



**IMAG**



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# InSEA ART Education VISUAL Journal

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**Guest Editor: Steve Willis**

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DECEMBER 2020

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# Survival Kit

**Maria Jesus Agra Pardiñas; Cristina Trigo; Ana Vidal**

Grupo C3 | Célula de resistencia educativa y artística

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## **Abstract**

This action was performed during the InSEA European Regional Congress in Lisbon, 2016, in the opening ceremony. 100 kits were distributed with instruction manuals in Portuguese; Spanish and English. The conception and design of the kit by Maria Jesus Agra Pardiñas; Cristina Trigo; Ana Vidal aimed to point the attention of art educators and researchers from the International Society of Education Through Art, InSEA to the cuts in the arts in the educational public systems of neoliberal governments in Europe, which were and still are trying to reduce or even eliminate the role of the arts and humanities in public education.

## 1- Who are we?

In 2012, at the Faculty of Education in Santiago de Compostela, Spain, we created C3 as a collective of teachers and investigators working together as a cell. We understand “cell” as a new way of art and educational activism (arteducativism) that has been updated to be a structure able to operate in any situation and context. The goal of this collective is to bring to light new methods of teaching and to explore them further. It is also a way of stimulating the propagation of ideas towards a vindication of new spaces to live art and education inside the public system, and to make our proposals reach this purposes. We are an interdisciplinary group, who live Arteducation through different experiences and come from different professional backgrounds: primary and secondary teachers, visual artists, art historians, researchers, designers, museum educators, teachers from universities, etc. Currently C3 is coordinated by María Jesús Agra and Cristina Trigo. Their collaborators are: Carmen Franco, Teresa Eça, Ana Vidal, Daniel Vilas, Inés Sánchez, Manuel Miguéns, Guillermo Calviño, Olalla Cortizas, José María Mesías, Silvia Capelo, Carol Gillanders, Ângela Saldanha, Luis Baizán, Joan Vallés, Maja Maksimovic and Silvia Garcia.

## 2- What is a survival KIT

A Survival Kit is a small box containing things that you need in order to stay alive if you are in a difficult or dangerous situation in which you are unable to get help i.

## 3- Why do we need a KIT?

When it comes to cultural contexts, visual arts teachers and educators confront a situation which gets more complex with time, and in which all the potential, all the energy and all that strength that our collective may have, becomes completely neutralized by all the government cutbacks, which provoke a progressive diminishing of any kind of resources we may have, and therefore, the quality of our very important and needed work decreases. We should never forget this: it is important and needed even though we live in this context of socioeconomic crisis, generated by global and neoliberal

consultants - who usually tend to be big art collectors - and even though there are some people who are insisting in breaking any basic principles of quality public education, and leaving artistic education in a type of residual space of invisibility or just lost in its own values. Nowadays, the economic situation is, of course, behind all this declining of the education but not only this, as we believe there is a gradually programmed kind of destruction which has a clear growing beneficiary: private institutions. C3 action proposes you think about all the main elements that are able to develop our very important and needed task. All of this is done by using artistic, metaphoric and of course ironic language. It is just a survival KIT which works as a metaphor of the educational situation that we are living, in which the change comes from within.

## 4- KIT's presentation

COORDINATION - Cristina Trigo & M<sup>a</sup> Jesús Agra.

ILLUSTRATIONS, DESIGN AND LAYOUT - Ana Vidal & Daniel Vilas

TRANSLATIONS | Inés Sánchez (English) | Rita de Torres Eça (Portuguese)

COLLABORATION - Carmen Franco, Teresa Eça, Manuel Miguéns, Guillermo Calviño, Olalla Cortizas, José María Mesías, Silvia Capelo, Carol Gillanders, Ângela Saldanha, Luis Baizán.

Support for Printing: Liter 21 Research Group from University of Santiago de Compostela, Spain

## THE KIT:

It will occupy a loss of mental space, but it doesn't need any physical space or industrial flooring.

You will be able to take it with you wherever you go, under any circumstances, but it doesn't weight a lot, it is all about attitude.

It renews itself with use, through the dynamic effect of feeding it with ideas.

It gets better with changes, with breakage, and with the negative answers. It doesn't ask for a PIN, a password or a points card. It doesn't need any kind of commitment to stay and it doesn't respond to the programmed obsolescence. Oops! Without us even looking for it, we have now got an anti-neoliberal KIT.



It doesn't change every six months with laws, decrees or dispositions. It changes when you use it however you like.

It is free.

It is global.

It is public.

It is personal and untransferrable.

It requires ideas, time, action, resistance, debate, dialog, poetry, staring.

It is art without a container.

