way they thinks. Artist can do it by the painting he does, musician can do it by the music they compose and etc."
4. "I totally agree, without artists' freedom and new developments, societies wouldn't have developed as well. It is the duty of the artist to provide a new glance into reality, within its own scope and view. It is the duty of the artist to shake the public as technology and media have transformed us into zombies. It is the duty of the artist to express his/her views without censorship, boundaries or fear without the need of money reimbursement, without the need to sell, but the need to provide. Open windows to the public, with new means of expression, always in respect of him/herself and the viewer." 😊
5. "Disagree. It is true that the artists are trying to awaken people and mobilize them against the war. In reality, however, the only thing they do is to get positive feedback about their work and nothing above. Minimally organized clusters have been stepped up to support the civilians and fight the war. Their motivation was their ideology and not the art. Of course, ideology is inherent in art, but it is not what motivates real changes in the world."
6. "I do agree. Artists need to wake us from indifference because I fear media and politics are not always doing it the right way. They are (politics) not telling us enough or (media) telling us the latest bits but forgetting the bigger picture, the story. We lose ourselves in small items, but forget what it is really about. And an artist doesn't have to tell the objective truth, because that's not possible. But they can tell us their story which can be representative for a lot of other people living in war."
7. I agree, I think it is everyone's duty to wake up actually but artists have ways that others do not, so if they can do something, they should! As to how they could do it... Well everyone is special and their art is special as well. The way you do art would be different from mine because we are different people. We have had different experiences in our

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

past which have influenced us and still do, we have different backgrounds, cultures, religions... Everybody is unique and so is their art, so I cannot really say how an artist could do it. From my point of view, using shocking images could help make people realize the horrors of war, because that's means to create emotions and we remember better because of emotions. So I would probably recommend making people experience strong emotions. But at the same time powerful images can also be about small but significant details.



It says

"Anybody can react. Anybody can resist. Anybody in their own way"

8. "I do think art but also design, journalistic is trying to break the boundaries of the constricted freedom. So I agree that artists have a task in breaking the constriction. I do think people are aware of the constriction and thereby I don't think artists are due to waking people up, but the artists are an inspiration of the battle to the boundary. The artists are the voice of a free will/ a free society in a battle of power. An artist can give individuals a voice in a time where everything is bigger and has more power than humanity. War is not only restricting freedom of speech and action but will also affect people in their ability to unroll themselves. As in the pyramid of Maslow. The urge of surviving and living in fear is bigger than development of the individual. Artists can inspire people to develop within the restriction of people survival mode."

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

9. "I don't know, I think I disagree, because it doesn't have to be the time of war for the artist - a powerful artist - to make an impact if that makes sense."
10. "I agree up to point, because in my opinion, art during war really impacts us and wakes us from our indifference but the strength of this impact is not big, unfortunately. Also, art doesn't have an impact to lots of people. An artist could promote his/her work through social media, so more and more people would be informed about the point that the artist want to promote."
11. "I think it is a difficult question. I think an artist should relate his/her art to war, but, on the other hand, it should not be obligatory because art should also exist for its own sake. I think art should still be free to serve whichever purpose the artist wants it to. But still, I think it is good if artists try to show current problems with their work. They could create art that criticizes the current state and thematize contemporary problems. (Since I am not an artist myself, it is hard for me to say how exactly they could do it)"
12. "Yes sure. I think artist do have a strong impact in the politics world. For example in my country there is one artist who does a work about the corruption. With the work, it do gives a different view of the government and it also got an international coverage. That make the people question it and without realizing that art is the method to deliver a (certain) message. The artist also have been banned and the got some bad reputation to the authorities because of it action. Maybe his way of showing it is too much. I'm not supporting the artist or the government in this case, but art do trigger something, made them (the people) question about the government establishment itself. For me that's good enough." 😊
13. "I agree with your statement saying that art is a universal way of communication that is easily understandable. That's why artists should use it to express their message against war. Then history showed us that artists have always used art to reach people's minds. The first example that came into my mind is Guernica from Picasso. He pictured all the emotions of the war, that's a great example of communication. In modern times another example is Banksy that demonstrates that is message, full of political and satirical contents, can reach even the youngest." 😊

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

14. "I agree because it's a way of expression sometimes more powerful than words. Art is everywhere."
15. "Yes, I absolutely agree because we can visually communicate what is going on the pain and the frustration as well as the love and compassion for humanity. An artist is a visual communicator and can speak to everyone and relate to them. Before our separate issues differences we are all human first!"
16. "I strongly agree with this opinion. Art is supposed to make us feel something; it is supposed to have a meaning. From the dictionary "art is the expression or application of human creative skill and imagination, typically in a visual form such as painting or sculpture, producing works to be appreciated primarily for their beauty or emotional power" In our society we are so focused on ourselves jobs, life that we often read the news and feel so away from everything we need something powerful to wake us up with social media too. In an era of connection and communication we are so closed to our small world that we need people to impact us and make us think beside our small box and art can do that. It can communicate messages through the whole world with just a picture, a painting a sculpture an artist can do what artists do. Create something that is meaningful that it has a message, he/she can communicate their art to other people make them think take them out of their comfort zone meaningful." 😊
17. "I absolutely agree with that opinion. People should wake up and artists will achieve through their art that by inspiring not only the world but the whole universe. An artist could do it with various ways. Exhibitions of art pieces in city centers will bring people together to discuss, art seminars also and workshops for the Youth will solve some other issues like unemployment, supportiveness of people with disabilities etc. Artists could also analyze their art in the public so that the viewer gets generally a better and an overall view."
18. "Yes, I agree, I think it's important that there are some forms of art that impact us in a way which makes us think and wakes us up from our indifference because that's what art is also supposed to do. How an artist could do it, I don't know. That depends on the artwork of course, there's a million ways he could do it. He could paint something provocative, he could make an art installation, he could do something disruptive in a

public space, and he could use digital and social media to interrupt people's lives. I don't know? I'm sure there's more creative ways."

19. "Before giving a direct answer to the question of imperative, I believe it is important to define what an artist's role in the society is and, thus, his/her moral and ethical duties. The concept of imperative comes from Immanuel Kant's moral thesis which is based on respecting human dignity. It can, thus, be said that any human, regardless of its role, has to do whatever is best to preserve and respect human dignity (human rights and universal values). I particularly see artists as those people who have the amazing ability to see beyond the surface of things, to reflect their deep understanding of the world in an artistic manner (through music, visual and performative arts). Therefore, good artists always manage to raise signals and awareness regarding critical facts of life through the maturity of their work (either socio-political or cultural). However, there has always been a critical debate around the relation between art and politics, making art for art's sake or taking it close to activism. I think that an artist's duty anytime should be to create good work (in terms of both aesthetics and message) in response to the world and I am sure that this way it will have a beneficial impact on people's levels of awareness and self-reflexivity. It's a very sensitive topic"
20. "Your interesting question made me reflect a lot. Well, put in this way, and considering that artists could and would still keep working with their art in face of war, I would agree with that. About how the artist could do it is a more difficult question for me to answer. But I would say they could use art that results in more interactions with the people. Like installations and public performances, be them any kind of art: painting, sculptures, music and so on."
21. "Yes artists have a very vital role in the war to wake us from our indifferences and in many instants the artists have woken up the people to be closer to each other. Many artists often become very big revolutionaries or the revolutionaries are the big artists themselves. I will like to highlight that music and poetry plays a very key role in this. The examples like Bob Marley, Bharat Singh from India wrote poems which were sung and are still sung for the people to motivate them and bringing the most out of them. The power of spoken word is immense. Often the peace days or independence days are

celebrated with the artists playing key role in it. The artists are very vital to fill the motivation, sorrow, joy and collaboration between the affected communities."

22. "I agree that artists can help us come together. I think there's many ways, but perhaps one that is really powerful is if the viewers are involved somehow in the art, and ideally if people would meet other people - strangers - through some sort of art piece. Maybe?"
23. "I utterly agree because artists who are usually designers in this case could design a campaign to wakes people up from their indifference and to make them realize the facts about war. In order to stop war, to change the world for peace, more people need to realize more about the true facts of war. An artist has different unique perspective towards things and is trained to think an effective creative idea that has the power to persuade many."
24. "I totally agree, because through war we learn the different meaning of art. Through art people come together and show their emotions. Through art People changed."
25. "Every artist has the potential of having a strong impact on people. This impact hugely depends on the personal experiences that a person has gone through. For instance, people who have experienced war or any sort of conflict are more likely to become influenced by artists' work. I firmly believe that artists can make a difference and considerably influence our way of thinking. However, the difference that an artist can make can be interpreted in multiple ways. The conceptualization of change might range from raising awareness and compassion to concrete acts of prevention of such violent and cruel events in the future. The point I want to make here is that an artist can hardly predict or determine the impact that his/her work will have on people. In other words, the impact that art can have is not determined only by the creator/artist/producer but also by the recipient/spectator."
26. "I agree. In times of war it's necessary to show people the reality of what is happening. The social media hide what really happens in the warring countries for their own benefit. However the artists are more "free" and can show the world the cruelty that is lived. In

the same way, from my point of view, artists use the emotion that is what people need to become aware of the situation." 🤔👍

27. "It is sure that art affects the lives of people, and it has used in some positive and negative ways (for example under the authority of imperialist forces: xitler, stalin...). Today art has an important role, because it can problematize people, remind them the mistakes from the past and awake them from their lethargy. However, it cannot change the world, but it can help in order not to take a completely wrong track... if it will use in the correct way."
28. "Yes, of course, and as a spiritual person he can influence the public opinion ... through the art he represents. Through a painting he can portray the horrification of the war; through a musical piece he can show the emotion of the war."
29. "Of course, art is a kind of power that can open the eyes and sensitize people for a better future, for a better (perhaps) human life. I agree that painters and generally those who involved in art, even with the art of photography, is right to act by sensitizing people and showing that problems and decay are not resolved by violence but by discussions and dialogues. They can publish posters, advertisements for anti-wars organization and paint the effects of wars on walls!"
30. "I do not know examples, maybe Guernica shows something. I do not know artworks. I believe that art has a power, but I do not know."
31. "Yes, I agree with these sentences because Art even if you live in destructive conditions, can give speech to the artists and makes the people to fight for the values that we have as humanity. He/ She can visit bombed buildings and express the peaceful form of art on them, in order to give the message that we are all citizens of the same world. He/ She could represent the 'Great World Leaders' in a similar situation of war, in order to show the tragedy and comedy between reality, where the 'Great leaders' are in their offices while ordinary people are dying because of their decisions. He/ She spread the peaceful message of the world through simply actions every day and everywhere such as: to help, to share, to laugh, to live and to love!"

32. "Plato once stated that "Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything". I believe Plato's statement reflects the power that art has in general. As far as numerous ideas, messages, ideals and stereotypes are "hidden" in each piece of art, we can certainly state that art impacts us and "shapes" (or at least affects) our beliefs and personalities. Therefore, using Art to fight war and hopefully reach peace, justice and equity is a brilliant idea.

In my opinion, the best way an artist can help us wake from our indifference is to make us feel we are part of the process. Placing ourselves in another's position and realizing that this could have happened to us or our loved ones, certainly increases our empathy and hopefully reshapes our beliefs. Furthermore, people tend to be more sensitive when it comes to children, especially those who are parents. Having all these in mind leads me to think that a piece of art would have greater impact if it is related to children, and if it requires people's participation and interaction. A good idea might be a combination of simulation-installation and social experiment, which would help people mentally travel to Syria for example, and see how it feels to lose your home, to being scared and trying to protect your family, and to see your loved ones dying.

Concluding, let me share with you the most wonderful experience I can recall, which has reinforced the faith I have in music education (I am a primary school teacher and music educator). This experience was during teaching one of my music lessons at a Primary School. On the particular class I was teaching, a new student had just arrived. He had come to Cyprus from Syria a few days before. He had lost his father in the Syrian war, he was unable to speak a word in Greek and he was obviously afraid and isolated from the other students. I had asked my students to sit in a circle to facilitate communication between them. The poor boy was able to participate by raising his hand for the first time. He even looked happy as he was laughing and bonding with the other children. He succeeded in becoming a valuable part of the team. This could not have happened without the incredible power music has to overcome boundaries such as language and the ability to bring people together. It is this capacity of music, and arts in general to change the world for the best that I adore and I believe in!"

33. "I would personally mostly disagree with that statement because in my opinion someone who is an artist should be someone who creates what they create purely out of love for their craft. I feel somewhat that creating art with an aim to give someone a certain opinion on such a serious matter could potentially be dangerous because although it may seem that it draws awareness to a conflict for the 'good' side, people who are on the other side can also be impacted in the same way with similar effect. I believe making art with the main intention of having an effect on people takes away from the creativity, which should be at the core. However, I believe that an artist could do this effectively by creating art that has a focus on making the viewer ask questions about a situation, rather than being explicit. By making the scenario in the piece clear, it is more likely it will be seen and forgotten. By making the art striking, but without having an obvious theme or outcome makes the person viewing it ask questions about the context of the art, therefore meaning it will stay on their mind for longer and have more of an effect. A good example of an artist who achieves this is Banksy. His strong and unique style catches the eye, but his common use of juxtaposition (two opposite themes) makes the viewer question what the aim of the piece was (the protester with flowers)."
34. "Art was always influenced by the current political, economic and sociological movement, that's how many artists transfer their thoughts into art. Most of the times they want to give a positive message and show the people that through art they can find peace of mind and relaxation. Art comes in different forms and no matter what cultural economical differences may people have, it always unites them. "
35. "In my opinion, artists can impact us and wake us from our indifference. My only concern about this question is the word "imperative". In my opinion is not obligatory for an artist to activate the difference, change perceptions or points of view. The artist can do it, yes, but doesn't have to do it. I can explain the word "imperative" in terms of implant mission. I believe that artists are born with the feeling of giving. They have the need to serve the society and give something back. Like every person who has a charisma, needs to offer it to others for self-satisfaction. On the other hand, not every artist has this feeling. In addition, some people call themselves as artists where some others disagree. So in order to answer this question we have to define the word "artist". In my opinion there are several categories of artists. Hence, I will talk about one category which is the "server artist" and has the imperative to make art that impacts us and wakes us from our

indifference. This kind of artist can do this by creating installations that produce questions to the observers. An example is Lucas Samaras. His art is symbolic and causes questions and wonderings. Behind every art product there is a story, a question to be answered. For me, personally, installation is the strongest part of producing impact and a wakeup call. Stronger than this are the interactive installation where people can do things, create, produce, interact, involve themselves.”

36. “I agree with your statement, because I believe that whatever happens around the artist affects him and he wants to act, he wants to express it outwards! In that particular affair what affects him is something so strong that he wants to express it, wanting to influence the world. Now if they will wake us up from our indifference, I'm not exactly sure why I do not know how their work will communicate with the world. But if he communicates, he will communicate by touching the other emotionally and precisely in the point where they hurt, with the tragicness of the war that the world and the artist himself have lived...”
37. What do you mean with they have an imperative? You mean someone is forcing them to create a specific kind of art? Or just the art as a kind of 'weapon! In the second case I absolutely thing art is changing nowadays in all the senses, actually I could say in a bad way. My reason: art is control not only by the artist but also by more people like a boss, manager or even governments. I think art is losing the essence it used to have, and is tending to be more materialistic. About the war, art is even used by governments or groups to create bad art, as ISIS creates incredible video blogs with the best cameras, directors etc. to show their deaths to the world. If we are speaking about independent art, without boss, or manager, even that, I thing artists include their politics opinions or just their critics in their art with this, I mean that art is not virgin or pure these days. When we see a painting or a picture, not only we see the art but also the message the artist wants to send to us (a critic of a government, a situation they don't link, etc.). □

Appendix 3

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis



Picasso, Pablo. *Guernica*. 1937. (Image 1)



Weiwei, Ai. *#refugees and #Lesvos*. 2015. (Image 2)

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis



Warhol, Andy. "Green Disaster #2 (Green Disaster Ten Times)", 1963, is reproduced from Andy Warhol: Death and Disaster. (Image 3)

Appendix 4

Photos of children's artworks

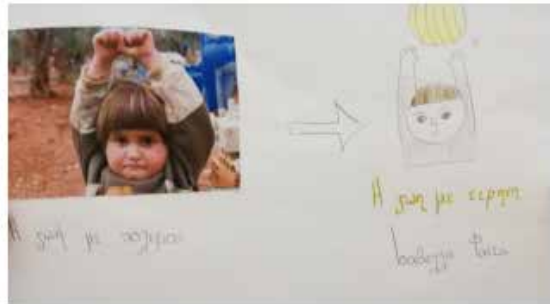


Image 1

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis



Image 2



In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis

Appendix 8

Photos of participant's artworks



Image 1



Image 2

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis



Image 3



Image 4

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis



Image 5



Image 6

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis



Image 7



Image 8

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?

