

IMAG:: issue 12

STORIES OF TRANSFORMATION





The editors of IMAG invite you to witness **Stories of Transformation**, visual essays that demonstrate how art educators use their creativity and resilience for renewal, hope, and discovery. Each of these seven visual essays illustrate the value of transforming an approach to creativity and pedagogy. As Lilla Csaszar in her essay *Visual art practices in the time of corona* reminds us, “creativity can be used to cope, to utilize suppressed energies during this forced break, and express new emotions caused by an event we had never seen before.” We are delighted to share these stories from our global colleagues who inspire us through their novel approaches to on-line teaching in Hungary and Singapore, integrating fashion for global citizenship in Kenya, engaging through a forest gallery in Southwest United States, supporting generalist teachers in Cyprus to bring art into their pedagogy, activating charmed pedagogy in Florida, USA, and empowering students through Cardography in Portugal.

With appreciation,

::





IMAG issue 12
2021. November

STORIES OF TRANSFORMATION

Principal Editors ::

Gabriella PATAKY

Maho SATO

Jonathan SILVERMAN

Graphic Designer

Viola REKVÉNYI

| | | |
|-------|----|--|
| INDEX | 02 | <i>:: Editorial</i> |
| | 04 | <i>Visual Art Practices in the Time of Corona</i> Lilla CSÁSZÁR Phd |
| | 13 | <i>Fashion Meets Global Citizenship Education in Maya Village, Kenya</i> Young Eun Sarah SIN, Selah KANG, Hellen Anyango OKOTH, Chungmin YOON, Hyewon LEE |
| | 20 | <i>Transformation: In Process</i> Geraldyn YU |
| | 27 | <i>Transforming preservice generalist teachers' confidence in their art making skills during the covid-19 pandemic</i> Dr. Victoria PAVLOU |
| | 34 | <i>Charmed Pedagogy</i> Amber WARD |
| | 39 | <i>A collective book using Cardography</i> Ana Serra ROCHA |
| | 44 | <i>Forming new perspectives towards the delivery of on-line visual arts classes</i> Renaee LEE-NASIR |

Cover image: Zsuzsanna Somogyi



Visual Art Practices in the Time of Corona



Lilla CSÁSZÁR PhD is a lecturer of Department of Visual Education at the Faculty of Pre-school and Primary Education of Eötvös Loránd University (ELTE), prepares future educators to teach visual arts at the pre-school, primary and secondary school levels. She practises photography, graphic and textile design. csaszar.lilla@tok.elte.hu

Art education was not immune to the challenges of the coronavirus pandemic and lockdowns. However, creativity can be used to cope, utilize suppressed energies during this forced break, and express new emotions caused by an event we had never seen before. Imagination, abstract thought, and even humor can be used to free one from feelings of isolation.

This colorful selection by students of the Eötvös Loránd University Faculty of Primary and Pre-School Education (Budapest) serves as proof of this. Diverse creative approaches in photography, painting, sculpting, object and graphic design were used to reflect on the unusual circumstances.

Art challenges announced by museums and galleries all over the world, filling up the online space also served as motivation for students for unorthodox and playful approaches. The CoronArt Balance Challenge required participants to build sculptures from everyday items, with careful attention to appearance and stability, while the playful process of balancing out the objects symbolized their own journey of finding and restoring their inner equilibrium.



Adél Árvai



Szabina Szakáll



Judit Kalauz



Levente László



Nóra Illés



Réka Dembrovszy

Figure 1-6.: CoronArtbalance Art Challenge



Caravaggio: *Boy with a Basket of Fruit* (1593)
– Barbara Gusztáv



Frida Kahlo
– Krisztina Czégény

I had students paraphrase paintings utilize the home environment and props that became natural to our lives during lockdowns. They created playful and humorous re-imaginings of the original artworks, using lighting, composition, proportion, and photography studies. The viewer is led into thinking about the postmodern issue of recontextualization.

Figure 7-11.: Paraphrases



Tamara de Lempicka: *In the Middle of Summer* (1928)
– Zsófia Takács



Roberto Ferruzzi: *Praying Girl*
– Kinga Bács



Ramon Casas: *Dekadent Young Woman* (1899)
– Kata Luca Kánnár

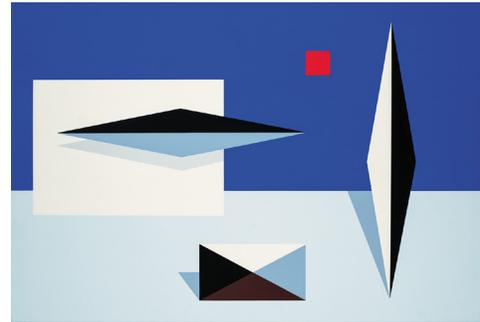
The human form was not the only subject to be used for remakes. The projection of figurative stills or abstract compositions into 3D space was an exciting visual challenge. Students began by observing the original shapes, colors and compositions. They noticed an analogy with everyday objects by looking at them from a new perspective. The reconstruction of components and their relations transposed from planar into space. The playful creative process of construction and reconstruction provides a rich, personal and interactive experience and connection to the original art, artist, and creation.