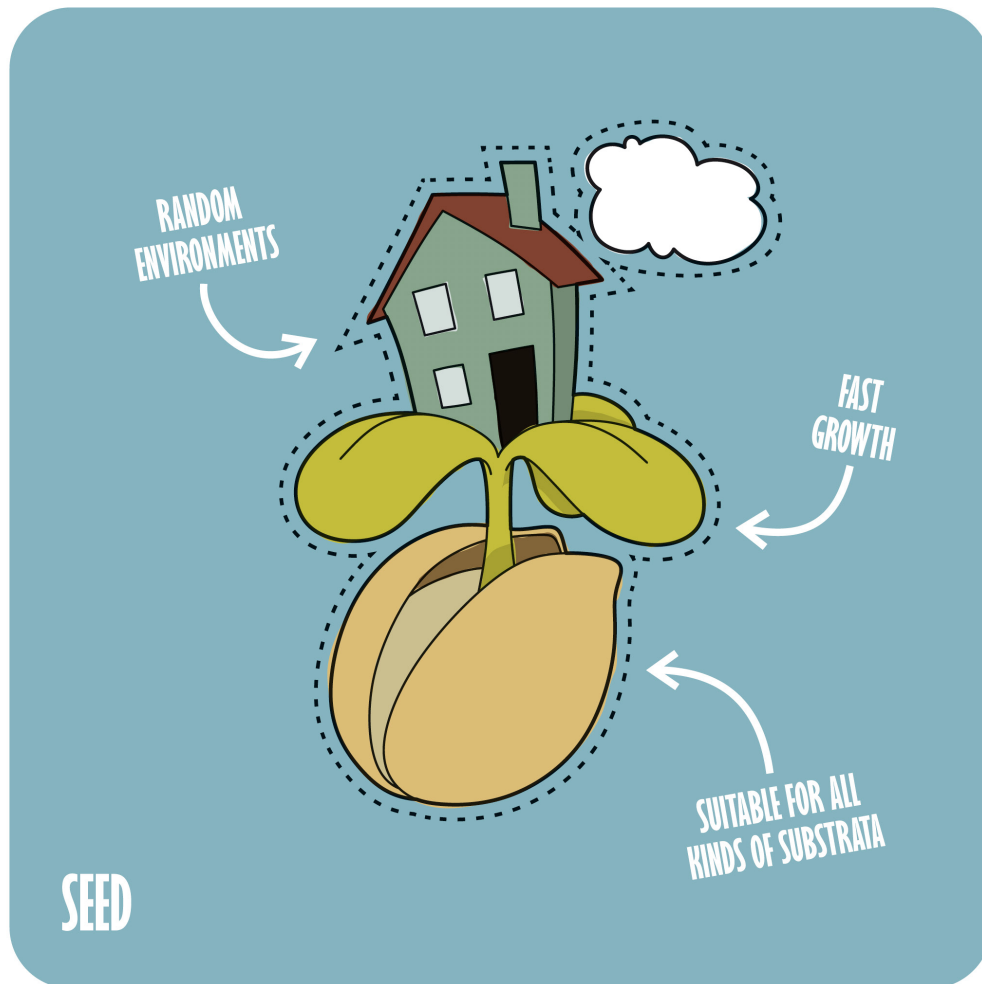
### **5- The KIT is composed of:**

Two types of objects. Those that help the user to defend against risks, which help you to generate possibilities for artistic education. We will start introducing the objects that have actually got a preventive purpose. OBJECTS THAT HELP THE USERS TO DEFEND AGAINST ANY RISKS THEY MAY CONFRONT WHEN IT COMES TO FACING THE PUBLIC EDUCATIONAL SYSTEM OR EVEN ARTISTIC EDUCATION.

**SURVIVAL KIT  
FOR ARTISTIC EDUCATION  
COACHES**

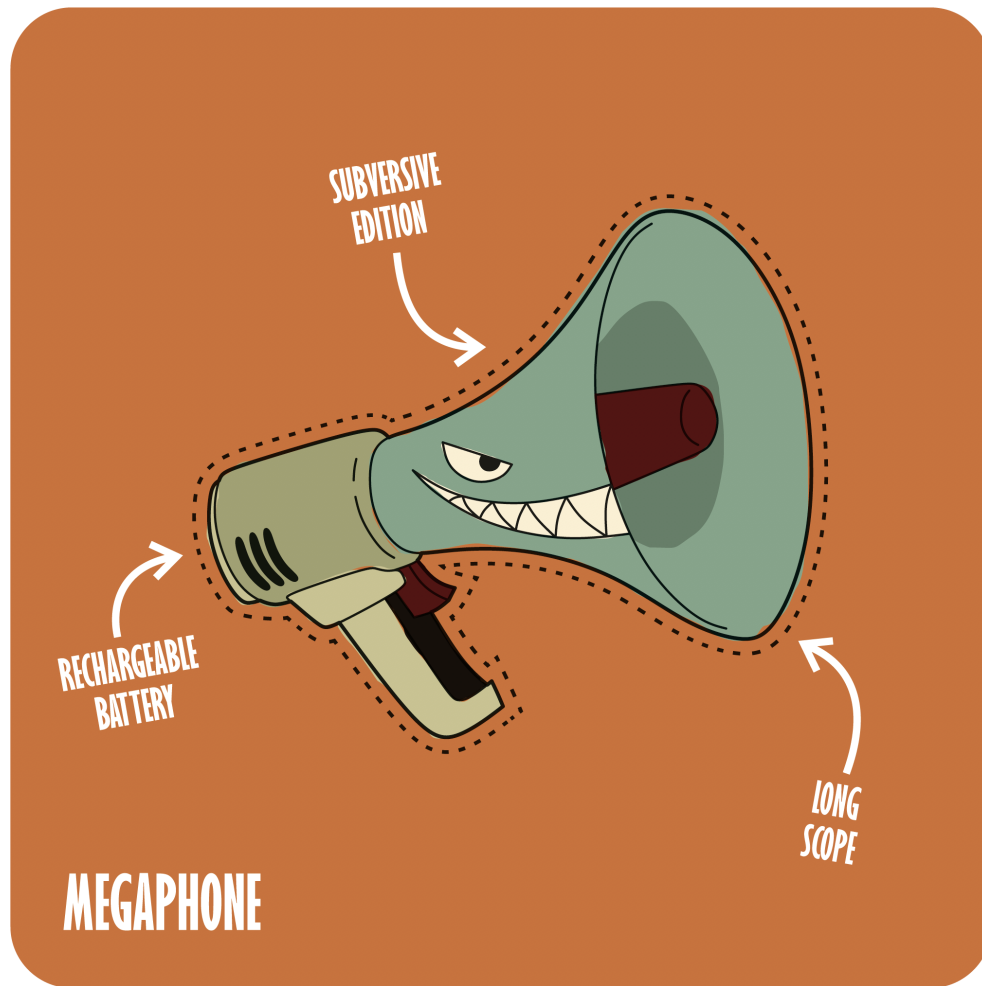
**OBJECTS THAT HELP THE  
USERS TO DEFEND AGAINST  
ANY RISKS THEY MAY  
CONFRONT WHEN IT COMES  
TO FACING THE PUBLIC  
EDUCATIONAL SYSTEM OR  
EVEN ARTISTIC EDUCATION**