Spyros Koutis



Image 9



Image 10

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

Reference list

- Beninger, K., Fry, A., Jago, N., Lepps, L. N., & Silvester, H. (2014). *Research Using Social Media; Users' Views*. Retrieved from <http://www.natcen.ac.uk/media/282288/p0639-research-using-social-media-report-final-190214.pdf>
- Beuys, J. (1990). "Interview with Louwrien Wijers," in *Energy Plan for the Western Man: Joseph Beuys in America*, ed. Carin Kuoni. New York: Four Walls Eight Windows, 185.
- Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. Verso Books, 275.
- Canada Council for the Arts. (2012). *Public Engagement in the Arts – Discussion Paper*, 3. Retrieved from https://canadacouncil.ca/media/Files/CCA/Research/2012/10/Public_Engagement_EN.pdf
- Fehily, T. (2016). *There are better ways for Ai Weiwei to take a political stand than posing as a drowned infant*. Retrieved from <https://www.theguardian.com/artanddesign/2016/feb/06/there-are-better-ways-for-ai-weiwei-to-take-a-political-stand-than-posing-as-a-drowned-infant>
- Groys, B. (2008). *Art Power*. London: Mit Press, 1-back cover.
- Helguera, P. (2011). *Education for Socially Engaged Art: A Materials and Techniques Handbook*. New York: Jorge Pinto Books, 3-8.
- Jackson, S. (2008). "What is the "social" in Social Practice: Comparing Experiments in Performance," in *Cambridge Handbook of Performance Studies*, ed. Tracy Davis (Cambridge: Cambridge University Press), 136.
- Martin M., F. (1983). *El pabellón español en la Exposición Universal de Paris en 1937*. Sevilla: Servicio de Publicaciones de la Universidad de Sevilla.
- MichaeljacksonVEVO. (2009). *Michael Jackson - Man In The Mirror (Official Video)*. Retrieved from <https://www.youtube.com/watch?v=PivWY9wn5ps&feature=share>
- Mouffe, C. (2007). Artistic Activism & Agonistic Spaces. *Art & Research, Vol 1* (2). Retrieved from <http://www.artandresearch.org.uk/v1n2/mouffe.html>

In the face of war, the artists must make art that impacts us and wakes us from our indifference. Do you agree? If the answer is positive; can art do it; and how could an artist do it?
Spyros Koutis

- Orwell, G. (1946). *Animal Farm*. New York: Harcourt Brace & Company, 13.
- Rousseau, J.J.(1762). *The Social Contract*, Copyright Jonathan Bennett, 1.
- Tan, M. (2016). *Ai Weiwei poses as drowned Syrian infant refugee in 'haunting' photo*. Retrieved from <https://www.theguardian.com/artanddesign/2016/feb/01/ai-weiwei-poses-as-drowned-syrian-infant-refugee-in-haunting-photo>.
- The Writing Center. (2014). *Literature Reviews*. University of North Carolina. Retrieved from <https://writingcenter.unc.edu/tips-and-tools/literature-reviews/>
- Warhol, A. (1980). *Popism: The Warhol Sixties*. New York: Harcourt Brace Jovanovich.
- Wictionary. (2017). *Αγώνας*. Retrieved from <https://en.wiktionary.org/wiki/%CE%B1%CE%B3%CF%8E%CE%BD%CE%B1%CF%82>
- Wheeler, H. (2015). *Wars, 21st Century*. Retrieved from: <https://www.totallytimelines.com/wars-21st-century>.
- Yang, J. (2015). *Benefit-oriented Socially Engaged Art: Two Cases of Social Work Experiment*. Master's thesis, University of Jyväskylä, 11-13.

Short biography of the author:

Spyros Koutis holds a bachelor degree in Primary Education with specialization in Art Education and in Linguistics from the University of Cyprus (2016) with grade Excellent. Also he holds a Master in Arts and Education Practices from the school of Art of Birmingham City University (2017).

Afterwards, he worked in Finland as a Primary Teacher as well as an English Teacher in a Secondary School. In 2018, he started working as a Special Education Teacher in Cyprus and last September he moved in London for his new job as a Greek Primary Teacher.

Spyros has been involved in a variety of projects researching literacy practices and the usage of games and play as effective tools for non-formal education, inclusion and promotion of changes in society. His research work is focused on Contemporary issues in Art Education and Critical Pedagogy. Email: koutisspyros@gmail.com

Martha Christopoulou

Education Coordinator, 1st PEKES of Attika, Ministry of Education, Research and Religious Affairs, Greece

“Depictions of a refugee’s journey”: Emphasizing empathy in the primary art curriculum

Abstract

Closeness to others as created by the consumption of global media images is apparent nowadays in post-industrial, globalised societies. This, however, does not entail emotional and cognitive attachment or caring about them. It is essential, therefore, to provide students with opportunities to learn about others and recognise different perspectives in order to develop emotional connectivity and empathy. Art education, especially, can provide students with opportunities for imaginative connections and empathetic identifications by exploring art works and visual culture genres. This paper reports on an event-driven case study which examined how Grade 5 primary school students perceived and understood empathy through an art instructional intervention. The project was called “depictions of a refugee’s journey” which aimed at (i) enabling primary school students to critically assess information provided by the mass media (ii) enhancing their understanding of empathy and (iii) increasing compassion and empathic behaviours towards distant strangers who face extreme circumstances in their lives. All the students that participated in this project managed to locate, identify and label the different facets of migrant-refugee crisis, in a way that was meaningful for them. Findings from this study suggested that throughout the duration of the intervention the students imagined, identified with and connected to distant, displaced strangers who faced hardships. They also seemed to develop new understandings of perception, resonance and connection.

Key words: empathy, primary, art education, imagination, identification

Introduction

Children in present day, post-industrial, globalized societies live in an increasingly connected and diverse world. They have access to information and images from different political, cultural, and religious divides through media and the Internet (Jeffers, 2009; Christopoulou, 2016). This implies that they encounter innumerable forms of otherness to which they probably attempt to relate in order to make sense of the world and themselves. However, this apparent closeness to others created by the consumption of global media images does not always involve emotional and cognitive attachment and caring for them (Kyriakidou, 2008). As eyes become fixated, especially, to images of distant suffering, compassion and sympathy may seem to be reflexive responses. Yet, empathy and critical caring, which includes emotional and cognitive engagement, seem to be limited due to geographical distance, lack of similar experience, misconceptions, prejudice and stereotypes that dehumanize the sufferers (Chouliaraki, 2006; Kyriakidou, 2008).

These conditions demand an art education that not only assists elementary students’ understanding, appreciation and acceptance of cultural diversity in a manner that is respectful, but also nurtures empathy as a means to develop compassionate and deep/critical dispositions in order to create a more just world (Dodson, 2014; Lindstrand, 2010). Art education has the potential to offer a judgement-free space where students can explore feelings and emotions, recall personal experiences through art-making and share thoughts with peers. It can, also, support multiple modes of engagement through artistic processes, modelled behaviour and making human connection. In order to promote empathy, art curricula should include activities that incorporate critical thinking about cultural assumptions, diversity, identity exploration and engagement with others (Phillips, 2003).

The concept of empathy

For the purposes of this study empathy has been defined as the emotional and cognitive response to another person’s condition from her own perspective (Hodges & Myers, 2007). It is distinguished from sympathy, which gives a sense of hierarchy as it is associated with feeling sorry or feeling pity for someone’s situation (Lindstrand, 2010, pp. 20). Empathy seems to involve a genuine attempt to understand and connect with another person and refers to both emotional and cognitive reactions. The emotional/affective component of empathy involves compassion for another person or feeling the same emotions as he or she does. Affective empathy seems to be an automatic, immediate process as the state of the other is understood by perception (Carr et al. 2003). A meaningful interpersonal link is

automatically established as individuals simulate the other person’s actions, feelings and sensations and thus experientially identify with and connect to him/her (Gallese, 2003).

On the other hand, the cognitive component of empathy centers on understanding the other person’s thoughts, experience and living conditions (Zahn-Waxler & Radke-Yarrow, 1990; Hodges & Myers, 2007). Cognitive empathy develops gradually and correlates to child’s cognitive development. It is important for someone to first develop a sense of self in order to understand his or her own feelings before s/he can really understand other’s feelings (Ham, 2015). It is essential, therefore, to provide students with opportunities to interact with and learn from others, recognise different perspectives and care.

Empathy, imagination and identification

According to Phillips (2003), the power of empathy lies in the fact that it involves imagination and identification. Through imagination it is possible that one may create various scenarios and possibilities and give credence to alternative realities (Greene, 1995). Imagination also has the potential to enable a person to step out his or her egocentric world and link with others, simulate their living conditions and feelings and finally identify with them. Envisioning and constructing a new way of seeing others inspires compassion and empathy. A question arises, though, about the degree to which empathetic responses to real life circumstances or actions differ from responses to those represented by mass media. It has been suggested that individual imagination seems to play a critical role in feeling and understanding another’s experience, in real life or through visual imagery, and consequently in creating compassion and positive social change (Lindstrand, 2010, Freedberg and Gallese, 2007).

One’s ability to empathize is, also, based on identification with another’s feelings or experience. According to Phillips (2003), identification requires perception which implies that one needs to imagine other’s circumstances and mental states in order to understand what s/he is going through or to feel his/her experience. Specifically, it involves a deliberate cognitive act of imagining and role-taking by putting oneself in the other’s place. According to Hoffman (2000), role-taking is a high-order cognitive mode of empathy in which one may use his/her imagination to experience another person’s affective state within a certain situation by placing herself in this person’s position. This allows internalisation of the other’s emotional and affective states.

Art education and empathy

Art educators have been using the visual arts to teach and instil empathy in students over the past twenty years. Stout (1999), for example, developed and taught lessons to high school students which aimed to evoke empathetic responses for others through the exploration of artworks of different cultures across time. The specific artworks were chosen to increase student’s imagination towards diverse human experience. In “Within Connections: Empathy, Mirror Neurons, and Art Education,” Jeffers (2009) explored the relationship between empathy, mirror neurons and art education and presented how students re-created a chosen artwork as a personal metaphor. Connecting to certain elements of an original work of art and to the artist the students became more emotionally and cognitively engaged. This engagement “featured both inquiry into and affirmation of personal, cultural or spiritual values” (Jeffers, 2009, p. 18). Moreover, sharing their views, thoughts and feelings in the classroom facilitated a better understanding of the world of objects and the world of others. For Phillips (2003), on the other hand, empathy was fostered during her lessons through identification and imagination. In particular, she used modelling and dialogue to develop caring dispositions between students. It seems that this allowed imaginative connections and empathetic identification. Phillips (2003) also argued that the creation of community in the formation of empathy is a core concept as it can help children become thoughtful and caring individuals.

According to these ideas, it is apparent, that the art classroom can to be an effective place for providing students opportunities to connect to others. This implies that in art lessons students should be involved in activities that foster imagination, encourage compassionate understanding regarding social issues, like for example the refugee/migrant crisis which dominated the news in 2015 and 2016, and induce empathetic reactions. Because art can promote creativity and imagination and engage the whole person, it may facilitate going beyond established borders of perceptions and feelings. As a result it may lead to transforming social landscape especially when addressing, exploring and reflecting upon social and political issues (Greene, 1995; Lindstrand, 2010).

Numerous art educators have suggested that social issues should be addressed and explored in art lessons to develop critical consciousness, enhance civic learning and participation and promote social justice, empathy and change (Anderson, 2010; Freedman 2000, 2003; Stuhr 2003; Ulbricht 2003). Given that the capacity for empathy is essential in people’s relationships and their communities, the art classroom can be the place for providing students opportunities to connect to others by exploring art works and visual

culture genres. A key consideration for selecting a theme or topic to be taught in art lessons that aims to explore social issues and foster empathy is its significance to society and relevance to students’ lives, experience and expertise (Christopoulou, 2013).

Students’ experience may be resulted in exposure to media news or real life circumstances. Regarding media news, they constitute a significant source for gaining knowledge about socio-political issues (Buchingham (1999). High levels of exposure to news media seem to correlate with major events, such as the recent migrant and refugee crisis. Such events have the potential to play a significant role in children’s socio-political cognition, attitudes and behaviours. According to Valentino and Sears (1998), mass media offer publicity to certain events that may generate considerable interpersonal communication, including classroom discussions. Communication originated by socio-political events may give children and preadolescents opportunities to explore the event itself and its effect on their own lives (Christopoulou, 2013).

An event driven case study

Prior to this event-driven case study there had been an influx of migrants and refugees in Greece from Africa, the Middle East, and Asia, between January and March 2016. This influx of refugees made headlines in the media and on the Internet and provided a rich source of information on the topic and explanation of their situation. Incorporating a migrant-refugee theme in my art lessons was an inevitable choice as students not only had encountered news material but also shared opinions and discussed them with parents, teachers, peers and friends. The study took the form of an educational intervention with a class of 22 fifth graders at a public primary school in Athens. The project was called “depictions of a refugee’s journey” and aimed at (i) enabling primary school students to critically assess information provided by the mass media (ii) enhancing their understanding of empathy and (iii) increasing compassion and empathic behaviours towards distant strangers who face extreme circumstances in their lives.

One of the assumptions underpinning the study was that mass media can prompt first person perspectives of what life is like in different parts of the world and contribute to perpetuating stereotypes and a vague understanding of cultural groups and social issues. A second assumption was that children aged between 10 and 12 are capable of mobilising critical discourses regarding important social issues, such as the migrant-refugee crisis, and recognising people’s shared humanity. So, in this study the children were viewed as

competent informants of their own everyday experiences and as active participants in the construction of their own social worlds (Christopoulou, 2013, p.47).

From this perspective, the instructional intervention was an interpretation and re-construction of these fifth-grade students’ experiences of media discourse and imagery about the recent refugee crisis. During this project, the students were invited to participate in a discussion and explore media representations in order to extend their understanding of how social categories are made and unmade. Forced displacement, human rights, diversity, stereotypes, xenophobia and hospitality were identified by these students as major issues related to the migrant-refugee crisis. Also, through drawing, art installations and performance they addressed issues of social equity/inequity, mutual respect, perceived privilege, cultural perception, personal connection, compassion, caring and empathy. Engaging the students in art making and collective discussion was aimed at generating emotional and cognitive engagement, recognising connections with other people’s experiences, inquiring into personal, cultural and spiritual values and coming to a greater personal and communal awareness.