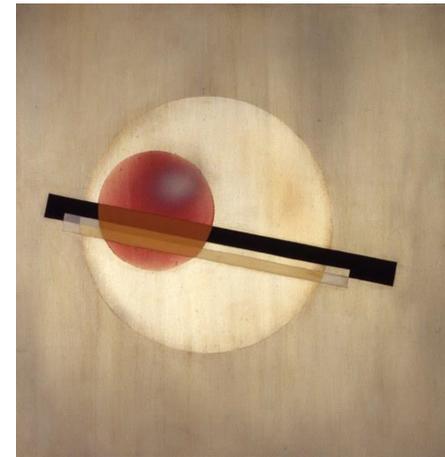
Kenne Gregoire: Still life
– Emese Somogyi – Polla Patai – Renáta Garai



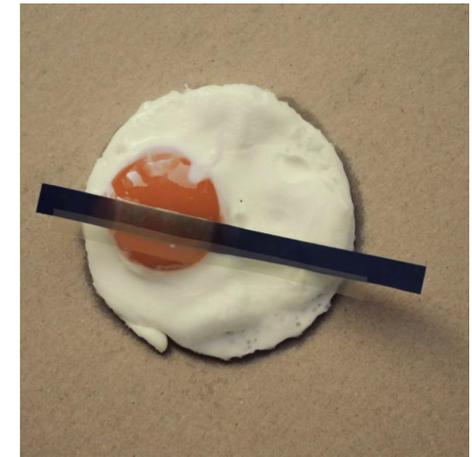
Dezső Czigány: Still Life with books and apples (1910 k.)
– Kinga Horváth



Imre Bak: Lights of imagination (2008)
– Anita Horváth



László Moholy-Nagy: AL3 (1926)
– Noémi Oszter



Kazimir Malevich: Suprematist composition (1916)
– Adél Kovács



Figure 12-16.: Paintings in space



Adél Árvai



Levente László

The Parallel Mini World exercise transformed everyday objects into parts of playful images by changing point of view and scale (after Tatsuya Tanaka). The photo series connected the real and the imaginary in a unique world, where the objects associated with the quarantine became part of our daily lives, with the hope for regaining freedom.



Réka Dembrowszky



Zsuzsanna Somogyi



Figure 17-23.: Parallel miniworlds



Dominika Vidéki



Réka Dembrovszky

With the emergence of the pandemic, the facemask also became part of life. This medical device reminded us of ancient traditions of mask wearing, which have cultural, ritual, artistic, and historical significance.

The mask is one of the oldest and most universal tools of artistic expression, offering endless ways to re- or deconstruct one's identity. We identify ourselves with our bodies, especially faces, and the exercise of covering it can be both to hide or stand out, to identify or transform, or to separate or connect. It allows the wearer to temporarily become a metaphorical someone else, an alterego, and express normally hidden sides of personality.

In the "KarantÉn" (literally: "Quarant-me", similar word play: "PandeMe") project, the mask was a tool of self-expression, which, while covering one's face, showed how we feel underneath in this global time of uncertainty. Printed self-portraits were used and manipulated with sculpting, folding, and other manual method. They are then worn by their creator, resulting in a duplicated self-portrait, a multiplied self-representation, and a consideration of composition.

Figure 24-30.: PandeMe



Nóra Illés



Zsuzsanna Somogyi



Levente László

Another protective tool is the rubber glove, which literally and figuratively can be seen in a new light when utilize object design, shape reconstruction, and plastic material. The glove is easy to reshape, manipulate, can be inflated or filled, and even trans-illuminated. These properties allow it to be an inspiring expressive tool for creative 3D installations.



Réka Dembrovsky



Zsuzsanna Somogyi



Zsuzsanna Somogyi



Zsuzsanna Somogyi



Ilidkó Vlkovszki



Levente László



Adél Árvai

Figure 31-40.: Rubber glove installations



Regina Iván



Dóra Szabó



Dóra Szalkay



Hanna Hargitai



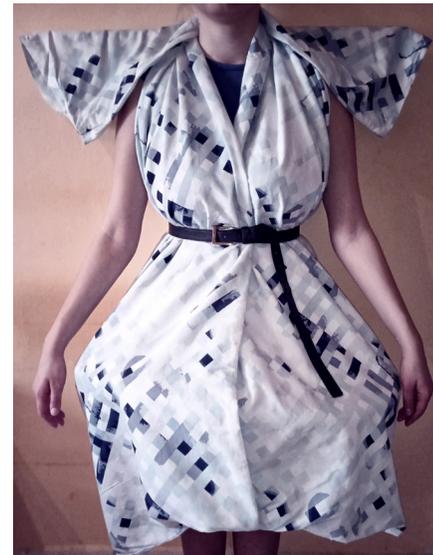
The purpose of the "Face-mask and Distancing Design" exercise's purpose was to design objects such as clothes, costumes, or accessories that focus on helping one to follow social distancing regulations. These playful, extravagant, or surreal designs also experiment included household objects.