## SEED

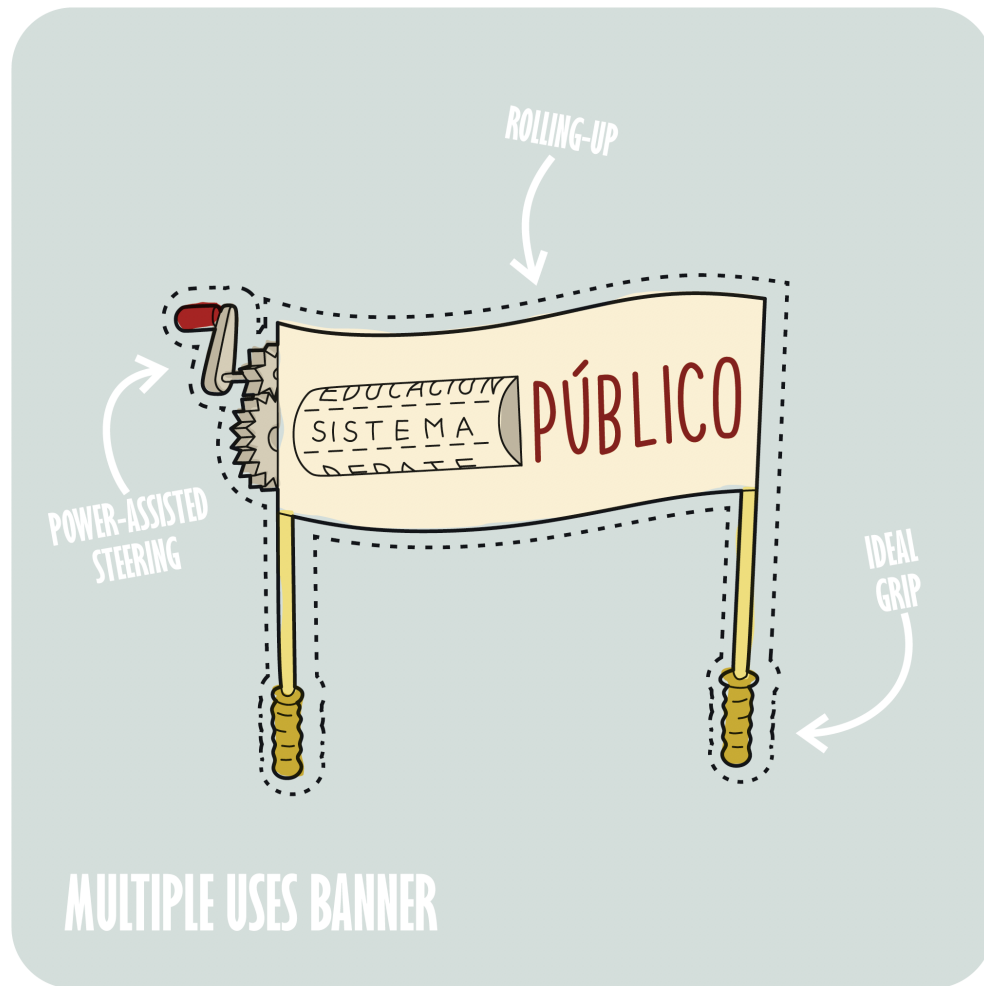
One of the risks of artistic education is that we might not be allowed to enter a space of dreams, so we need to plant some seed to be able to dream and to water dreams, so they can start expanding and, therefore, they can be our essential food. When the plant grows, it is continually looking for light, and its fruit allows us to share those dreams with other people. Plant and give seeds away so you can transform the reality of schools, houses, gardens...



## MEGAPHONE

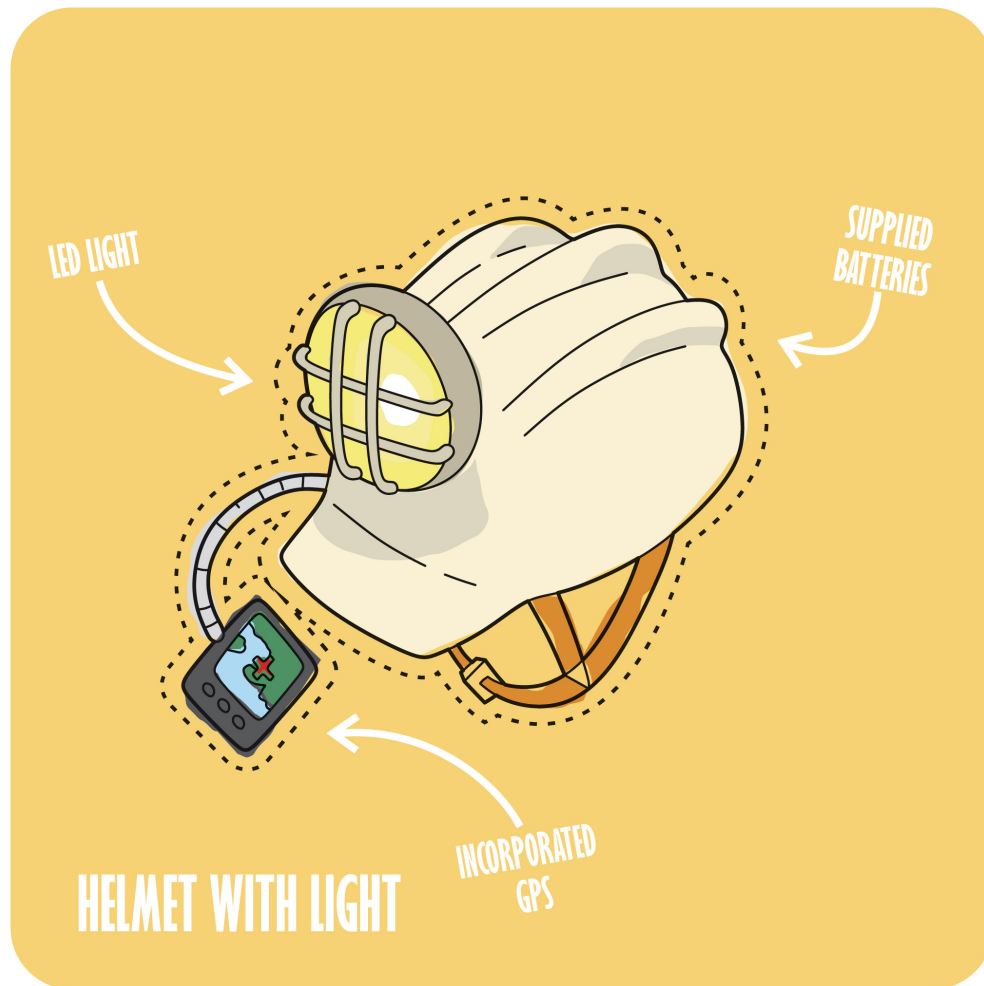
We run the risk that our voice is never going to be heard again. There is too much noise, too many imposed priorities. The megaphone allows us to be heard, to call other people and expand everything that is intangible. Its use is recommended at least once a day.