Before these students moved on with the art making activities, they were asked to brainstorm and choose a particular aspect of migrant/refugee’s lives in order to pictorialize it. They were also asked to critically reflect on information they had already consumed from the mass media, especially the TV news, family and peer discussions, as well as the classroom discussions, and communicate their own views through drawings, comics, installations and performance. Each of these art forms was selected because it enabled students to explore different aspects of the refugee crisis. So, through drawing they represented forced displacement while a refugee’s daily life was depicted in the form of comic strips. “My refugee suitcase” was the title of a group installation through which the students explored the preparation and emotions of a forced journey in order to humanize refugees. They also created a collaborative performance art called “a refugee’s journey” in order to embody the notion of forced displacement and refuge.

Assessment of the intervention and student learning went beyond the evaluation of use of techniques, materials, and principles, and elements of art and design. Rather it focused on students’ depth of thinking and independence in exploration of ideas, responsibility in learning and capacity to collaborate with others. For doing this, I used checklists, field notes and student portfolios. Moreover, time and opportunities were given to the students to reflect on the content of their artworks and the processes they used. To assist students I used prompts and follow-up questions, such as “how did you decide the story line of your comic?”,

“where did you draw your inspiration from?”. Reflective class discussions and written comments on their visual diaries facilitated further exploration of personal meanings and conceptualizations of empathy and taking ownership of the educational experience (Walker, 2001). For example, Denis wrote on his visual diary: “My comic was about refugees living in the camp. I had watched this on the News. I wanted to see how desperate these people are because they wanted to leave. If I were there I would like to leave too and be free to start a new life”.

In the following section, I present an analysis of the students’ verbal and visual accounts about their experiences and interpretations of the migrant-refugee crisis. These accounts were interpreted in light of the research goals and the underpinning assumptions of this research. Observation, field notes, student artworks and visual diaries were utilised to analyse their responses and evaluate the instructional activity and student learning.

Depictions of a refugee’s journey: Issues and findings

Perceived Privilege

During initial discussions the students were asked to identify reasons people emigrate from countries or seek refuge to other countries and the different categories of displaced people and their specific needs. Working in teams they were asked to compare their own daily lives with the life of a migrant-refugee child staying in a refugee camp. Throughout these activities the students acknowledged issues such as privilege, dependency on others for certain material possessions needed in daily life, human vulnerability and differences in materiality as something of chance. Students’ verbal accounts included words like: “realise”, “lucky”, “luxuries”, “fortunate”, “appreciate”, and “grateful” which illustrated the dichotomy between their own lives and the lives of migrants/refugees. For example they said: “I am lucky that I don’t have to leave this country”, “I am grateful that I have my home and my friends”.



Figure 1: “Boat refugees”, pencil colours and oil pastels, by Apostolia

Comparing aspects of their lives to those of refugees enabled students to acknowledge their privilege. This along with the realisation of human vulnerability to changes in life conditions was a first step in extending empathy (Ham 2015). Comments like “life can change in an

instant”, “unlike us some of these (refugee) children have no one to care about them” indicated these realisations. They also indicated that the students’ recognition of their own dependency on others for material possessions and care raised empathetic responses towards refugee children. According to Tronto (2013), understanding that human lives change through time due to a shifting in needs and capacities for care is crucial in developing empathy.

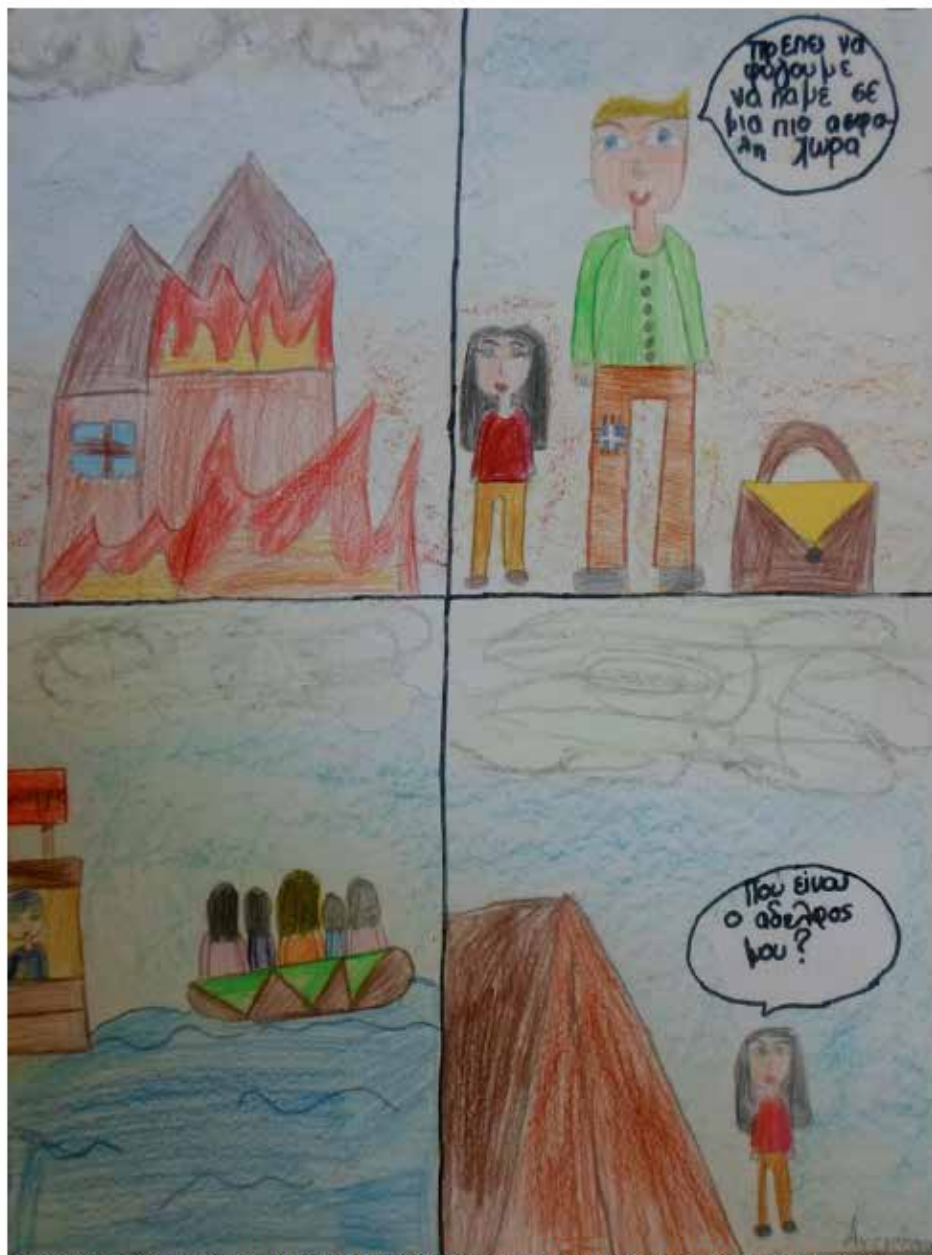


Figure 2: “A refugee’s hardship”, felt tip markers, pencil colours and crayons, by Adriana
Speech bubbles: “We have to go to another country”. “Where’s my brother?”.

Personal connections

According to Dodson (2014), visual representations have the potential to assist students in meaning making and connecting to the world around them. In this study the participating students were asked to produce a series of visual products, both individually and collaboratively, in order to imagine, identify with and connect to distant, displaced strangers who faced hardships. In particular, they were tasked with creating a representation of the concept of forced displacement, a comic strip depicting a refugee’s day, group installations called “my refuge suitcase” and a collaborative performance called “a refugee’s journey”. The central idea behind all these visual projects was to encourage them to engage with and form personal connections to the people, the objects and/or the metaphors they depicted in their artworks.



Figure 3: "Untitled", pencil colours and oil pastels, by Mihai

Reflective verbal and written accounts showed that these students established a personal connection with the objects depicted in their artworks. “I felt like I was preparing my own suitcase”. “I imagined the same feelings with the persons I drew in this comic strip. They were sad, scared and worried for the travel”. “I wondered about how these children live and under what circumstances they had to find a shelter”. While drawing or preparing their installations the students actively imagined a certain situation. This elicited an inner-kinesthetic simulation and a connection with the person/s depicted or involved in the specific situation (Gallese, 2003). Given that imagination is a primary means of framing and articulating experience (Efland, 2004), art-making facilitated the establishment and construction of metaphors of forced displacement. This in turn enabled them to re-structure experience and knowledge provided by the mass-media.

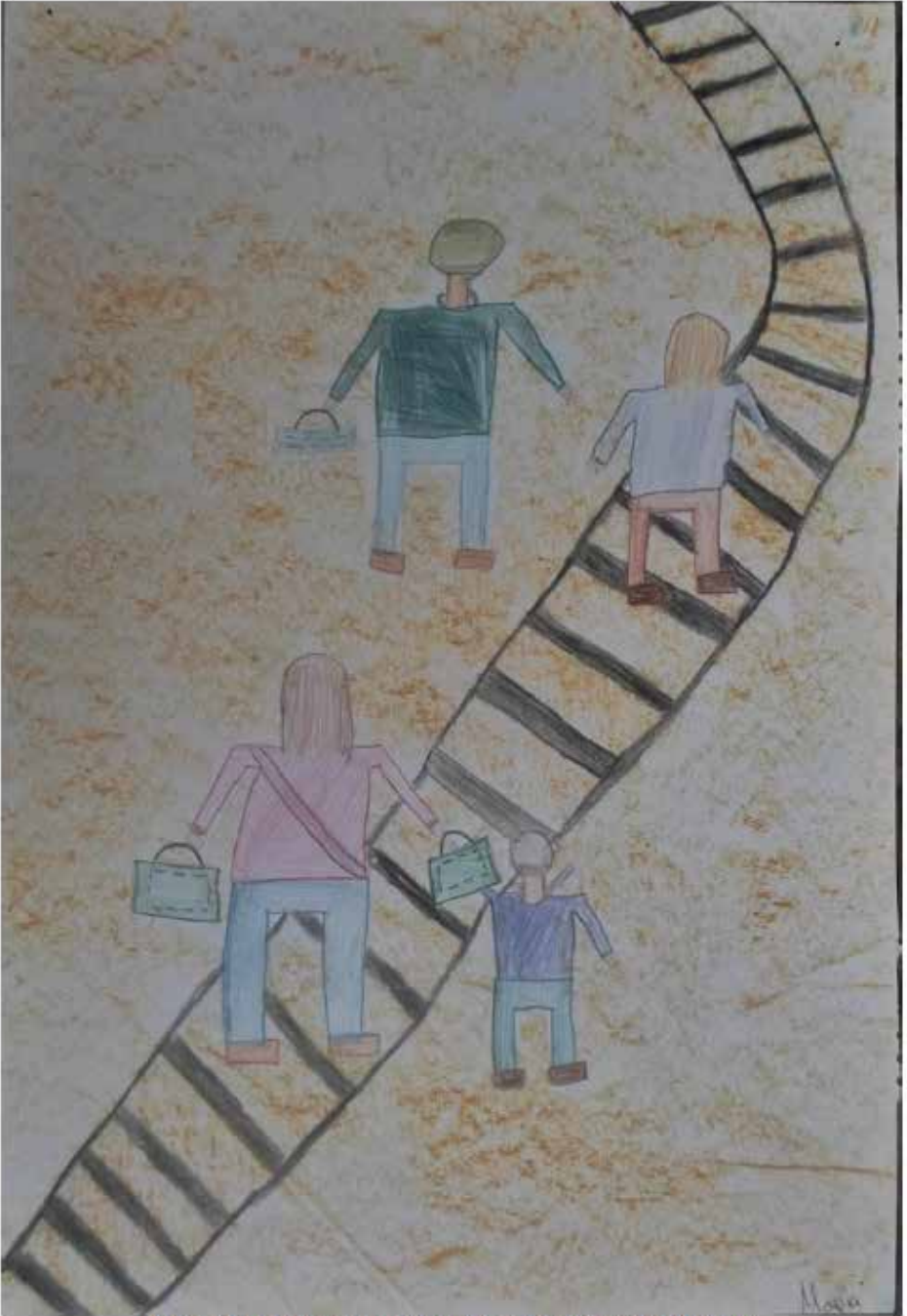


Figure 4: “Untitled”, crayons, pen and pencil colours, by Maria

Role-taking and embodiment

The students were encouraged to engage in imaginative role-taking as this has been linked with empathy (Meeken, 2005; Ham, 2015). In particular, the creation of installations and the performance aimed to increase cognitive understanding of refugee’s feelings and emotions and, therefore, to increase an emotional response. Creating “the refugee suitcase”, for example, was for most of them an art making activity which enhanced their perspective-taking skills. A deliberate cognitive act of imagining themselves in the place of refugees took place during the activity while the students made lists of things, gathered and finally assembled them together to create their installations. Reflecting on the process they underlined the emotions of distress, fear, worries and uncertainty they had felt while preparing their ‘suitcase’. “I felt sad that I had to leave behind the things I loved”. Surely, it should have been very difficult for them to decide what to take and leave behind all their favourite things”. Placing themselves in the other’s situation increased empathy and to some extent developed their understanding of what means to be empathetic.



Figure 5: “A refugee’s suitcase”, installation, by Kostas, Suada, Ifegeneia and Michaela

Similarly, while creating a collaborative performance by which they represented a “refugee’s journey”, these students took the perspectives of refugees and stepped into their shoes. This happened as they got involved in role-taking and imagined how displaced strangers may have felt before, during and after that journey. According to Meeken (2013), putting oneself imaginatively in another’s place implies consideration of the context and motivation of their actions. During the performance the students walked on a blue carpet following a red line which represented the path that was taken by a refugee. Sensations of movement and position of body enabled connections and generated affective responses corresponding, to some extent, to the emotions a refugee had. As the students reported: “While walking around, I was thinking that this journey was endless.” “How far did these people go to find a safe place to live?”. “It felt like I followed their steps”. For these students, not only, did role-taking facilitate understanding and empathetic responses but also the physical body became a place of learning and experience (Pineau, 2002). This corresponds with Perry and Medina (2011, p.63) view that in a performance bodies can be “perceived as inscribed and inscribing people’s relationships, engagement, and interpretation of multiple ways and histories of being, experiencing, and living, in the world”. In this sense, by performing “a refugee’s journey” the children used their bodies as a means of meaning making, representing, role-taking and performing.



Figure 6: Snapshot of “A refugee’s journey”, performance

Experiencing the power of empathy

These students’ drawings and especially the comic strips brought into play the rhetoric of the mass-media regarding the refugees as products of conflict and their reception in host countries. This rhetoric emphasised a refugees’ contradictory position as threats and sufferers. The students acknowledged and reaffirmed through their portrayals the news media depictions of refugees as traumatized victims. For example, the narrative pacing Adriana (Fig. 2) used in her comic summarised the adversities, suffering and loss refugees had experienced since their forced displacement. During classroom discussion, she explained that she chose this theme because “images like these were all over the News and made her feel sad about these people”. The visual and linguistic rhetorical devices the students used in their comic strips and drawings enabled them to engage with the people depicted and experience compassion and empathy. Dora (Fig. 7), for example, ended her comic strip by depicting empty life-jackets left on the sea-side. As she explained, “I came across this image on the Internet and I think it shows how many people managed to survive”. Reflecting on these representations, the students frequently wrote of perceiving authentic connections with the objects depicted as well as the visual resources they used as inspirations. “I watched the news to see what was happening to them when leaving their country. That is what I tried to draw, a day of their travel. How difficult it was and what happened to them”. “What really stayed with me were all these scenes with people on these boats. It made me sad and made me think about them”.