Ágnes Nagypál



Julianna Borzsák



Dóra Szabó



Dorina Polgár - Bag made from rubber gloves

Figure 41-49.: Face-mask and Distancing Design

Online

Levente László

s o c i a l
d i s t a n c i n g

Covid-19 BREAK Impact

CHANGE

Dominika Vidéki



Zsófia Proics: Curfew restrictions

The graphics classes focused on words that became common and representative of the pandemic. The overused warning and informational terms that are now all too familiar were complemented with unique graphic design: minimalist, clean, with the least possible amount of imagery. Yet, they still send a powerful, straightforward message, easy to read, and simultaneously function both as image and text.



Levente László

Figure 50-57.: CoronArt Word-images

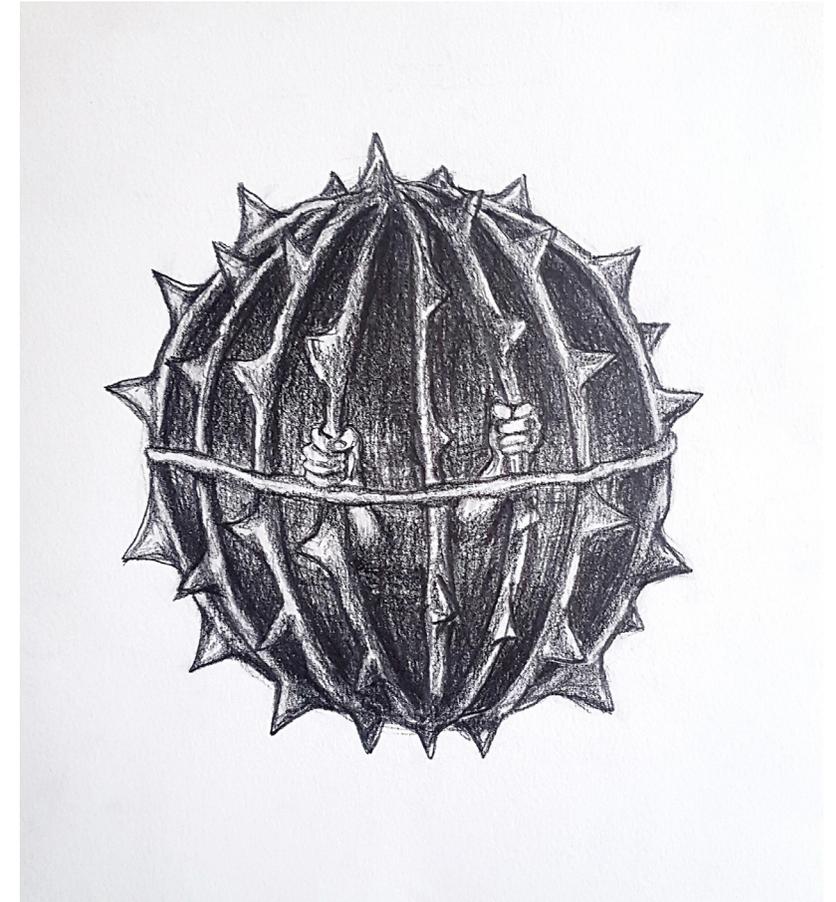


Levente László



Zsófia Gyetvai

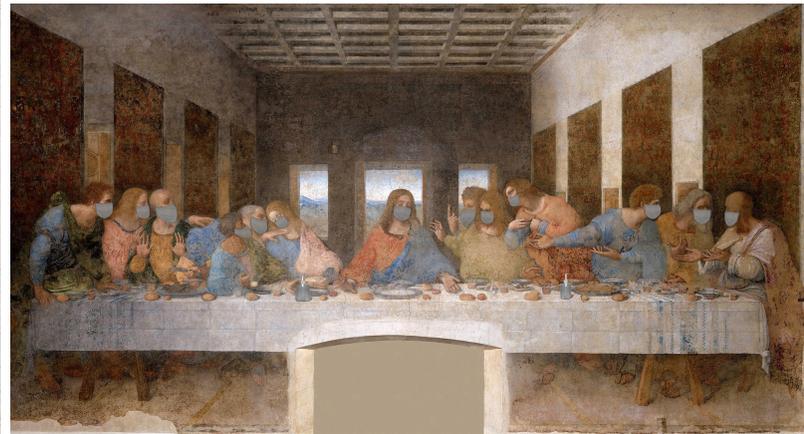
These autonomous graphic design works expressed individual's experiences. Personal emotions, thoughts, associations, and reflections on the near past and present, were represented in a visual form.