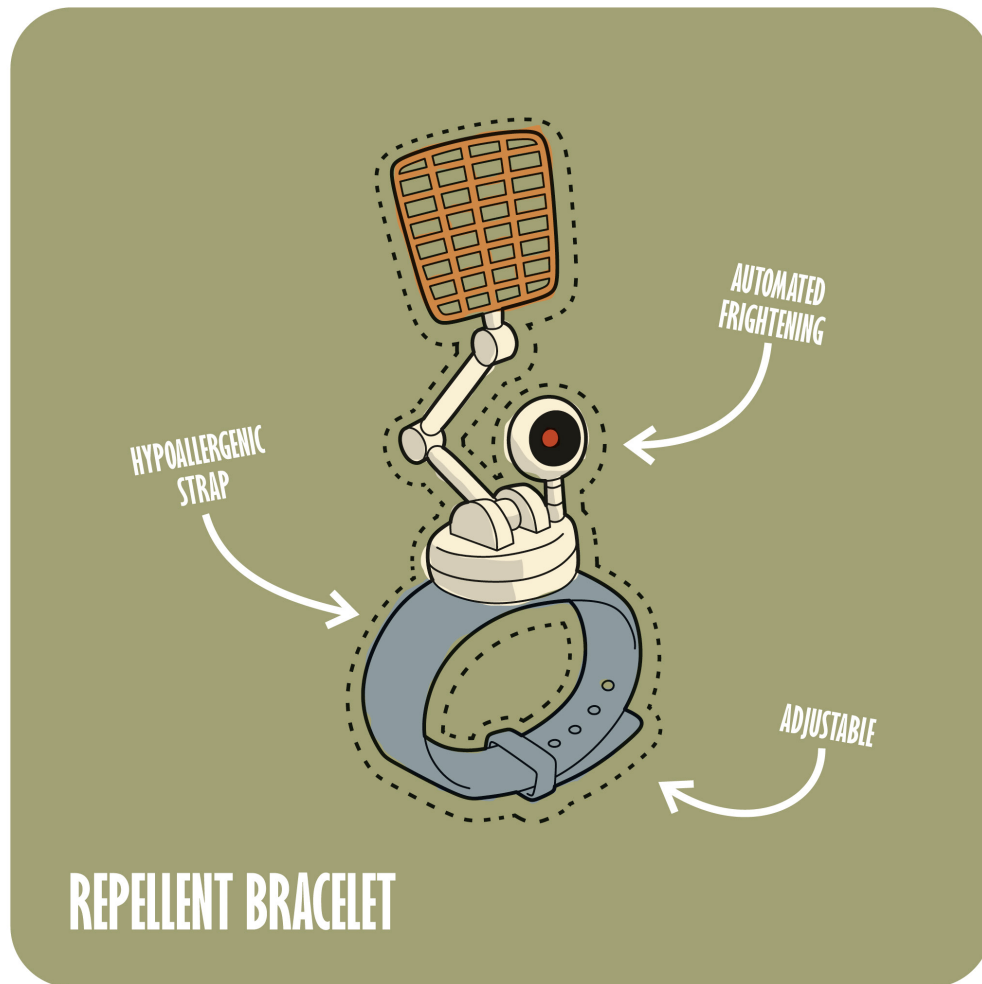
## MULTIPLE USES BANNER

When facing attacks and cutbacks in public education, we need to have ready all the basic elements for public demonstration. We offer you a banner which already contains the word that always should be present: PUBLIC. So write in front of it any other word that you think it might be suitable to revindicate when the moment comes: system, education, debate, investigation, docent...



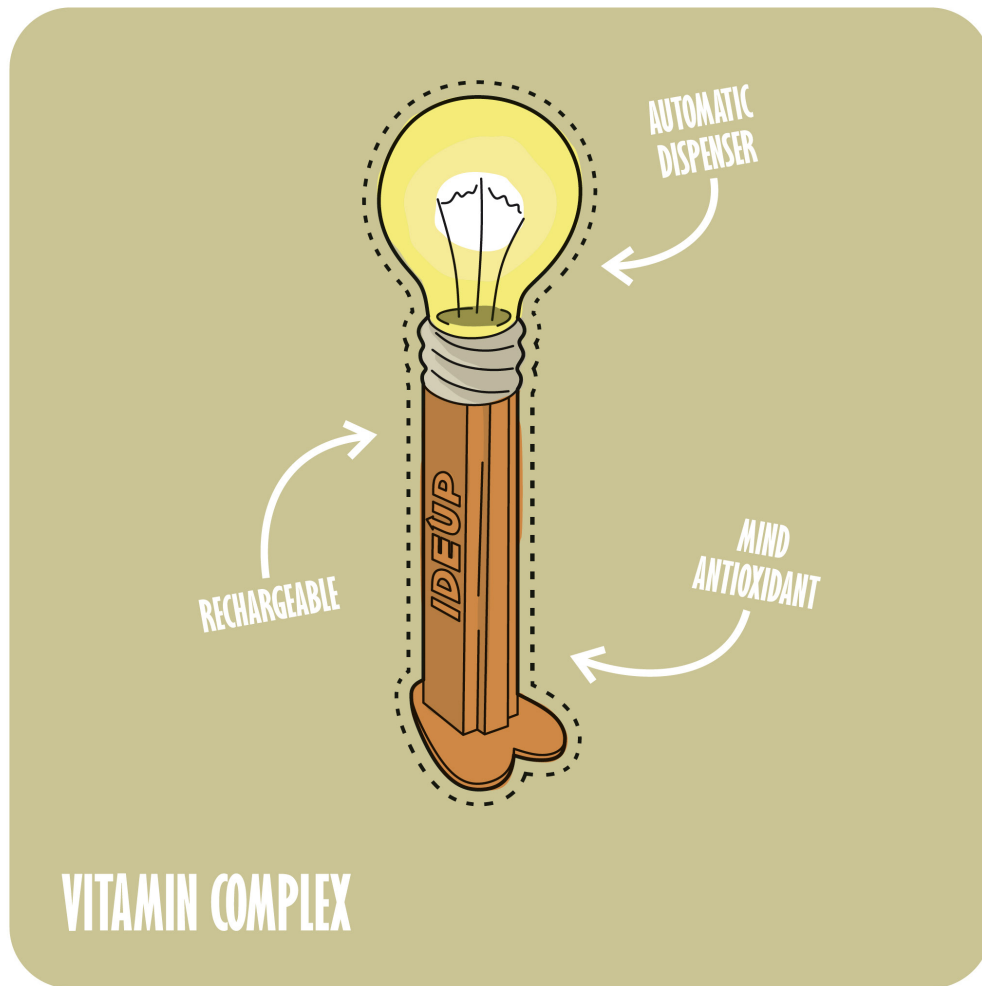
## HELMET WITH LIGHT

To be able to protect us and to illuminate difficult paths. We must avoid kicks onto your ideas, your culture and look for different alternatives. A helmet with a light is indispensable. to be able to find the way out of the darkness of our system, in which we can often find artistic education.