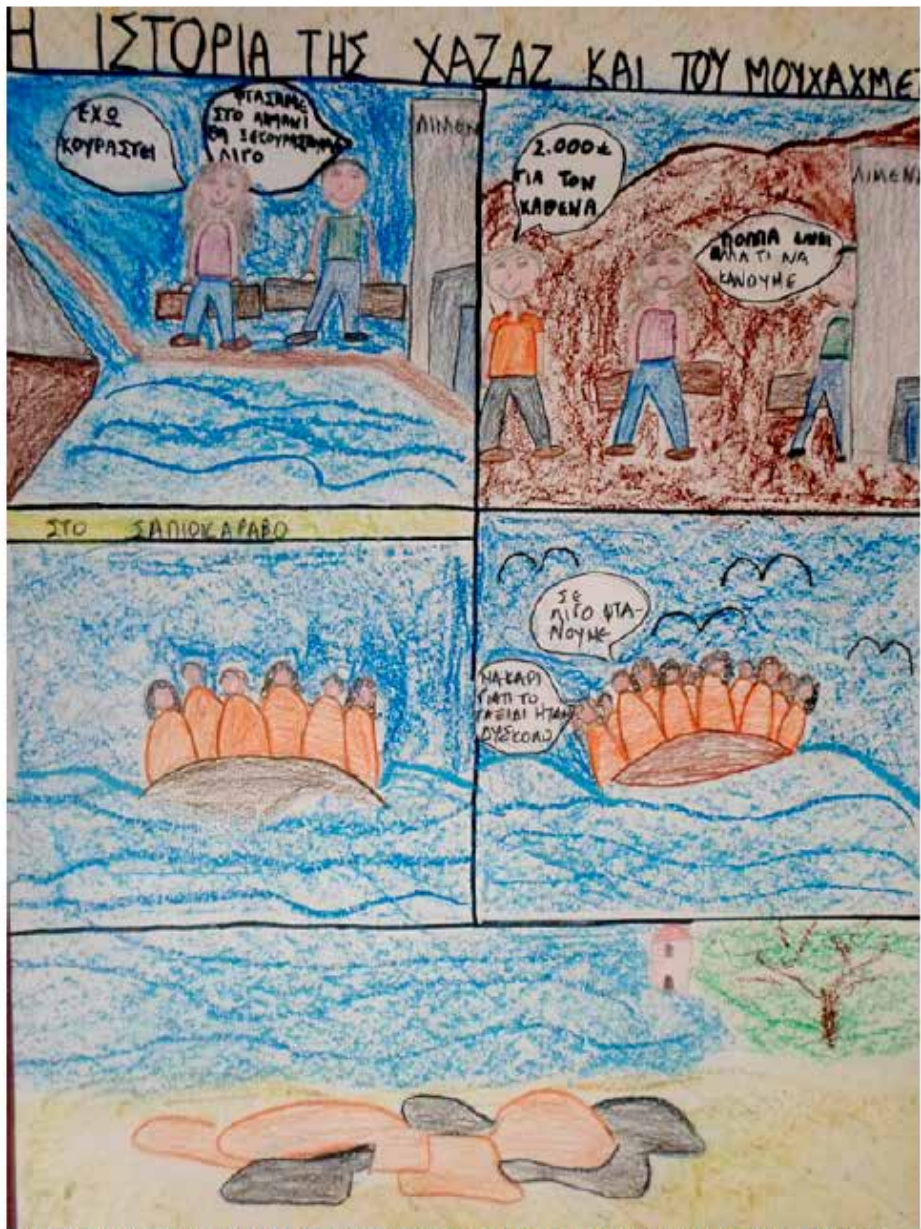


Figure 7: “Hazaz and Muhamad’s story”, felt tip pen, pencil colours and crayons, by Dora.
Speech bubbles: “I am tired”. “We have arrived at the port and we shall rest for a while”.
“2000 dollars for each of you”. “It is too expensive, but we cannot do anything else”. “In the old tug”. “I wish this was an easy trip”, “We will be there soon”.

Reflective discussions, also, facilitated increasing cognition in the class which conversely involved a deepness in understanding and an unpretentious attempt to know more about the refugees’ living conditions and therefore to be more connected with them. As these students talked about meanings created from their engagement with their artworks they imaginatively connected with other people’s hopes and fears. “Thinking about what to draw and about these people made me realise that I somehow put myself into their shoes”. “I felt closer to them (refugees) and understood how they felt and what they went through”. Empathetic reactions were, also, induced by looking at their classmates artworks. “Looking at my classmates’ comics made me realise once again how these people suffered”. It seemed that student participation in reflective discussions provided a structured framework that enhanced the meaning making experience and fostered empathetic reactions.

Many of these students also expressed a deeper understanding of compassion and empathy in discussions and reflections during the project. Reflecting on the art lessons they said: “The lessons made me think and understand how I feel when I watch people having difficulties on the news”. “I understood that thinking about how the other person feels, it makes me feel closer to him”. These children also managed to define empathy through their actions and modelled behaviour. “The important thing is not to feel pity about other people but try to imagine how they feel in order to understand their situation”.

Conclusions

Art making as a meaningful experience can create transformative results like personal, spiritual and emotional growth, critical awareness, compassion, empathy, and empowerment (Hickman, 2000). This particular educational intervention was developed and implemented with the aim of engaging the participant students with art experiences that enabled opportunities to create meaning, explore identity, reflect on self and nurture empathy as means to develop compassionate behaviours.

All the students participating in this case-study responded visually to the current migrant-refugee crisis, engaged emotionally and showed empathy towards suffering distant strangers. In doing so, they appropriated information from mass media resources and produced a series of visual products. Exploring collective representations of issues and events relating to the migrant-refugee crisis indicated that the students were able to make meaning from everyday mass-media experiences. As such, they all managed to locate, identify and label the different facets of migrant-refugee crisis, in a way that was meaningful for them.

Drawing, comic strips creation, installations, and performance functioned as an opportunity for students to connect to distant, displaced strangers who faced hardships through role-taking and imagining. Responding in various forms of reflection prior, during, and after the completion of the project showed they developed new understandings of perception, resonance and connection. It was clear from their comments and reflections that the students’ exhibited empathic behaviours during the project. This implies that participation in meaningful art experiences can foster imagination and encourage compassionate understanding in regards social issues.

The post-art making discussion and students’ reflection on their own work showed that this educational intervention was insightful for them. It provided them with opportunities to negotiate media images, aspects of their lives and identities and exhibit growth, compassion, caring, sociocultural awareness and empathy. Yet, one such learning experience it is not sufficient to bring about positive changes in caring attitudes towards others, mainly because teaching empathy takes years of learning (Phillips, 2003) and needs repetition and reinforcement. However, major events may be a starting point for raising children’s social awareness and providing them with opportunities to explore identity, make connections with their cultural backgrounds and increase their capacity for empathy and connecting with others.

References

- Anderson, T. (2010). An introduction to art education for social justice. In T. Anderson, D. Gussak, K.K. Hallmark, & A. Paul (Eds.), *Art education for social Justice* (2-13). Reston, VA: National Art Education Association.
- Carr, L., Iacoboni, M., Dubeau, M. C., Mazziotta, J. C., Lenzi, J.L. (2003). Neural mechanisms of empathy in humans: A relay from neural systems for imitation to limbic areas. *Proc Natl Acad Sci USA*, 100 (9), 5497-5502.
- Christopoulou, M., 2016. “*Envisioning my future-self*”: Exploring identity construction to promote cultural sensitivity. In M. Cohee Manifold, S. Willis & E. Zimmerman, (Eds) *Culturally sensitive art education in a global world: A handbook for teachers* (198-205). Alexandria, VA, NAEA.
- Christopoulou, M. (2013). Exploring the socio-politics of the Greek debt crisis in a primary art classroom: A political cartooning project. *International Journal of Art and Design Education*, 32 (1), 44-54.

Dodson, S. (2014). *Art with Purpose: Fostering empathy and reflecting identity through service-learning projects*. (master’s thesis), University of Florida, Florida, USA.

Efland, A. (2004). Art education as imaginative cognition. In E. W. Eisner & M. D. Day (Eds.), *Handbook of research and policy in art education (751-773)*. Mahwah, NJ: Lawrence Erlbaum and the National Art Education Association.

Freedman, K. (2000). Social perspectives on art education in the U.S.: teaching visual culture in a democracy, *Studies in Art Education*, 41 (4), 314–29.

Freedberg, D. and Gallese, V. (2007). Motion, emotion and empathy in esthetic experience. *Trends in Cognitive Science*, 11 (5), 197-203.

Freedman, K. (2003). *Teaching visual culture Curriculum aesthetics and the social life of art*. New York, NY: Teachers College Press.

Gallese, V. (2003). The manifold nature of interpersonal relations: The quest for a common mechanism. *Philosophical Transactions: Biological Sciences*, 358 (1431), 517-528. Retrieved from <http://www.jstor.org/stable/3558130>.

Ham, A. N. (2015) *Portrait of a stranger’s face: Global empathy as a curricular emphasis*. (master’s thesis), University of Texas, Austin, Texas, USA.

Hickman, R. D. (2000). *Art education 11-18: Meaning, purpose and direction*. London: Continuum.

Hodges, S. D. & Myers, M. W. (2007). Empathy. In R. F. Baumeister and K. D. Vohs (Eds) *Encyclopedia of social psychology (296-298)*. Thousand Oaks, CA: Sage.

Hoffman, M. L. (1979). Development of empathy and altruism. Paper presented at the annual meeting of the American Psychological Association, New York, NY. Retrieved from ERIC database.

Hoffman, M. (2000). *Empathy and moral development: Implications for caring and justice*. New York, NY: Cambridge University Press.

Jeffers, C. S. (2009). Within connections: Empathy, mirror neurons, and art education. *Art Education*, 62 (2), 18-23.

Kyriakidou, M. (2008) *‘Feeling the pain of others’: Exploring cosmopolitan empathy in relation to distant suffering*. In N. Carpentier, P. Pruilmaann-Vengerfeldt; L. Nordenitreg; M. Hartmann; P. Vihalemm; B. Canmaerts; H. Nieminen and T. Olsson (Eds) *Democracy, journalism and technology: New development in an enlarged Europe* (157-168). Tartu: University of Tartu Press.

Meeken, L. (2013). *Art Education and the encouragement of affective and cognitive empathy in early childhood*. (master’s thesis) Virginia Commonwealth University, Virginia, USA.

Lindstrand, J. 2010. *Educating the imagination: Fostering compassionate empathy through art and media*. (master’s thesis), McGill University, Montreal, Quebec.

Perry, M. & Medina, C. (2011). Embodiment and performance in pedagogy research investigating the possibility of the body in curriculum experience. *Journal of Curriculum Theorizing*, 27 (3), 62-75.

Phillips, L. C. (2003). Nurturing empathy. *Art Education*, 56 (4), 45-50.

Pineau, E. L. (2002). Critical performative pedagogy. In N. Stucky, & C. Wimmer (Eds.), *Teaching performance studies* (41-54). Carbondale & Edwardsville: Southern Illinois University Press.

Stuhr, P. L. (2003). A tale of why social and cultural content is often excluded from art education-and why it should not be. *Studies in Art Education*, 44(4), 301-314.

Stout C. J. (1999). The art of empathy: Teaching students to care. *Art Education*, 52 (2), 21-24 & 33-34.

Tronto, J. (2013). *Caring democracy markets, equality, and justice*. New York, NY: University Press.

Ulbricht, J. (2003) Learning about political art in the classroom and community, *Art Education*, 56 (3), 6–12.

Walker, S. R. (2001). *Art education in practice series: Teaching meaning in artmaking*. Worcester, MA: Davis Publications, Inc.

Zahn-Waxler, C. & Radke-Yarrow, M. (1990). The origins of empathic concern. *Motivation and Emotion*, 14 (2), 107-130.

Contributor details

Dr Martha Christopoulou is an Education Coordinator for Primary Education in Athens, Greece. Her research interests are widely in art and visual culture education. At present she is researching contemporary social issues that are relevant to primary student’s lives. She is also researching ways of developing art education curricula that promote resilience and empathy. She has published several articles in international and Greek educational journals, such as the International Journal of Art & Design Education, International Journal of Education through Art, and Art Education (NAEA).

Maria Letsiou

Rethinking the Notion of Art Learning as a Social Activity

Abstract

This chapter examines the transition in contemporary art education that emerges when socially engaged art education (SEAE) tenets are considered. In particular, the notion of art learning as a social activity is revisited in order to define the role of traditional studio-oriented learning in SEAE in which the students' collaboration and research on the community's concerns and issues become the primary goal of art learning. I describe two teaching projects that I investigated: one with a regular K-12 art class and one with an after-school class. I delineate how studio-oriented learning is enriched by the collaborative learning experience and by students' meaningful participation in the process and content of learning.

Keywords: socially engaged art, art learning, participation, object-making, social activity

My introduction to teaching art began while I was an undergraduate student in the School of Fine Arts at the Aristotle University of Thessaloniki. I taught an after-school art class for a cultural organization in a small Greek city. These art classes were engaged with the community in several ways. Although the teaching paradigm was studio-oriented and that governed my teaching practices, I fostered the direct involvement of my students with the community's life. Looking from the perspective of a visual artist and art educator whose practices mostly focus on studio practice, I acknowledge the challenge that emerges about the notions surrounding art objects and their creation in socially engaged art education (SEAE). The question naturally arises concerning the difference between the creation of art objects in the traditional sense and their creation as a social activity in this new learning context. O'Donoghue (2015) asserts that the attention of art education has shifted away from the exclusive production of objects to the vast possibilities that open up when making art is considered as a wider process of experiences and events.

In order to discuss this challenge, I examine two teaching projects that I conducted at different career stages: one at the beginning of my teaching journey and one recent project that conducted one year ago. In particular, I describe an art teaching project that I organized with a group of ten adolescent students in 1995. The students attended an after-school art class that was run by the cultural organization of the municipality of Veria, Greece. By taking the interpretive perspective of SEAE, I reflect on the events, process, and outcomes of the project. Later, I describe a more recent project that I organized with my art class in a public art high school. This example indicates the potential of learning when conventional art education stretches beyond studio production to include other activities that prompt dialogue and social action among the students. Later, I draw implications about skills that students develop and the role of art educators.

From Studio-Oriented Practice to Community Involvement

It is accepted that two separate realms have been developed in the contemporary art world. Tension has developed between the *studio-oriented* and the *socially engaged* approaches. However, the line between studio practice and socially engaged art is often blurred. Yet, there are specific attributes that are prerequisite for a socially engaged art project to be realized. In this new paradigm, art objects are used by the public in a particular social context when the relational nature of practice is considered. In contrast, studio-oriented art practices entail passive participation by limiting the public to viewing the art objects and speculating about their meaning. This particular ontological shift in the social

role of art implies a challenging new vision that artists have begun to adopt. As shown by recent socially engaged art projects, this social role of art becomes rather radical because it aims to directly affect people's attitudes and behaviors (Frasz & Sidford, 2017). The tools that are used, such as dialogue and participation, prompt the public to become involved in important decisions regarding art events and practices. Thus, social problems and concerns of a particular community are then reexamined through an artist's direct involvement with the community. As a consequence, the artist denies personal authorship and becomes a coordinator of the art action. These new conditions transform the public into an active body of members that determine the meaning of the art event. In other words, the artist attempts to effectively collaborate with the public. The tools and methods that are used include several modes of participation of the public, such as dialogue, public discussions, community organizing, and public awareness campaigns.

Obviously, this represents a significant shift of focus solely from the art objects themselves to human interactions. Bourriaud's relational aesthetic theory, which is essential to the understanding of socially engaged art, states that "human interaction and its social context" replace the significance of art objects (Bourriaud, 1998, p. 14). The relational aesthetic is developed as the theoretical framework that aims to establish the perquisites of a new art genre and contemporary art world with a new realm of practices.