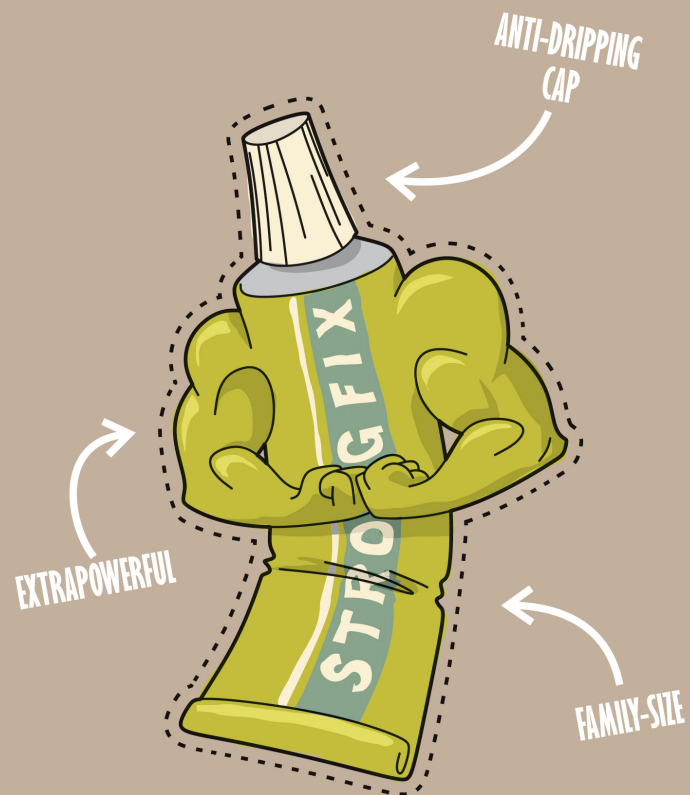
## REPELLENT BRACELET

To move away from ideas and politics that make you go back, that implicate discrimination and loss of rights in the arts and education context. Some insects are very persistent, other ones are very dangerous for our balance and organism. These bracelets can keep them away for hours, but for this effect to last longer you must accompany this repellent bracelet with other anti-neoliberal remedies like the massive delivery of postcards to all the organizations in your country.



## VITAMIN COMPLEX

You can find it in different formats (pills, energy bars...) depending on our necessities. They are indispensable in your journey through artistic education, as you will burn a lot of energy. They feed the spirit, acting very fast. It is recommended to use this complex only when it is strictly necessary as the artistic education teacher (unlike other teachers) usually generates this vitamins in a natural way when him or her starts developing and thinking about new projects, actions or artistic objects.

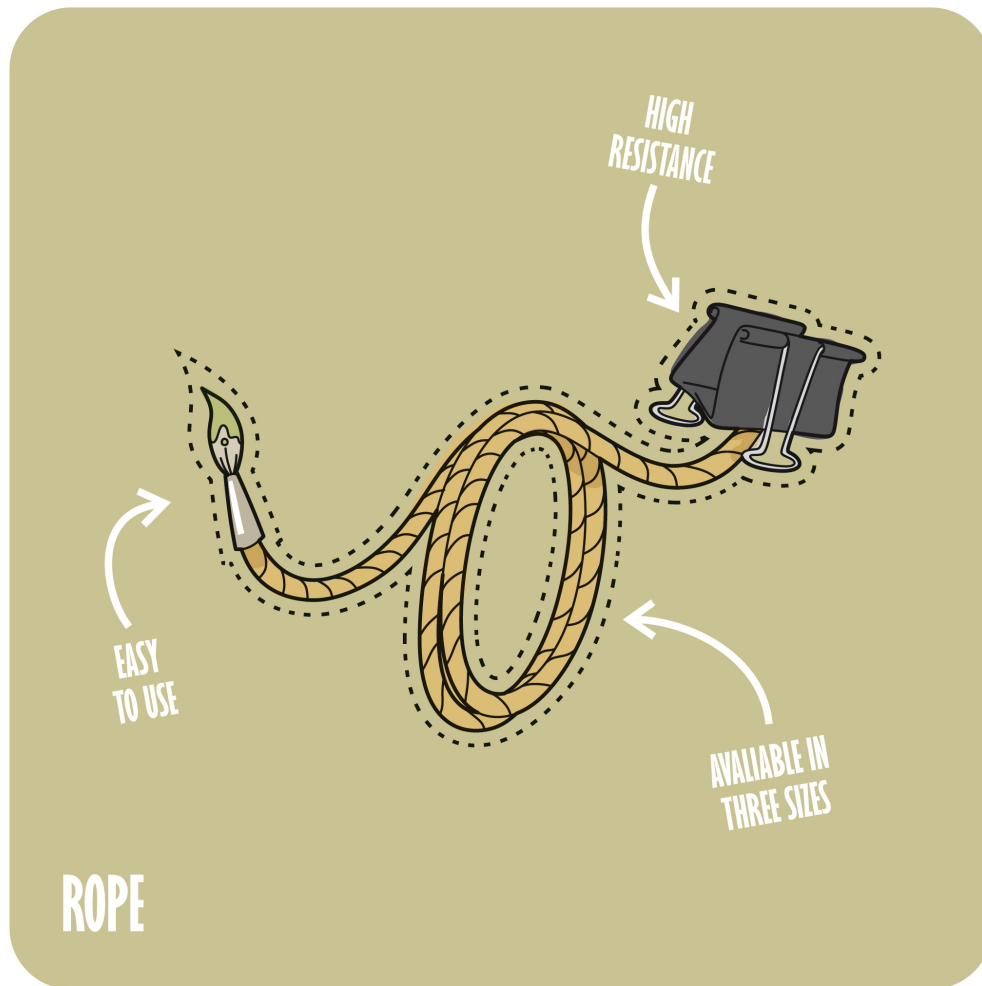


## CONTACT GLUE

### CONTACT GLUE

When it comes to confronting the risk of separating or isolating yourself from artistic education in the public system, you will need an extra-strong glue. It can stick any type of textures, surfaces or tangible or intangible materials (people, voices, ideas, geographical sites, matters or micro-utopias). Before gluing, you need to give yourself some time to get ready, and some time-off to be able to be certain about what you are actually sticking together are the most vulnerable parts with those that are a lot stronger. It is recommended to use them when you are getting the first symptoms of isolation or separation.





## ROPE

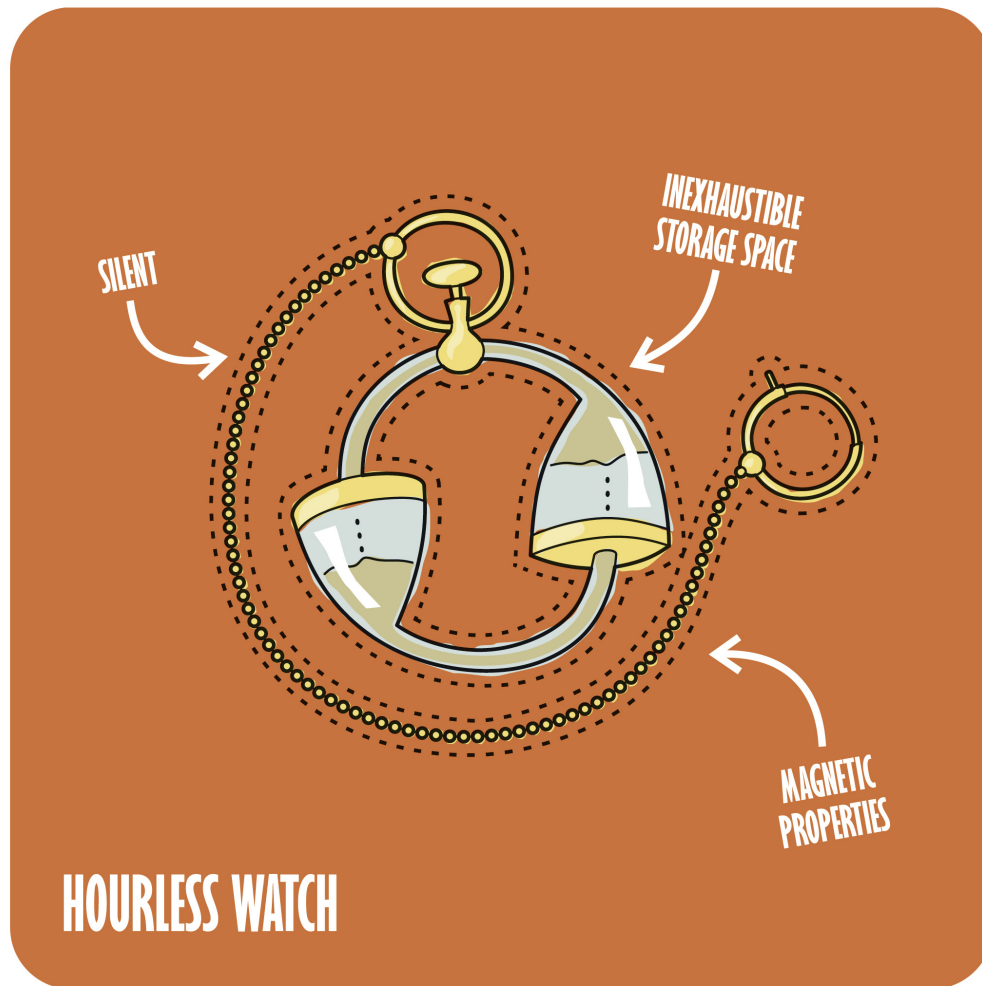
Another of the main objects that is going to allow you to tie artistic education up to the public system. It is made of dreams, ideas... that guarantee great resistance and duration. The rope has many other uses: to offer the other end to other people, to climb steep zones, to mark a territory and above all, to have the chance of starting a collective game.



## DRINK

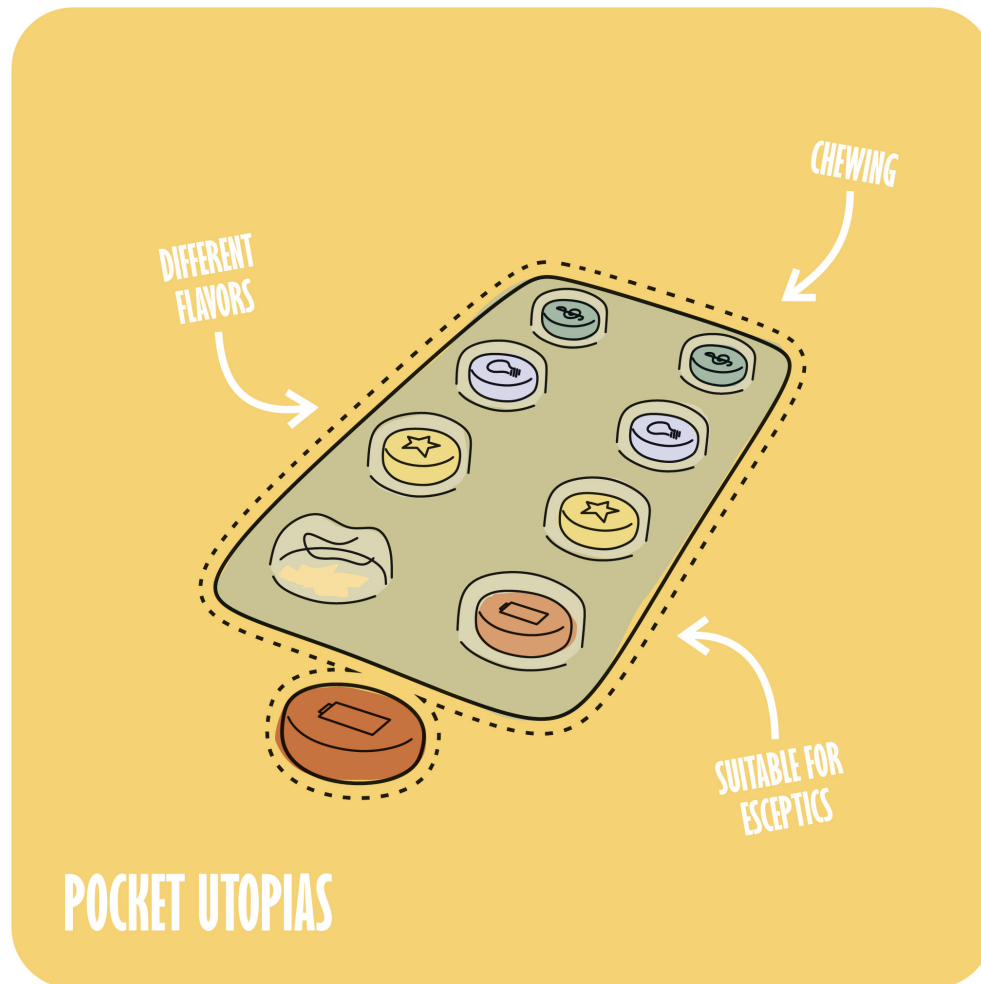
Either mineral water or an isotonic drink. This recipient incorporates a new technology that makes the liquid it contains everlasting. You need to make a great effort to fight against every risk that may appear, so the teacher needs liquids to help him or her recover all the energy and to be able to get through long professional journeys in very precarious conditions. Unlike other vitamin complex, this element of the KIT is never ending, so it can be use at any time.