Some examples of socially engaged art practices incorporate art objects as a part of the event. For example, *The Commons* (2011), a work by Paul Ramirez Jonas, consists of a physical existence that has been located in the context of a museum. Yet, the art project is understood only when the instructions for the public's participation are set and then allow people to affect and change the appearance of the art object. *The Commons* is a monument that represents a horse with no rider. It is made of cork material instead of bronze, and the public is allowed to attach messages onto the sculpture in order to transform it into a site of endless public voices (Pantuso, 2014). The public contributes to the physical appearance of the art and, as a consequence, to the intended meaning. Another example by the same artist, *The Key to the City*, is a symbolic action that is used in order for people to receive individual recognition. Citizens received a key and then were encouraged to investigate locations and places of the city than never before wonder about them. As an ordinary object the key is transformed due to the artistic purposes. Both of the examples ask participants to perform or re-perform an ordinary action by unraveling its symbolic meaning. The main purpose of this object-making, as shown by these examples of socially engaged art projects, is to affect social transformation through the direct and performative involvement of the community.

What contributes to the unique approach of art objects in socially engaged art is the performative activities of the public that become a significant ingredient of the art event. As a

consequence, the performance, as a genre, is reborn in the context of socially engaged art projects. Besides the different usage of objects, a bodily activity is involved that contributes to the meaning and the role of the art objects. Moreover, it opens possibilities for blurring the line between art and life, since ordinary activities are reexamined in a different context (e.g., using a sculpture as message posting board, as was done by Jonas). These conditions allow the participants to reflect on ordinary or mundane activities.

Art Learning as a Social Activity

Children, when they create and act in the studio environment, are usually faced with creative problems and the need to find their solutions. Although art learning aims to advance each student as an individual, there is a community to which all those individual students belong: the art room. As a consequence, studio learning is considered a social activity since students exist inside a community where they interact, discuss and communicate. For example, art learning as a social activity happens when the students collaborate to come up with creative ideas or a solution to the problems that are posed. In a traditional art classroom, these problems include concerns about the usage of art materials and processes, as well as meaning-making. The social interaction may include play, dialogue, etc.

Lowenfeld and Britain (1947) claimed each child's individual art practice reflects both the mental capacities and several perspectives of growth, including social growth and social awareness. Of course, during the 1940s and later, studio activities in education were predominantly limited to basic painting, drawing, and so on. However, they recognized that studio activities can reflect the degree of personal growth. In terms of social growth, they claimed that art provides the tools for social growth to develop. For example, the reflection on a work of art by the child-creator and adults transforms the practice to social expression. Moreover, the drawing and painting activities, which depict several topics of the community, are acknowledged as having the art learning capacity to develop social awareness (Lowenfeld & Britain, 1947). Further, the collaboration and the communication exchange among peers offer additional opportunities for social awareness to develop in the art room.

Freedman (2010) discusses the relationship of creativity with social responsibility.

Creativity as a social activity, according to Freedman, emerges in both the art room and the community of interest. Inside the art room, it consists of the conditions in which students are allowed to collaborate and learn from each other. In parallel, the informal learning that occurs in communities of interest, such as graffiti or the youth's creative production on social media, is considered a social activity since it develops through collaboration. The group interaction, in this case, is crucial for members to come up with new ideas and tools with

which to create and communicate. A recent example of my high school art class is my students' practice with digital collage, which is developed when screenshots are combined (Figures 1 and 2). This activity is related to how these students communicate with friends on Instagram. Consequently, these particular young people collectively develop a creative way to communicate by using a specific and original style of digital collage.

Social Activity in Socially Engaged Art Education (SEAE)

The notion of art practice as a social activity differentiates in the SEAE project. Similarly, though Lowenfeld and Britain's concern about how art learning contributes to the children's social growth and the development of the social awareness, SEAE aims to offer unique learning experiences that enable the young people to act and think critically about social concerns. In this learning context, studio learning is included, but it is not the crucial aspect of learning. Instead, other processes, such as collaboration or an engagement with the wider community's concerns, become the primary purposes of the learning experience. The research that has been conducted in educational institution with socially engaged art projects indicates the potential of learning when students have the chance to develop critical stances and to collaborate during an art project (Schlemmer et al, 2017; Sanders-Bustle, 2018).

The purposes of a SEAE project are defined by considering different parameters than those that prompt teachers' decisions in a traditional studio learning space. One of those parameters is the social context in which the project takes place. When these projects are implemented inside the school community, they often aim to extend the learning possibilities by allowing students to perform different modes of participation. In particular, some projects aim to transform mundane everyday school life by intervening in the ordinary conditions and structures. For example, the socially engaged art event that Sanders-Bustle (2018) organized in the learning context of a middle school aimed to enable students to realize the complicated relationship between art-making and schooling and allowed them visualize new educational roles. The project was part of an art education course, and students were asked to create a socially engaged art project for the school. Thus, such projects can and do challenge the conventional way of acting in schools.

The result of such educational events is sometimes a major disruption of the educational space. For example, the impulse to preserve and conserve past teaching methods, especially in the art room, causes tension when those methods are challenged by socially engaged art events. The motivation to initiate these projects is often affected negatively by the institutionalized nature and function of the school. The weighty institutional mandates often prove to be severe hindrances to creative learning. The school regulations,

which often are necessary, determine the preconceived ideas of what the role of the art subject is in the curriculum and, consequently, the forms of students' participation. Despite this, the socially engaged art projects that are conducted at educational institutions, such as schools, aim to transform the way that the students participate in learning activities. For example, teaching tools, such as acting, role play, and symbolic use of images and objects, are inserted into the educational space in order to challenge the attitudes and behaviors of the students and teachers.

In addition, other art projects aim to create bonds between the school's art learning and the concerns of the wider community. A significant emphasis is put on the learners' contribution to the community in which they live, as well on the goals of learning. In SEAE, the roles of studio learning and object-making have been adapted in order to raise the critical social consciousness of the learners. For instance, Schlemmer et al.'s (2017) project used studio learning on ceramics to raise students' consciousness concerning the global water crisis. Moreover, *The Food Landscapes* project of Buffington et al. (2015) indicates the potential of socially engaged art to connect participants with the community through the use of art-making, creative problem-solving, and cooking. Both examples imply that ordinary art activities do not aim only to create aesthetically pleasing art objects. On the contrary, art-making and its objects aim to foster dialogue and simultaneously challenge the ways that people interrelate in the community.

In order to discuss the transition to the concept of studio learning as a social activity in the context of SEAE, I offer two examples from my own art teaching experience that I argue extend beyond the studio-oriented practice. The first took place twenty-three years ago, in which ordinary studio learning was performed in a public space. The other example occurred in a public K-12 school one year ago. My purpose is to discuss their potential as projects. My perspective incorporates the position, which has been previously described by Washington (2011), that art learning should emphasize the advancement of relationships and social structuring of the participants rather than object-making and aesthetic appreciation.

"A Movable Art Room"

In Greece there are many opportunities for children, youth, and adolescents to learn art outside of K-12 schools. There are art classes offered by cultural centers in the municipalities. These classes and art programs emphasize traditional artistic skills and art processes. However, though the learning involved in the life of the community, it rarely addresses the issues and concerns of particular communities.

In 1995, I organized a teaching event with my after-school adolescent studio class. I

was teaching in an art program that was run by a cultural center of the municipality in the Greek town of Veria. The teaching event took place in a public space in the town. The setting of art learning, which is normally the traditional art room, dramatically changed and became visible to anyone who wanted to be involved when the art room moved to the public space. The *movable art room* was born. It was an experiment that challenged and dramatically altered the ordinary art classroom conditions that the students were used to experiencing.

The goal of our art project was the creation of an easily built construction that we named "A Home for Art." Large-scale canvas paintings with acrylic materials constituted the walls of this small one-room building. Students would ordinarily meet before and during the construction to discuss their project as well as their interrelationship with the people who passed by the public space. After completing the construction, students used it as a mobile and portable studio class for approximately ten days. The inner space of this portable studio class offered an art classroom privacy for students and the art teacher. Simultaneously, art class life was intervened and affected by urban sounds such as the sounds and speech of passers-by. Previously unknown people asked the students questions, such as what was the purpose of our activity. At the same time, the group of students and I were involved in an ongoing discussion about what the role of art is in a local community.

In terms of the public space which was developed and the interrelationship of the students and with the members of the wider community, I maintain that this project was a successful example of SEAE. During the teaching event, I was completely convinced that its significance was not primarily the creation of art objects, the development of artistic technical abilities, or the offering of an art experience with materials for large painting surfaces. It was more than that. The movable art class prompted a critical reflection on the concept of the social role of art and art learning. Simultaneously, the interrelationship of the students themselves and their communication skills were positioned at the core of the event. Literally, the teacher and students, as equal participants of the art event, were transformed into exhibited items while they re-performed learning and teaching within a different surrounding and context.

"Me and My Teddy Bear"

The second art event happened inside a K-12 school educational settings, taking place at the Art High School of Thessaloniki during the fall of 2017. Seventeen eighth grade students participated. The purpose of the project was to organize an event for the Human Rights Day (Letsiou, 2019a, 2019b). The students were to participate in a series of in-class art productions, including video production, and in a school art event. The project took place

in the practice-based learning environment where students learn how to manipulate art materials and create meaning through their artworks. As a consequence, one challenge of the project was to involve the students in activities that were not considered as traditional studio learning. Besides the studio production, the learning included a section which was developed with one of my student's unsolicited video productions on social media.

The student's unsolicited video production was incorporated into the art classroom. Previous research has been done on using youth's creative practices on social media in the art learning context. In particular, Duncum (2014) explored the use of a video genre that was developed on social media in order to teach the characteristics of the spectators' gaze. In this particular research project, I decided to use a video mode that was developed by my students because I considered it to be an effective way of fully engaging the participants in the learning process. This particular video production was uploaded in one of my grade 8 student's Instagram account, which was named *@asproulis14_offical*. The videos presented stories with an imaginary virtual character depicted using a stuffed bear. The cast of characters consisted of stuffed toys from the boy's huge collection (Figure 3). The stories were typical TV broadcasts of soccer games with advertisements and players' interviews.

The same video mode was used to create a video for the monument that was dedicated to Human Rights Day. The student, the owner of the Instagram account, had the opportunity to display the process of creating the video to his peers. A tiny photographic studio was then installed in the art classroom (Figure 4). Each student brought his or her own teddy bear or another stuffed animal to the classroom so that the object could be captured on the camera of the student who had filmed *Asproulis* (Figure 5). Other parts of the preparation included editing the video made up of the photographs of the stuffed animals and then adding the voices of students speaking out the articles of the Universal Declaration of Human Rights (UDHR). We simplified the editing process because I wanted all the students to be introduced to the new tool of video editing, even if some had learned more sophisticated techniques in their out-of-school activities.

The students were introduced to the ideas and concepts of monuments while considering what a monument dedicated to the UDHR might look like. Students learned and investigated the different kinds of monuments we interact with every day in society, such as buildings, statues, and archeological sites. Moreover, they realized that each monument serves several purposes. In this situation, the students needed to decide what kind of monument would be suitable for informing the school community about the Human Rights Day. As part of the practice-based learning process, I had introduced my students to the techniques used for creating a relief. The students were inspired by the ancient Greek reliefs and thought that painted depictions of the ancient reliefs might be included in a monument for later installation at the school (Figure 6).

We designed an art intervention that included a screening of the video and the construction of a temporary monument. In addition, a corkboard was placed on an adjacent wall, and students were encouraged to attach their own messages in response to Human Rights Day on this board. The exhibition also included a photograph taken by a child who used to live in a refugee camp in Thessaloniki. This photograph was taken after a big fire took place in the refugee camp in the summer of 2017, and it shows the child's teddy bear inside the destroyed building (Figure 7). I decided to place this photograph in the exhibition venue so that students, or other participants, could extract their own connotations from it. In these ways, the students were engaged in a multimedia installation that included new media work, objects, a photograph, and an interactive site for individual participation.

The teaching process and the school event offered opportunities for the students to collaborate and to gain experience in creating a collective artwork. Furthermore, the interactive stages of the project involved several levels of participation by the school community. For example, the installation of the tiny photographic studio inside the art classroom altered the daily classroom routine and operated as a collaborative teaching experience where students carried significant responsibilities. Further, the post-it messages on the corkboard allowed the students to acknowledge the concerns of their peers. When the art event was staged, the students and other members of the school community could participate in a dialogue about Human Rights Day and about the many misunderstandings that arise but are normally hidden. For example, during the exhibition, students disputed whether the rights of the queer members of the community qualified as legitimate human rights. Even though my purpose had been to involve the students in a dialogue about the refugee crisis in order to uncover problematic considerations, other social issues emerged. The socially engaged character of the art event was shown to have the potential to extend and to develop according to the interests and responses of the students.

Implications for Teaching Practice

The two projects I have described raise questions about how art teaching may be practiced when a new understanding of the art object and its creation as a social activity is established and when the emphasis of learning is shared between studio learning and the collaborative activities and social context. The traditional artistic skills are stretched beyond their normal boundaries, and other processes and skills are addressed. In addition to the pure joy and satisfaction of artistic creation, decision-making, problem-solving, cultural competency (understanding different cultural perspectives), listening with respect, and empathy are some of the additional skills that students develop.

Further, the art teachers perform new roles. I list below some of the characteristics of the art teacher that are derived from a rendering of the characteristics of a socially engaged artist that was developed by Frasz and Sidford (2017).

1. "The primary purpose of art and artists is to be a catalyst for positive change in the world."

When artists enter the educational setting, they actualize this role by creating a learning environment that fosters creativity, collaboration, and empathy; those abilities are important for a healthy society.

- . Art integrates creativity and activism.

When artists enter the educational setting, they encourage students' activist actions that engage the wider community.

- . It is not aimed at an art world audience.

When artists enter the educational setting, they praise students' aesthetic preferences and legitimize the diverse forms of expression that are derived from the students' own world to enrich the meaning of their own art practices.

- . Tools that are used include dialogue, community organizing, public awareness campaigns, etc.

When artists enter the educational setting, they establish the importance of studio production by creating the proper conditions for the students to collaborate and participate in a fruitful dialogue and exchange.

- . Artists work in collaboration with other community members or other artists.

They value the process of creation.

When artists enter the educational setting, they foster collaboration among students, teachers, and other practitioners. The roles of the student as a teacher and the teacher as a student are reversed (Friere, 1972).

- . The artwork may include social, political, or economic issues.

When artists enter the educational setting, they make visible the social, political, and cultural contexts of the art practices. They engage several marginalized communities in art learning settings. This perspective aligns with Freire's assertion that the curriculum should consider both the objects of learning as well as the people and the social, political, and cultural conditions wherein they live and act (1972).

Conclusions

Throughout this chapter, I have argued that art learning should emphasize the advancement of the relationships of the participants and social structuring rather than only object-making and its aesthetic appreciation. The Portable Art Room and Me and My Teddy Bear projects have been provided as examples of teaching practices that can successfully extend beyond structured instruction. The collaboration between the teacher

and the students, as well as among students themselves, and the initiative that the students took during the learning experience allowed them to control and direct the learning process. Subsequently, the role of educator merged with that of a socially engaged artist because the process assumed a prominent significance over the art product itself. As Schlemmer (2016) argues, there is an education perspective in socially engaging art that aligns with the willingness to question the normative teaching practices.

In contemporary society, which is governed by tensions and contradictions, an unquestionable reconsideration of the role of the art subject in education is needed. In this learning context, the cultural and social competencies have emerged as a significant part of the learning objectives of present and future art rooms. I urge art educators to rethink the possibilities that socially engaged art offers to contextualize the meaning of art learning as a social activity. When the sole art creation is transformed into collective and collaborative action, a new understanding of the identity of the artist and the social role of art is revealed. Thereafter, the social role of art is implied in a contemporary art learning context. The art object becomes a motivation that prompts other events to happen. As a consequence, the taken-for-granted values of art learning as a mere studio-oriented experience, values which still govern the majority of art instruction, are challenged.

References

- Bourriaud, N. (1998). *Relational aesthetics*. Dijon: Le press du reel.
- Buffington, L. M., Elizabeth, P., Cramer, P. E., Agnelli, K., & Norris, J. (2015). Food landscapes: A socially engaged art project, *Art Education*, 68(5), 40–45.
- Duncum, P. (2014). Making movies-in-minutes. *The International Journal of Arts Education*, 12(1), 25–39.
- Frasz, A., & Sidford, H. (2017). Mapping the landscape of socially engaged artistic practice. Helicon Collaboration. Retrieved from <http://artmakingchange.org>
- Freedman, K. (2010). Rethinking creativity: A definition to support contemporary practice, *Art Education*, 63, 2, 8–15.
- Freire, P. (1972). *The education of the depressed*. Athens: Rappa.
- Helguera, P. (2011). *Education for socially engaged art*. New York: Jorge Pinto Books.
- Lowenfeld, V., & Britain, W. L. (1947). *Creative and mental growth*. New Jersey: Prentice Hall.
- Letsiou, M. (2019 in press). Directions of studio art learning in art high schools. Proceedings of the National Conference *The Arts in the Greek School: Present and Future*. Faculty of Theatre Studies of the National and Kapodistrian University of Athens.
- Letsiou, M. (2019 in press). Me and my teddy bear. *Synnyt/Origins: Finnish Studies in Art Education Journal*.
- O'Donoghue, D. (2015). The turn to experience in contemporary art: A potentiality for thinking art education differently. *Studies in Art Education*, 56(2), 103–113.
- Pantuso P. (2014). Crossing Brooklyn: Paul Ramirez Jonas, *The Commons*. Retrieved from: <http://www.bkmag.com/2014/10/30/crossing-brooklyn-paul-ramirez-jonas-the-commons/>.
- Sanders-Bustle, L. (2018). Socially engaged art as living form: Activating space and creating new ways of being in a middle school setting. *Art Education*, 71(6), 38–44.
- Schlemmer, H. R. (2016). Socially engaged art education: Defining and defending the Practice. In L. N. Hersey & B. Bobick (Eds.), *Handbook of research on the facilitation of civic engagement through community art* (pp. 1–20). IGI Global.
- Schlemmer, H. R., Carpenter, B. S., & Hitchcock, E. (2017). Socially engaged art education: Practices, processes, and possibilities. *Art Education*, 70(4), 56–59.
- Washington, G. E. (2011). Community-based art education and performance. *Studies in Art Education: A Journal of Issues and Research*, 52(4), 263–277.



Figure 1. Instagram digital collage as playful communicative tool of youth



Figure 2. Instagram digital collage as playful communicative tool of youth



Figure 3. Video shot of the high school student's video production on Instagram



Figure 4. The tiny photographic studio installed in the art room



Figure 5. Shots of the video



Figure 6. The monument inside the school space



Figure 7. A corkboard with post-it note sticks and the child's photograph inside the refugees' camp

Dr Antonia [Tania] Batzoglou
Independent Artist and Researcher, Greece

MYTHAGOGIA

Abstract:

The essay presents the methodological premises and practical applications of the praxis of *Mythagogia*: an interdisciplinary praxis that draws from mythology, the educational art of psychagogia, as defined by Socrates, and the therapeutic and reflective qualities of performative storytelling. Socrates describes *psychagogia* as the educational art of leading the psyche towards dialectical examination of the good. In *mythagogia*, myths are the tools that enable an embodied experience and dialectical reflection of social and personal themes. A performative workshop based on *Mythagogia* took place during the three-day seminar of InSea at Thessaloniki 16-18 July 2018.

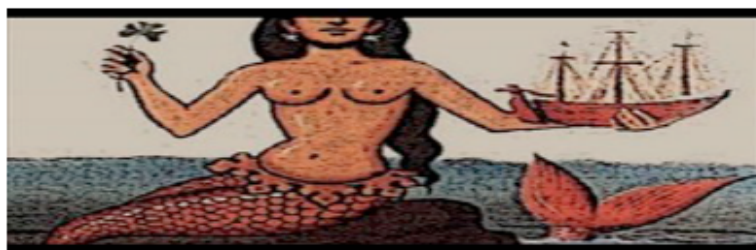
Keywords: Myth, psychagogia, self-reflection, adult education, improvisation

Standing by the seafront looking out to the horizon, Thessaloniki was wondering if the rumors for her half-brother's death, the world famous Alexander the Great, were true or not.

Thessaloniki was a Macedonian princess, the daughter of King Philip II of Macedon and later the wife of King Cassander who built and named a city after her. A city that gained its fame throughout the years and remains till now as important as in antiquity. The famous Alexander the Great was an older half-brother who was often away completing quests, conquering new worlds or fighting wars. The legend says that during his quest for the fountain of eternal youth, Alexander brought back home a flask of the sacred water in which he washed Thessaloniki's hair. One day however, when he was again away conquering new lands, Thessaloniki accidentally spilled the sacred water not knowing if her brother ever taste it or not.

When rumors for Alexander's death reached her, Thessaloniki, grief-stricken was passing her days looking out at the sea and waiting for a sign that her brother is alive. Once, her grief overtook her and tried to end her life by jumping into the sea. But the gods took pity on her, or perhaps the sacred water performed its magic, and instead of drowning, she was transformed into a mermaid. Since then it is said that Thessaloniki swims the Greek waters

during the centuries and passes judgment on the mariners. When a ship comes across her, she would ask: "Is Alexander the king alive?" To which if the sailors answer that "He lives and reigns and conquers the world", she would allow the ship to sail away safely and even aid their trip swimming along and singing. But any other answer would awaken her raging grief, and her tears will raise the waters of the sea into mighty waves sinking the ship and every man on board.



Using this myth as a tool, I offered an experiential workshop of the praxis of *Mythagogia* during the InSea seminar this July 2018 at the city of Thessaloniki, north of Greece. The myth was chosen for its immediate relevance with the city, addressing both a mythological and topographical reference of the past, the present and the future of the site.

Undoubtedly, a praxis is constantly developing being informed by both its theoretical framework and its practice. Likewise, this time, I facilitated the workshop following a well-studied and researched methodology while at the same time, the interdisciplinary and multicultural qualities of the participants enabled new learning and discoveries. The workshop happened on the last day of the seminar and thus, the established familiarity allowed the group of participants to be open and playful in their explorations and responses to my suggestions. Consequently, this openness fed my reflections and thoughts afterwards. Through this piece of writing, I intend to shed light on both my methodology and my reflections afterwards.

The practice

For those readers who were not present, a brief description of the performative workshop may support the theoretical analysis of this writing. And for those whose soma and psyche were involved during the performance, these words may highlight my objectives and methodology.

Firstly, the duration of the workshop was agreed for 90minutes and I have arranged with the committee to start in the provided studio but then to move with the participants outside, in a quiet and shadowed area of the university. The change of location from indoors to outdoors was chosen in order to connect physically and viscerally with the city of Thessaloniki while engaging with her story.

After introductions and a brief description of my work, we started indoors in a standing circle moving simply in order to awaken the breath and the body. The image of water was introduced asking the participants to each perform a hand movement related to water while the rest of the group copied it. Following that task, each one of us invented a physical way to “pass” around the circle an imaginary quantity of water that could alter in shape, quantity, quality and texture. No words were used leaving the movements and the imagination to lead the communication amongst the participants. With my guidance, the collective imagination of the water expanded in order to “fill” the room. People were invited to move freely in the space imagining that they are surrounded by water; that they are held by water; and that they are water themselves; bodies of water moving with the qualities of water. The sustained movements created the impression of a water dance where everyone was attuning in similar flow. The water was introduced as a symbol relevant and central to the story and because of its resonance with feelings and emotions. Furthermore, the water is often associated with the unconscious and its mysteries. The focus on the body and the absence of words prepared the group for the desired concentration and psychological attunement in order to collaborate easily for an improvised performance. Indeed, it was observed that the group maintained a sustained physicality, concentration and a sense of depth in both their personal explorations and interactions. Silence was respected and experienced without force offering a common ground of being together.

A selection of rhythmical and natural instruments were introduced and explored initially in the room before choosing one individually and going outside. Without losing the gained synchronisation, we exited silently and recreated the circle in the allocated outside space where we continued exploring both the musicality of the instruments and of our voices. When sounds and singing stopped and silence was regained, I narrated the story. Participants listened attentively and afterwards shared their impressions from it as suggested. The improvisation of the story focused on a agreed theme extracted from the story and thus, the group used movement, instruments, vocal sounds and speech to explore it. The closure of the performance took place outdoors and then we gathered again the instruments in order to return back in the studio to conclude the performative workshop. Participants were invited to reflect on their personal relevance to the story and more

specifically, to write their own question; perhaps something that lingers in their minds after the three days of the seminar. This one personalised question from each participant mirrored Thessaloniki's question and legend. Furthermore and since there is not statue of her in the city, a white face mask was provided in order to fill it in with questions in many languages. This modern representation and sculpture of the mermaid Thessaloniki was later in the day placed by the seafront where we agreed that it belonged to as a way to honour both her myth and our experience with it.

The methodological lens

Mythagogia is a made-up word, a compound of the words *mythos* and *agogy* and it is based on the educational concept of *psychagogia* as introduced by Socrates. Very simply, it suggests an experiential use of myths for education. Its praxis highlights the use of storytelling, performative acts and sensory stimulation for an on-going process of education through the arts. It is a praxis that seeks to produce a reflective and interactive process of learning, thought, feeling and engagement in society.

In *mythagogia*, story is not examined in service of a narrative or through a specific category of thought analysis but rather as an active event that emerges in the place between one person and another in the way of *storying* (Batzoglou, 2017). *Storying* refers to the act of doing, practicing, moving, sounding, performing, imagining, feeling the story. It is not in the *what* of doing but more in *the way* of doing it; it is in the *how* that the practice is essentially and radically interdisciplinary within the context of Bryon's methodology of *active aesthetics* (Bryon, 2014). The active aesthetic is embraced as a way to look at and examine the interdisciplinary dialogue of education and art, not as a series of combined rules and techniques but within the act of doing and specifically from the position of the practitioner.

Etymology

As mentioned above *mythagogia* was invented and inspired by the concept of *psychagogia* as introduced by Socrates. The word *psychagogia* derives from the 'ancient Greek ψυχαγωγός = psychagogue that is found and defined by the following entries in the Oxford English Dictionary:

1. conjuring up the dead, (noun) a necromancer, leader of the departed souls – as said of Hermes
2. a person who directs the mind; a teacher, an instructor and
3. a medicine that restores consciousness or revives the body

Etymologically, the word is a compound of the words *psyche* and *agogy* meaning leading or guiding [as in pedagogy]. In modern Greek, the term *psychagogia* is translated in English by the words "recreation, entertainment and amusement" (Collins Greek-English Dictionary, 2003). In my praxis, I argue for the application of the ancient Greek word because although entertainment and amusement entice the meaning of an "action of upholding or maintaining; of occupying (a person's) attention agreeably; of an interesting employment; of amusing, or a thing done to amuse" (O.E.D) do not reflect any aspect of the words *psyche*, guidance or education. Specifically, it does not translate any relevance to the meaning of the word *psychagogia* as in Socrates' philosophical teachings. (Batzoglou, 2012)

Mythos is central to theatre as developed in ancient Greece and its aims alongside amusement were to educate, to raise questions and thoughts about ethos and morality and to express ideas. For that reason, in ancient Greece the performance of a dramatic play, especially of tragedy, was called *didaskalia* – meaning instruction - and so the spectators, on leaving the theatre, had gained awareness from witnessing a theatrical piece. In that context theatre was *psychagogia*, meaning the education or cultivation of *psyche* by guiding the spectator toward reflection and critical thinking. Aristotle declares tragedy as the greatest form of *psychagogia* (*τά μέγιστα, οἷς ψυχαγωγεί ἡ τραγωδία*) and highlights myth as the most important agent through which tragedy serves as *psychagogia* (Aristotle, *Poetics* 1450a33).

When Aristotle mentions theatre as the highest form of *psychagogia*, he is borrowing the term from Socrates who uses it in reference to philosophical and ethical teachings about education. *Psychagogia* is the central theme in Plato's *Phaedrus* where rhetoric is associated with the Socratic conception of education as 'soul-leading' or guiding the *psyche*. According to Muir (2000) it means the educational art of leading the *psyche* towards the "good", providing an account of the way in which the individual is drawn toward dialectical examination of the "good" (Muir, 2000). More specifically, Muir explains that the text:

"[P]rovides a unified argument concerning rhetoric and philosophy, which are false and true *psychagogia* respectively (*Phaedrus* 271d), and their relation to education. Central to this argument is Plato's examination of the relative merits of speech writing and dialectic as means to achieve true *psychagogia*, and the roles of Love (or Eros), knowledge, and the criterion of truth in such "soul-leading." (Muir, 2000: 234)

Socrates' intention is to use the conception of truth as a starting point of examining what is "good"; concerning both the educator and the student. Furthermore, he integrates three components of *psychagogia*: love, the psyche and psyche's desire for 'good'. We should consider here that the Greek language distinguishes at least four different ways as to how the word love is used: *agape*, *eros*, *philia*, and *storge*. For example, the word *philia* is the first component in philosophy meaning love for wisdom and knowledge. Psyche's love and desire for 'good' suggests being a pursuit of knowledge, knowledge that comes from within the individual rather than given from an external authority. However, our opinions and choices about love, truth and "good" are according to Socrates, both relative to our level of knowing ourselves, according to his maxim "know thyself". The variety of perception and depth depends on the individual but the most vivid experience of the ultimate goal of being in itself comes from engaging with other human beings and the recognition of their qualities.

For Socrates the dialectical relationship based on love between the educator and the student is of supreme importance for *psychagogia*. Muir (2000) takes this further by acknowledging what Plato recognises as the most important thing in educational terms:

"[T]he movement of two souls toward each other, and then together toward knowledge of the good, constitutes not only a binding friendship but also the process of mutual education of the two friends. This mutual education culminates, ultimately, in these friends' participation in the philosophical (and according to Socrates, the best) life." (Muir, 2000: 240)

These ideas reflected on the art of storytelling, recognise myths and theatre as an absolute art of speech and movement that in a compelling and convincing way try to persuade its audience for the good and truth of what is being represented. Furthermore, we could draw parallels between the relationship of theatre with therapy. Meaning that the myth provides the archetypal scenario and space to project personal stories, feelings and references. Thus, both the act of witnessing and engaging with the myth personally motivate the psyche subsequently corresponding to *psychagogia*. This correspondence can become therapeutic and reflective pursuing the "good" or "truth" for self-development.

We know, that in antiquity the relationship between myths, theatre and therapy was established in the sanctuaries of health dedicated to the god of healing, Asclepius. There the value of myth's therapeutic qualities and the role of the theatre within the community were recognised as an art form that corresponds to the health of psyche and soma as an

inseparable union. In the sanctuaries of Asclepius, myths, movement, voice, theatre and dreams are employed to promote the amplification of self-awareness and thus healing.

Undoubtedly there is an archaic interplay where the two disciplines of psychology and performance meet, collide or co-exist. My very praxis has its own interdisciplinary dialogue between performance and psychology/therapy as these two disciplines influenced from early in life my way of learning, my thinking and my doing. After a history of study and work experience in both, this gained knowledge continues to develop and emerge through a dynamic and active process of interplay between the two. Myth and stories are positioned at the meeting point between psychology and performance where I witness the doing of *my* doing; what happens in the way of doing.