**OBJECTS THAT HELP THE USER  
TO GENERATE  
NEW POSSIBILITIES FOR  
ARTISTIC EDUCATION IN THE  
PUBLIC SYSTEM**



## HOURLESS WATCH

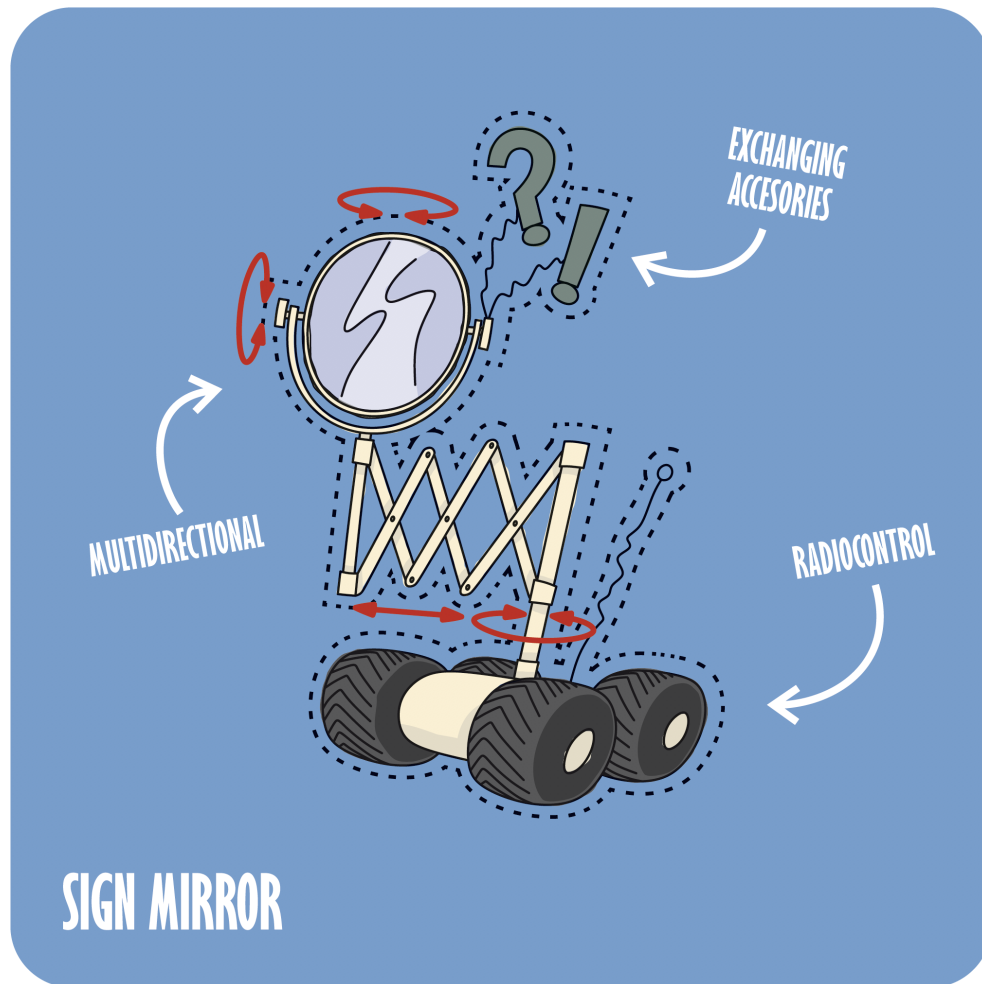
We need more time to think, to create, to study and to investigate to be able to generate excitement and sharing projects. A traditional watch separates time in compartments, in timetables, in subjects... But this watch introduces the novelty of not having clock hands or a ticking sound. When looking at the sphere of the watch, the user knows that he or she has all the time in the world. It can be taken on any part of your body. It is recommended to put it on a visible place as it has a magnetic power that seems to attract people who are around.



## POCKET UTOPIAS AND MICRO-UTOPIAS

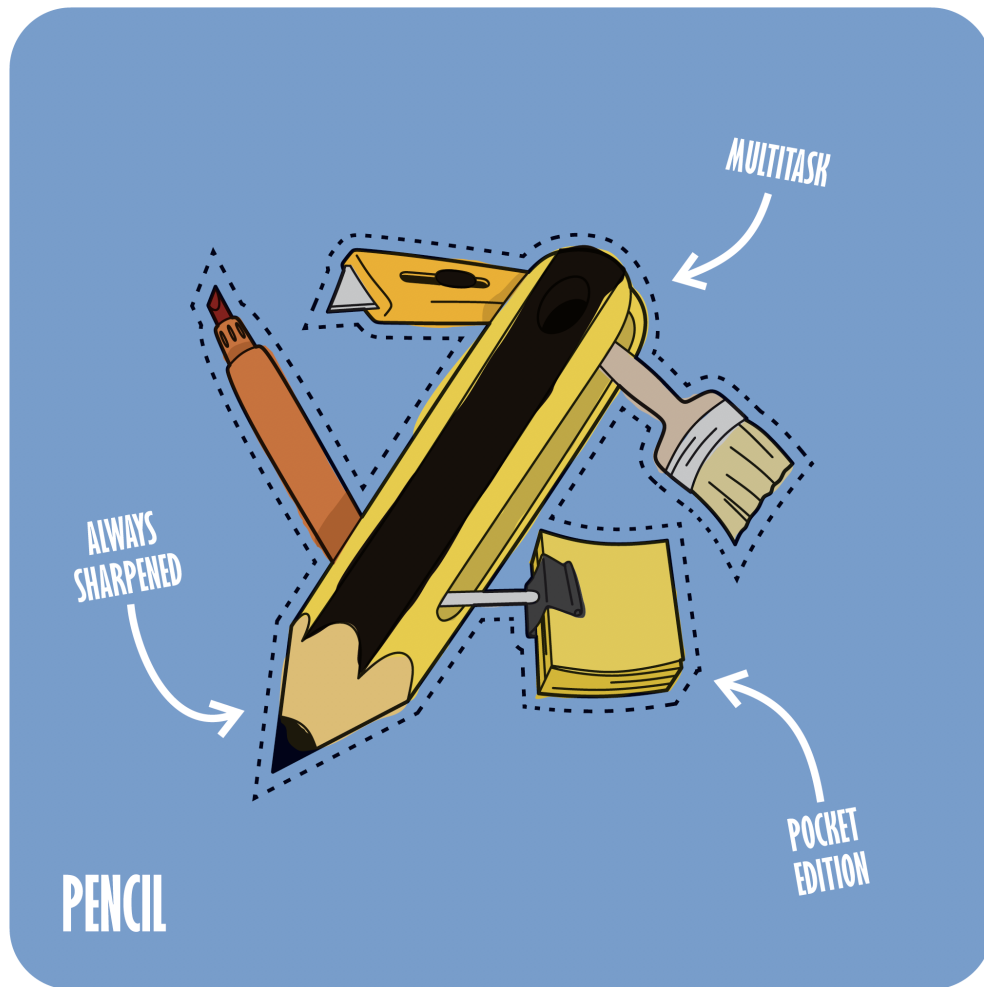
They generate themselves after the use of a hourless watch. The size and the weight are reduced but it is very effective. It is a need to generate one everyday. They are very useful when it comes to transform the teacher task into a great portable museum: the educational space becomes an artistic space, the teachers task becomes a creative process, and the projects become collaborative works of art. Pocket utopias or micro-utopias have got an easy-opening device so they can be used individually, even though the best results are given when they are generated and used in a collective way. They are also commonly known as: *I have to do something different, I would really like to..., why not?, what if?...*