A story or myth is employed in my praxis not for the emphasis on narrative – *logos* - and the cognitive understanding of it. Neither, is story offering the literal scenario for a performance. Instead, this praxis explores the silent stories that our self communicates in the act of being and doing that go beyond the predetermining narrative. It reflects on what Todd (1937) stated in her book *The Thinking Body*:

‘Living, the whole body carries its meaning, and tells its own story – standing, sitting, walking, awake or asleep, pulling all the life up into the face of the philosopher or sending it all down into the feet of the dancer’ (Todd 1937: 295).

The engagement is singular and subjective; is in constant flow of changing and becoming offering a possibility for observation that is pregnant with meaning. From my perspective, this type of reflective engagement through an experiential approach to myths contributes to education. Consequently, mythagogia is the way of learning, reflecting, experiencing the self through the myth.

Furthermore, in this praxis performance appears or re-defines itself differently every time depending on the constitution of the participants and the wider context. Personally, I have an understanding of performance that varies from classical theatre productions to experimental devised performances based on auto/+biographical narratives; to multisensory promenade storytelling in specific sites and the use of storytelling in performance training. The aesthetics may vary, however the way of doing is based on the same methodological principles. Most often the performance takes the shape of a dynamic amalgamation of improvisational actions and reactions. Individuals respond physically with actions, sounds or movements creating a collective improvisation. The improvisational

manifestations of these personal imprints of the myth create almost another story, or another interpretation of the myth. The meeting place between the personal stories and the performed one, I refer to as the act of *storying*. In *storying* we are exploring the process of the unconscious made conscious in the moment; the way that intangible elements do the “telling” or “making” or re-enacting or sharing of the story. The real merging is taking place between the personal and the imaginative, the mythical and so the collective. (Batzoglou, 2017)

Reflections

The aesthetics of the impromptu performance do not inflict the result or the experience of the work. The aim is never to create an artistically pleasing performance but instead to experience and engage with the myth in a personal and meaningful way. The participation does not satisfy an audience but it ' offers an “educational” experience to the one who is involved. Therefore, the aesthetic result of the improvisation is not judged by theatrical, choreographical or musical terms. Nevertheless, I am aware that in a group of participants that includes artists a further attention to aesthetics could be given if that is desired. However, the significant section of the praxis is the last reflective one where participants are invited to reflect on their personal engagement and learning. More specifically, during the performative workshop at Thessaloniki, the reflective section involved the suggestion to create a personal question that can be written on the mask and thus, create a new symbolic artefact of Thessaloniki. The participants offered questions in their own languages that reflected their engagement with both the myth, their attendance at the three days seminar and their experience of the city of Thessaloniki. These were written on the white mask in different colours, sizes and languages. When I asked the group to decide on what to do with the final product of the mask covered with questions, participants concluded in positioning the mask near the great statue of Alexander the Great that is situated near the sea at Thessaloniki's seafront. Somewhere there, watching the sea, Thessaloniki's symbolic artefact lingers in time, space and imagination.

References:

Aristotle & Butcher, S. H. (1951) *Aristotle's Poetics*. New York, Hill & Wang

Batzoglou, A. (2012) *Towards a theatre of psychagogia: an experimental application to the Sesame approach of Drama and Movement therapy*, PhD thesis, Central School of Speech and Drama, University of London

Batzoglou, A. (2017) 'Psychagogia' in *Dramatherapy Contemporary Praxis*, eds R. Hougham & B.Jones, Palgrave, London

Batzoglou, A. (2017) 'Story: psychology and performance' in *Performing Interdisciplinarity*, ed. by E. Bryon, Routledge, London

Brunson, P. (2003) *Collins Greek-English Dictionary*, HarperCollins publishers, New York

Bryon, E. (2014), *Integrative Performance Practice and Theory for the Interdisciplinary Performer*, Routledge, New York

Muir, D.P.E. (2000) Friendship in Education and the Desire for the Good: an interpretation of Plato's Phaedrus. *Educational Philosophy and Theory*, 32 (2), pp.233–247

Todd, M.E. (1937), *The Thinking Body*, The Gestalt Journal Press, Goulsboro

Short biography

Dr Antonia [Tania] Batzoglou is an independent artist and researcher whose work merges storytelling, performance and dramatherapy. Her praxis focuses on sensory and emotionally engaging ways that performance can connect with specific audiences and participants and aspire social and personal growth. She has created multisensory promenade and site-specific performances for museums and historic palaces in the UK. Recently, she returned to Greece living and working in a place near the ancient site of Delphi. (t_batzoglou@hotmail.com)

Art Teacher, Experimental School of the University of Thessaloniki,
Greece

Art Education and the art of breaking the silence

Abstract: This paper refers to a project carried out by 15-year old students of the Experimental School of the Aristotle University of Thessaloniki, who used Art to research and communicate their new understanding of their cultural identity and history. They looked at the way the past permeates the present in various ways, studied the multicultural past of their city and discovered untold stories. They then proceeded to communicate their artwork and their findings with the wider community, hoping to help bring about change in attitudes and beliefs regarding history, identity, minorities, multicultural symbiosis, human rights and social justice.

Keywords: multicultural symbiosis, Holocaust Education, human rights education, social justice art education.

“The very first demand on education is that there not be another Auschwitz”

Theodor Adorno

In a rapidly changing world, faced with unprecedented demographic changes, efforts are being made to foster values and behaviours that will facilitate the peaceful symbiosis of people with different religious and cultural backgrounds. The history of the city of Thessaloniki has a lot to offer, both as an example of multicultural symbiosis and as an example of the tragic outcome of religious intolerance. The silence and oblivion of the last few decades also serves to demonstrate how dominant narratives are created and cultural identities are constructed.

This paper is about a project where art was used as a tool for research and expression, as well as a means to bring about change. Students embarked on a process of discovery led by their surprise and curiosity, as they gradually found out more and more of the above, and by their wish to play an active role in shaping the future.

The project was realized in 2017-2018 with thirteen 15-year old students of the Experimental School of the University of Thessaloniki, and continued in 2018-2019 with a different class of 15-year olds (as Art is not part of the compulsory program of studies after the age of 16).

Through it students studied their own cultural identity and re-examined the dominant perception of identity in their community ('us' and 'them') by realizing its' relativity in space and in time. This process helped students put their own social identity and history in perspective, and to reconsider attitudes and beliefs. They reached a new historical & social awareness, and gained new insights into questions of identity, minorities, multicultural symbiosis, human rights and social justice.

Founded in the 4th century B.C. by Cassander, one of the 'diadochi' of Alexander the Great, Thessaloniki later became the capital of the Roman province of Macedonia, and also came to have a prominent place ('co-reigning' city) in the Byzantine Empire. Through the years it became home to a number of ethnic and religious groups. In the 15th century, following a short period Venetian rule, it became part of the Ottoman Empire, until 1912, when it became part of the greek state. After the Jews were exiled from Spain and Portugal in 1492, Thessaloniki became a major refuge for Jews, who were already present in Thessaloniki at least since the 1st century.

Up until the early 20th century Thessaloniki was home to a number of ethnic and religious communities that lived peacefully side by side (always described interchangeably according to religious/ ethnic criteria): jewish (more or less half of the population), turkish (muslim, the second largest community), greek, bulgarian, armenian, roma, and various other communities. They retained their language, religion and traditions and were responsible for their own schools, hospitals, even banks and courts. The situation was far from ideal, but nevertheless offered a modus vivendi of co-existence based on tolerance.

What originally triggered the students' interest in this project was their shock when they realized the original status and the fate of the jewish community. In the 16th century the jewish community had come to constitute more than half of the city's population, and was one of the largest jewish communities of the early modern world – hence the expression "Jerusalem of the Balkans" (Naar, 2013). Up until the 19th and early 20th century the jewish community was still the largest one, constituting more or less half of the city's population. It was an exceptional jewish community in that, rather than being marginal or politically submissive, it was highly progressive and highly influential in the economic, social and cultural life the city (Μόλχο, 2014). However, during the Nazi rule, 96% of the city's jews were exterminated in the concentration camps. Moreover, their centuries' old cemetery was destroyed, and about 350.000 dead were disinterred. The tombstones were used as building

materials at various sites, including christian churches, and the space was to become what is now the Aristotle University of Thessaloniki.

All this was followed by decades of complete silence. It was only after I graduated with a distinction from the History(!) Department of the same University that I first heard about this past. My students at the Experimental School of the University of Thessaloniki did not know any of the above, and considered their living space as "predominantly greek, since the beginning of time". Once they found out, shock was followed by the will to bring about change. They have come to realize how dominant narratives are largely made up of gaps and silences, and what ignorance and the lack of tolerance can lead to. They wish to inform their fellow citizens and to contribute to a change in attitudes.

Within a critical pedagogy approach, then, students have been involved with alternative ways of knowing. They deconstructed the dominant narrative concerning their cultural identity and their living space. They also used art both as a research tool in the above process and as a tool for change.

The beginning of our project.

One of the main driving forces in this project was the profound impression upon the students' souls of the film "Holocaust - Night will fall" (https://www.imdb.com/title/tt3455822/?ref=nm_sr_1), a documentary which includes extensive footage from the liberation of the Bergen Belsen concentration camp in 1945. The Allies found 30.00 unburied bodies of emaciated jewish people who had died either in the gas chambers or because of famine and exhaustion. We see how the Nazis, who by now were prisoners of war, were made to carry the bodies and bury them in an enormous mass grave. The film (which I showed to my class after the greek ministry of Education issued a permission for it to be shown in all schools) impressed the students profoundly and gave rise to pressing questions: "How could this have happened?" "What can be done so that it won't happen again?". This prompted students to learn more and more about the Holocaust – worldwide, and in their native city. They thus began to re-examine everything they knew about their identity and history and to commit themselves to the prevention of discrimination & racist crime.

The project was named "History, image-making: the past in the present" and was driven by the students' interests and wishes, whatever this entailed. Consequently, it was not

unidirectional but developed over time according to students' ever changing expressed needs.

Originally we set upon looking at the different ways in which the past is present in the present. We watched excerpts from the documentary "Forgiving Dr. Mengele", (<https://www.imdb.com/title/tt0489707/>), about Eva Kor, an Auschwitz and Dr. Mengele survivor who decides to forgive in order to move forward -while also preserving the memory of the Holocaust- though the past often haunts her, emerging in the present in unexpected ways. In 'counterpoint', we watched excerpts from the documentary "A song for Argyris", (https://www.imdb.com/title/tt0936485/?ref =nv_sr_1), about a survivor of Distomo, the site of a Nazi atrocity in Greece, whereby the Nazis, as a 'reprisal' for a partisan attack, massacred all 218 civilians living in Distomo, a small village near Delphi. We watched Argyris Sfountouris, a Distomo survivor who witnessed the massacre as a small child, and who also transforms his trauma in constructive ways, while remaining celibate and focusing all his efforts on claiming German reparations.

We observed and discussed these different attitudes to trauma and forgiveness without expressing preference for one or the other.

Students later created artworks inspired by the above, such as this picture, showing the liberation of the Mengele twins in Auschwitz, and placing the present-day Eva Kor in the picture.



We also looked at artworks by artists who also focus on the Holocaust, such as the work of the painter and ceramicist Francine Mayran, or on other traumatic experiences, such as the photographs, sketches and drawings made by greek political prisoners who were exiled and tortured during the Junta. Students also watched a play whereby all the 20th century history of the city of Thessaloniki unfolded, including stories from the everyday life in the city, from an era when people of multiple ethnicities and religions lived side by side – prompting them, again, to reconsider all their preconceptions about their cultural identity.

At this stage students also started to collect and observe old photographs of Thessaloniki (end of 19th – beginning of the 20th century). We noted the city was enclosed in walls standing very close to our school, near the Rotunda. We also noted that the city was inhabited by people of various ethnicities and religions: women in burqas/hijabs, muslims kneeling in prayer on the street, men in turbans and in european hats, all walking along streets we still recognize.

The students' first work was designed at the very beginning of this process, so it focused on the juxtaposition of the present with the past. Students also found pleasure in looking at 'Then and Now' photographs, digital composites juxtaposing past and present, e.g.

http://www.huffingtonpost.co.uk/2014/06/06/d-day-landing-sites-pictures_n_5458026.html,
<http://www.vintag.es/2015/06/then-and-now-combining-amazing.html>,
<https://gr.pinterest.com/andreaetzel/photo-series-inspiration-then-now-photography/>,
<https://www.theatlantic.com/photo/2016/05/london-during-the-blitz-then-and-now-photographs/481851/>

We decided to focus on Philippou street, a street close to our school which leads to the Rotunda, one of the city's landmarks. We discovered and observed a painting and old photographs of the spot where Philippou street meets the Rotunda at various points in time throughout the 20th century: with wooden houses designed in the traditional macedonian architectural style, with cobblestones on the street, with a water seller, with a donkey etc.) We then visited that spot, photographed it and were photographed in it.

When the students originally tried to create an artwork combining these elements they had difficulties drawing, so we had the opportunity to study the rules of perspective with a particular goal in mind. Following that, they created their own drawing, based on the photographs from the early 20th century, and then proceeded to add photographs and drawings from our 2018 visit (today's multistory buildings, a neon sign next to the Rotunda advertising online ordering of food, a car, themselves etc.)



Taking the next step: breaking the silence

Following that, in our next visit we went one step further: we crossed the street behind the Rotunda and entered the University campus. By this time we had done all the background studies mentioned above. By now we knew that the vast space where the Aristotle University of Thessaloniki stands today, a space of about 300.000 square metres, used to be the biggest jewish cemetery in the Mediterranean, and included about 350.000 graves. We had learnt that the jewish religion does not allow the disinterment of the dead, and that in the 1940s the whole cemetery was destroyed, the grave materials were used as building materials in various parts of the city, while the jewish community of the city, which used to be the largest community until the first world war, was exterminated at the concentration camps.



Not only had we learnt all the above, but we also wanted to make these facts known: if people are to learn about this past and to understand where discrimination can lead to, they will have taken a large step towards our ultimate goal: "never again"!

So, in order to create our visual messages, we visited the Rotunda again, crossed the street to the Faculty of Philosophy and to the University campus, while carrying with us old photographs of the jewish cemetery. We used 2-3 landmarks (the Rotunda, the Faculty of Philosophy, which used to be the 'Idadiye' School during the ottoman rule, and the White Tower) to locate the spot(s) from which the photograph(s) had been taken.

We focused on a photograph with a little girl in a black dress at the top side of the cemetery. The Faculty of Philosophy (the old 'Idadiye') can be seen at the bottom right. Starting from there, we walked uphill and placed ourselves on the same spot (below it and above it, as it is now a busy street) and recreated the photograph – including the silhouette of a man further down. Students then created works juxtaposing past and present (e.g. superimposing photos with the use of rice paper) in very limited time, in order to show that things are not always as they seem to be – there may be an untold story behind what we see.



Students created a number of artworks in this spirit, of which only a small portion is included in this paper.

This discovery of the city's past, which was completely unknown to the students, helped them realize that the dominant narrative is made up of gaps and silences, as much as it is made up of statements. They were thus able to re-examine their stereotypic perception of history and of their cultural identity and to study the transition from the multi-religious and multilingual ottoman world... to the role of Thessaloniki as a 'bastion' of the linguistically and ethnologically homogeneous greek 20th-century nation state (Mazower, 2006). This homogeneous city of Thessaloniki of the late 20th century, which they hitherto perceived as a 'natural continuation' of ancient greek civilization, and its' hitherto perceived relation with the

past, began to be re-examined in terms of an 'imagined community' (Anderson, 1983). Students became aware of the omissions, the silences and the selective 'arrangement' of facts and events which such a construction of the past entails (Friedman, 2009).

The next step was to communicate this new understanding to the wider community, and to contribute to the effort to bring about changes in attitudes and values. Students were planning to create a documentary (and win a trip to Auschwitz!). This has proved to be difficult, as they are no longer my students (Art is not part of the compulsory program of studies for students over 15).