## SIGN MIRROR

It doesn't make you up and it doesn't deform reality. This way we can reinvent ourselves from every possible angle: teaching, investigating, artistic, activist... It is accompanied by question marks, exclamation marks, suspension points and different shapes like speech or think bubbles. The user must always use it with some of these complements stuck to the middle of the mirror. This way there will automatically appear a question, an exclamation or an open idea. The model is guaranteed to overtake boredom, as when you are in front of it, the mirror will always make you start a new stage in life.



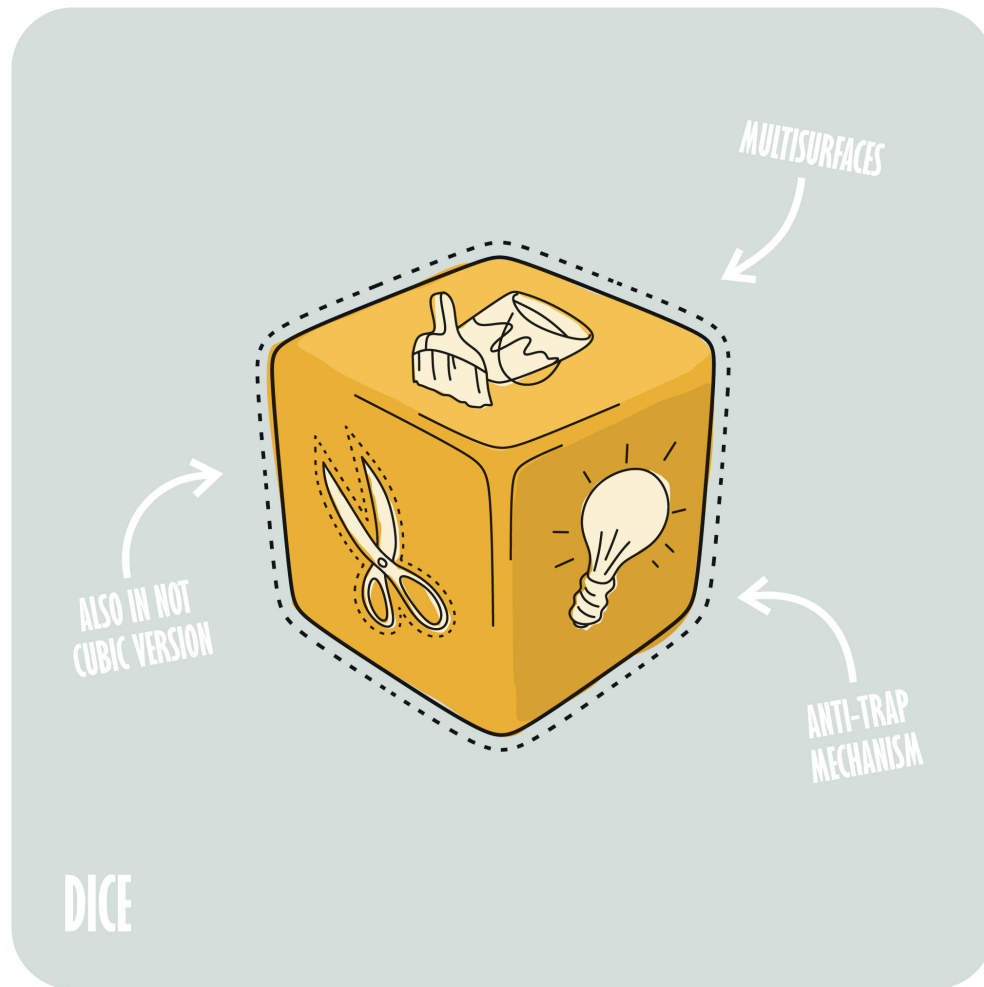
## PENCIL

This tool has been used since time immemorial, due to its ability to transform the world. It allows us to translate a concept or an idea to any surface possible. From there to reality, there is a very short distance. It can be used on a wall, on a stone or on any kind of papers or fabrics. There are many types of formats: various thicknesses, colours, even with little messages on or with an eraser on top (the use of which is not recommended)... It is recommended to own a few of these pencils, as when you give one of them away, the effects on the transformation of the world are expanded.



## NOTEPAD

It offers you the opportunity of picking everything you think up. It is where the teacher's visions and thoughts are turned into images and text. A little object with blank pages, which are moving with the breeze, that can be cut, stained, written...It becomes a tool of memories and identity. It is the artistic education teacher's fingerprint as it shows all the creative processes, her or his reflexions, every step taken and it has got the capacity of transforming into a work of art at the same time. In what opportunities are concerned, this tool can turn into a global language.



## DICE

It is a very small object but it is a very important one. It can create opportunities of changing. It is an external agent that is used on those situations in which we do not know what to do. You only have to throw it in the air and to do whatever it tells you to. It creates new situations, in which randomness guides the way. In such a marked context by the closed education programmes, this object is used by every culture, it generates spaces and creative oxygen.



## WARNING

This kit is for public use. The citizens, who feel like utilizing it, can use it in all its strategic development, from the educational and art point of view. It is recommended the exhaustive study of the different contexts and situations in which the interested person wants to intervene. Any physical or intellectual risk caused by the use of it will be responsibility of the user.

## IDEA

Grupo C3 | Educational and artistic resistance cell

## COORDINATION

Cristina Trigo & M<sup>o</sup> Jesús Agra

## ILLUSTRATIONS, DESIGN AND PAGE MAKEUP

Ana Vidal & Daniel Vilas

## TRANSLATION

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Portuguese translation | Rita de Torres Eça

## COLLABORATION

Carmen Franco, Teresa Eça, Manuel Miguéns, Guillermo Calviño, Olalla Cortizas, José María Mesías, Silvia Capelo, Carol Gillanders, Angela Saldanha, Luis Baizán

## PRESS

GRÁFICAS GARABAL S.L.





## **THE END**

We have already completed our survival equipment. Here is the most interesting part: investigating, debating, experimenting, working on projects, creating networks, sharing voices and expanding our experiences. Participate on everything you can possibly contribute to Transform your own creative space into a space of action and resistance where everything is possible.