So, students from younger classes are taking over.

The first step was to participate in the "march of remembrance", which takes place every March in Thessaloniki. People march silently from the Square (Plateia Eleftherias, "Freedom Square") where the Jews were gathered by the Nazis in July 1942 and subjected to degrading exercises, to the old train station from where they were deported to the concentration camps. The only slogan is "Never again" («ΠΟΤΕ ΞΑΝΑ»), written on white balloons which participants hold. Student participation was limited, for reasons concerning the school, but heartfelt.



The 2018-2019 15 year olds then visited the University campus, and filmed interviews with passers-by. They asked them if they knew what the site used to be before the University was built, and only two people knew. The students then gave the interviewees all the information

regarding the jewish cemetery, and showed them old photographs of the site. They did this with enthusiasm and they wish to repeat it, even though they have already gathered the material they need for their documentary.



The same class also “adopted” the Holocaust memorial which now stands in the University campus. After 70 years of silence and oblivion, in 2014 a small monument was erected to preserve the memory of the existence and destruction of the old jewish cemetery. In the five years of its’ existence, the monument has been repeatedly vandalized by strangers. The same holds true for a small monument –a piece of sculpture- which stands on the above mentioned ‘Freedom Square’.

The students “adopted” the University Holocaust memorial within the framework of a cross-city educational project called “CLIC – protect it!” whereby students ‘adopt’ and photograph a monument or other subject of interest. In this context, they photographed the Holocaust memorial, and wish to make their presence felt in case it is ever vandalized again in the future.



They are also hoping to photograph the few remaining spots in the city where one can still see the old Jewish tombstones which were used as building materials in the 40s and 50s, and use them for the documentary or whatever other artwork they create with the material they are collecting.

These activities are a small step in the direction of socially engaged art (Helguera, 2011).

They are a move in the direction of social practice, though the involvement of the community is not extensive and it is still 'geared' to the production of an artwork in the traditional sense (such as a documentary or other short film).

They do, however promote the connections between art and life through interactions in public spaces, and can be utilized to engage youth to develop an active citizenry. Also, they do involve a broader conception of both art and education that allows us to consider art in terms of social purpose rather than visual style. Socially Engaged Art Education 'opens up' to a new terrain of consciousness that is socially responsible and ethically sound, and goes beyond mere promotion of aesthetic quality to contribute to improved quality of life. (Schlemmer, 2017). Such activities also act as catalysts for dialogue about individual and group identity, local and national concerns, and ultimately the pursuit of democracy (Congdon et. al., 2001, quoted in Schlemmer, 2017). Focus shifts from art as a goal per se to art as a way of learning.

Together, socially engaged art and education can become transformative in nature and develop engaged citizens working for social change by integrating elements of critical consciousness development (Cipolle, 2010, quoted in Schlemmer, 2017).



Students participating in this project gained a new awareness not only of the past of their city and of their own national and cultural identity, but also of the way power operates in the construction various identities and dominant narratives, involving omissions and silences. In the spirit of critical pedagogy, they have experienced alternative ways of knowing and they are bound to be more inquisitive and critical of any official representation and to be alert to the existence of untold stories. They also have a drive to protect the rights of those who do not have a voice – the minorities/ the under-represented/ the 'invisible', and to act as agents for social justice and for the respect of human rights in a change-oriented framework. They have thus taken a step in the direction of transformative citizenship education, helps students to develop reflective cultural, national, regional, and global identifications and to acquire the knowledge and skills needed to promote social justice in communities, nations, and the world (Banks, 2008).

They have also become familiar with the inner workings of racism and religious intolerance, and are aware of the importance and the role of bystanders – hence they are more likely to take action and to encourage their fellow students and fellow citizens to take action. The USHMM (2001) states that, for secondary school students, the Holocaust is one of the most effective subjects for understanding the dynamic nature of democratic institutions, and what it means to be a responsible citizen.

It is in this sense that Education about the Holocaust (EH) may function effectively as a pillar of Global Citizenship Education (GCED) (UNESCO, 2017). GCED is a pillar of the Education 2030 Agenda and Framework for Action, notably Target 4.7 of the Sustainable Development Goals on Education, which seeks to develop students to be informed and critically literate, socially connected, respectful of diversity, and ethically responsible and engaged. An understanding of the principles of citizenship and the extreme manifestations of the abject failure of those principles may reinforce each other, as fixed points on a moral compass. (Stevick, 2018)

Education about the Holocaust is promoted throughout the world with the support of national governments and global organizations such as UNESCO and the United Nations, whose General Assembly resolution on Holocaust remembrance (60/7) encourages Member States '...to develop educational programmes that will inculcate future generations with the lessons of the Holocaust in order to help prevent future acts of genocide.' (UNESCO, 2017).

Cultural globalization, as well as the scope and scale of the atrocity, help explain why we find EH in countries worldwide, as well as the global shift towards teaching about the Holocaust in human rights terms (rather than in historical terms) (Bromley & Garnett Russell, 2015). The authors summarize the bibliography on EH as a universal symbol of human rights, which can help foster civic and democratic values in society, or be a means to promote tolerance, peace, and justice and help secure the future against further violations of human rights whether based on ethnicity, religion, gender, sexual orientation or disability.

Various studies provide evidence that EH can have both an immediate and a lasting impact on pupils' values: students who had studied the Holocaust had stronger positive values, were more tolerant, and were more disposed to active citizenship because of their understanding of individual responsibility for racism (Maitles, 2008).



The Holocaust can be viewed as the 'paradigmatic genocide'. It has been argued that Holocaust Education focusing on empathy for the victims may ultimately result in complacency. In line with Bertolt Brecht's approach to empathy and action, his rejection of identification with the sufferings of the characters and focus on the understanding of their interaction with broader socioeconomic and ideological conditions, Wogenstein argues that focus should be on understanding underlying structures. 'Perhaps the best strategy for preventing future genocides, the goal emphasized by many Holocaust education programs, is to encourage what Hannah Arendt, herself a refugee from Nazi Germany, calls "the activity of thinking," or "the habit of examining whatever happens to come to pass or to attract attention, regardless of results and specific content"' (Wogenstein, 2017).

Education about the Holocaust, then, can generate a profound change by cultivating critical consciousness and supporting critical reflection and a fundamental shift in students' worldviews and/or identity, thus constituting transformative learning. A more manageable goal would be to generate small-scale transformation in the form of transformative experience, involving micro changes in students' perspectives. An accumulation of small changes can lead to the type of transformative learning that influences student identity (Heddy & Pugh, 2015).



In the case of the city of Thessaloniki, the study of the Holocaust of the greek jews lends itself to all the above goals in multiple ways. Apart from the issues it raises regarding religious tolerance or human rights, it also poses questions regarding the very nature of national and cultural identity.

What does it mean to be greek? Is it the language? The christian orthodox religion? For the popular collective imagination, 'greek' and 'jew' are incompatible concepts, while greek collective memory seems to have obliterated the jewish presence, thus rendering jews 'people without identity' 'inexistent' members of an 'inexistent' community (Μόλχο, 2014).

The 56.000 jews who perished were greek citizens, who identified themselves as greek. Questions begin to arise: why were the Thessaloniki jews "less greek" than the student's own great grandparents, most of whom didn't even speak greek when they arrived as refugees from Asia Minor? (Naar, 2017 & 2018).

Approaching the subject through visual arts was highly appropriate in our case, as it helped students realize this relativity in space and time. The Rotunda, a landmark of our greek city, is a Roman construction with an added minaret. Collecting, studying and drawing from paintings and photographs of its' entrance through the years helped students understand the

present day situation (Thessaloniki as a predominantly greek, christian orthodox city) as a moment in time, which followed after a varied, ever changing past. Portraying this 'palimpsesto', these various moments in time in a single artwork helped students conceptualize, visualize, consolidate and communicate this new understanding.

In their artworks focusing on the destroyed jewish cemetery – now the Aristotle University of Thessaloniki, they took this a step further, in the direction of activism. By juxtaposing the various temporal 'layers' in one artwork, the students wish to make a statement. They wish to sensitize the community to this historical reality and to the silences that surround us and that are an integral part of the dominant 'myth'. Students are hoping not only to render the invisible (stories/ voices/ experiences) visible, but also to help reconfigure the relations that made it invisible in the first place, and thus re-conceptualize their own cultural identity and their relation to others (Bell & Desai, 2011). They hope to make the untold stories heard and to make us alert to all omissions and silences. In this way, they wish to raise critical consciousness and to help prevent similar crimes in the future.

Researchers (cf. Clyde, 1994) have emphasised the role of visual arts in providing opportunities for students to express and construct meanings that would be difficult to accomplish through writing alone. Thus, opportunities to respond through visual media are recommended for secondary students as well (Jennings, 2015).

A walk in the University campus, or the neighboring greek christian cemetery –which remained intact- will never feel the same. Having realized the role of silence and oblivion, students are hoping to play an active role in the wider community, to inform and to sensitize their fellow citizens, to raise consciousness and help bring about change in attitudes and preconceptions, to promote social justice and to help prevent such atrocities from happening again. In this process, art was used as a tool of discovery and also as a means to communicate ideas in order to bring about change.

Visual Arts Education has an important role to "raise critical consciousness, foster empathy and respect for others, build community, and motivate people to promote positive social change" (cf. N.A.E.A. Position Statement on Visual Arts Education and Social Justice [Adopted March 2015; Reviewed and Revised March 2018]). Hopefully, through this project we managed to make a small move in that direction, and managed to "enhance awareness, prompt debate, and promote social responsibility and activism" (Smilan, 2017).

References:

Adomo, T. W. (1971). *Erziehung nach Auschwitz* [Education after Auschwitz]. In T. W. Adomo (Ed.), *Erziehung zur Mündigkeit* (pp. 88–104). Frankfurt am Main: Suhrkamp, quoted in Meseth, W. & Proske, M. (2015). Mind the gap: Holocaust education in Germany, between pedagogical intentions and classroom interactions. In Gross, Z. and Stevick, E. D. (Eds.) 2015. *As the Witnesses Fall Silent: 21st Century Holocaust Education in Curriculum, Policy and Practice* (pp. 3-15). Dordrecht: UNESCO IBE/Springer International Publishing.

Anderson, B. (1983). *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso.

Banks, J. (2008). Diversity, Group Identity, and Citizenship Education in a Global Age. *Educational Researcher*, Vol. 37, No. 3, 129–139

DOI: 10.3102/0013189X08317501

Bromley, P. & Garnett Russell, S. (2015). The Holocaust as History and Human Rights: A Cross-National Analysis of Holocaust Education in Social Science Textbooks, 1970–2008. In Gross, Z. and Stevick, E. D. (Eds.), cited above.

Cipolle, S. (2010). *Service-learning and social justice: Engaging students in social change*. Lanham, MD: Rowman & Littlefield.

Clyde, J. A. (1994). Lessons from Douglas: Expanding our visions of what it means to “know”. *Language Arts*, 71, 22–33, quoted in Jennings, 2015.

Congdon, K., Blandy, D., & Bolin, P. (2001). *Histories of community-based art education*. Reston, VA: National Art Education Association.

Friedman, J. (1992). The Past in the Future: History and the Politics of Identity. *American Anthropologist*, Vol. 94, No. 4, 837-859.

Heddy, Benjamin & Pugh, Kevin. (2015). Bigger is Not Always Better: Should Educators Aim for Big Transformative Learning Events or Small Transformative Experiences? *Journal of Transformative Learning*, 3, 52-58.

Helguera, P. (2011). *Education for socially engaged art: A materials and techniques handbook*. New York: Jorge Pinto Books.

Jennings, L. B. (2015). Holocaust Education and Critical Citizenship in an American Fifth Grade: Expanding Repertoires of Meanings, Language and Action. In Gross, Z. & Stevick, E.D. (Eds), cited above.

Maitles, Henry (2008) "Why are we learning this?": Does Studying the Holocaust Encourage Better Citizenship Values?, "Genocide Studies and Prevention: An International Journal: Vol. 3: Iss. 3: Article 7. Available at: <http://scholarcommons.usf.edu/gsp/vol3/iss3/7>

Mazower, M. (2006). *Θεσσαλονίκη, πόλη των φαντασμάτων*. Αθήνα: Αλεξάνδρεια. (Original: Mazower, M. (2004). *Salonica, city of ghosts. Christians, Muslims and Jews, 1430-1950*. London: Harper Collins.)

N.A.E.A. (2018). *Position Statement on Visual Arts Education and Social Justice* [Adopted March 2015; Reviewed and Revised March 2018] Alexandria: N.A.E.A.

Naar, D. (2013). Jerusalem of the Balkans. *Jewish Review of Books*, Vol. 4, N. 1, 8-11.

Naar, D. (2015). Τα όρια του ελληνισμού: Γλώσσα και αφοσίωση μεταξύ Σαλονικίων εβραίων, 1917-1933. In Καιρίδης, Δ. (ed.) *Θεσσαλονίκη, μια πόλη σε μετάβαση, 1912-2012*. Θεσσαλονίκη: Επίκεντρο

Naar, D. (2018). *Jewish Salonica – Between the Ottoman Empire and Modern Greece*. Stanford: Stanford University Press.

Schlemmer, R.H. (2017). Socially Engaged Art Education: Defining and Defending the Practice. In Hersey, L. & Bobick, B. (Eds.), *Handbook of Research on the Facilitation of Civic Engagement through Community Art* (pp. 1-20). Hershey, PA: IGI Global.

Smilan, C. (2017). The art of climate change: Art education for global citizenry. In R. Shin (Ed). *Convergence of contemporary art, visual culture, and global civic engagement* (pp. 102-120). Hershey, PA: IGI Global Publications.

Stevick, D. (2018). *How does education about the Holocaust advance global citizenship education*. Paris: UNESCO.

<https://unesdoc.unesco.org/ark:/48223/pf0000261969>

UNESCO (2017). *Education about the Holocaust and preventing genocide – a policy guide*. Paris: UNESCO. <https://unesdoc.unesco.org/ark:/48223/pf0000248071>

USHMM [United States Holocaust Memorial Museum] (2001). *Teaching about the Holocaust: A resource book for educators*. Washington, DC: USHMM.

Wogenstein, S. (2015). Holocaust Education and Human Rights Education Reconsidered: A Response to Anja Mihr. *Journal of Human Rights*, 14:545–553. DOI: 10.1080/14754835.2015.1075381

Μόλχο, Ρ. (2014). *Οι Εβραίοι της Θεσσαλονίκης 1856-1919: μια ιδιαίτερη κοινότητα*. Αθήνα: Πατάκης.

Μοσκώφ Κ. (1978). *Θεσσαλονίκη - τομή της μεταπρατικής πόλης*, τόμος Α', σ. 10. Αθήνα: Στοχαστής.

Ismiini Sakellariadi has studied History and Archaeology as well as English Language and Literature at the Aristotle University of Thessaloniki, and Combined Studies at Middlesex Polytechnic (including Drama, Music and Dance). She also acquired ten years of formal and informal education and training in Fine Art and Ceramics, and has completed postgraduate courses in Ceramics (University of London, Goldsmiths' College) and in Social Anthropology (University of London, London School of Economics). She teaches Art in secondary education (Experimental School of the University of Thessaloniki). She has participated in Ceramics, Photography and Printmaking exhibitions in Greece and abroad.

She has collaborated with the School of Early Childhood Education, Aristotle University of Thessaloniki, Faculty of Education, teaching Ceramics and assisting with the tuition of undergraduate courses on Visual Arts and Art Education. She has also offered Ceramics courses to Art Teachers. (isminisakel@gmail.com)

note: the first version of this text was published in IMAG 7 - InSEA Publications 2019