Zsófia Proics



Borbála Borsos



Tímea Tugyi

Figure 58-62.: CoronArt reflections

The Art in the Time of Corona selection is, naturally, yet to be complete, because in our history has not ended. We are yet to know when and how we will return to life before coronavirus, and how much of it will stay. The rhythm of our lives has changed, we reevaluated and we are forced to assume new roles. Will we have time to observe, create, and think to improve the future with the good we learned, or will we be pulled back into the flow of life as fast and abrupt as it stopped? We would love to start experiencing the reopening to freedom, but whether we will see that day remains a question for the future.

First published in hungarian as part of a study, *Gyermeknevelés* 2021/2.

Fashion Meets Global Citizenship Education in Maya Village, Kenya

Keywords: Art-integrated Sustainable Learning, Fashion Education, Global Citizenship Education



Young Eun Sarah SIN is a designer and educator with a passion to teach and grow marginalized communities through art-integrated education platforms. She has led the Fashion for All program since its inception and continues to find joy, hope, and inspiration in working with youth and women to witness the transforming power in meaningful, sustainable changes.
sarah@mtree.org



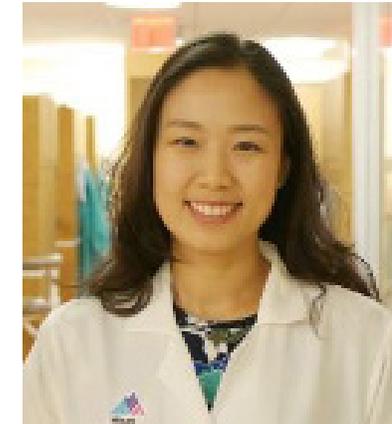
Selah KANG has worked in International Educational Development and Fashion Design. She is passionate about identifying effective educational interventions that are related to fashion skills for reducing gender disparity in education and expanding economic opportunities for women. Her life goal is to empower girls to realize how beautiful and powerful they are and take an active part in their societies.
sk4347@tc.columbia.edu



Hellen Anyango OKOTH lives in Kilifi, Kenya and is the locally trained teacher for Mtree organization. She studied education for special needs children and uses her energy to share knowledge and skills to students at Maya school and community at large. She is open-minded, compassionate, and an advocate for education as an agent of change.
hellen@mtree.org



Chung Min YOON As an international educator, her work focuses on Global Citizenship Education based on experiential learning for middle school students in rural Kenya. She also values sharing interactive responsibilities among participants from developed and less-developed countries for sustainable solutions for various global issues.
yunchungmin@g.ucla.edu



Dr. Hyewon LEE is a public health strategist and associate clinical professor at the Mount Sinai Hospital and Icahn School of Medicine in New York, USA. Dr. Lee has led Mtree and Mtree Africa since 2012 as an Executive Director and has implemented art-centered educational programs in rural Kenya. Her passion is for women and youth empowerment through arts and design to achieve healthier and happier lives.
hyewon@mtree.org



Fig. 1a. Muanishi at Fashion for All program, Seungho Park

Introduction

We are members of Mtree, a non-profit organization with a mission to create “artful change,” a transformation of marginalized communities. Our journey began seven years ago in Maya village, a rural community in coastal Kenya. Since then, we have been interacting, growing, and speaking in the language we know best: using art to enrich and nurture the hearts and minds of curious teenagers.

Fashion for All, part of Mtree’s art-integrated education initiative, cultivates an appreciation of beauty and creativity among teens. Provided with opportunities to experience the fashion design process from sketching to sewing, teens have a safe space to talk about the roles of women, reproductive health, and diverse meanings of beauty in the language of design. The program weaves together different skills, creative exercises, and self-expression into a final show, where students present their creations.

Since the inception of our program, international designers and educators have gathered every summer to teach and interact with teens in Maya village. However, due to the COVID-19 pandemic, we had to localize a sustainable workforce and delivery model by training local teachers. One of the teachers, who was trained through Parsons School of Design online fashion design course focusing on sustainability, collaborated with international fashion designers to create culturally sensitive fashion design programs. This curriculum was developed based on multi-year ethnography research in women’s life in Maya.

This summer, with the pandemic still tangible, we made a conscious shift to integrate fashion making with bringing awareness of sustainable practices of recycling and upcycling to Maya.



Fig. 1. Fashion for All program, Seungho Park



Fig. 2. Fashion for All in the classroom, Hamin Kim

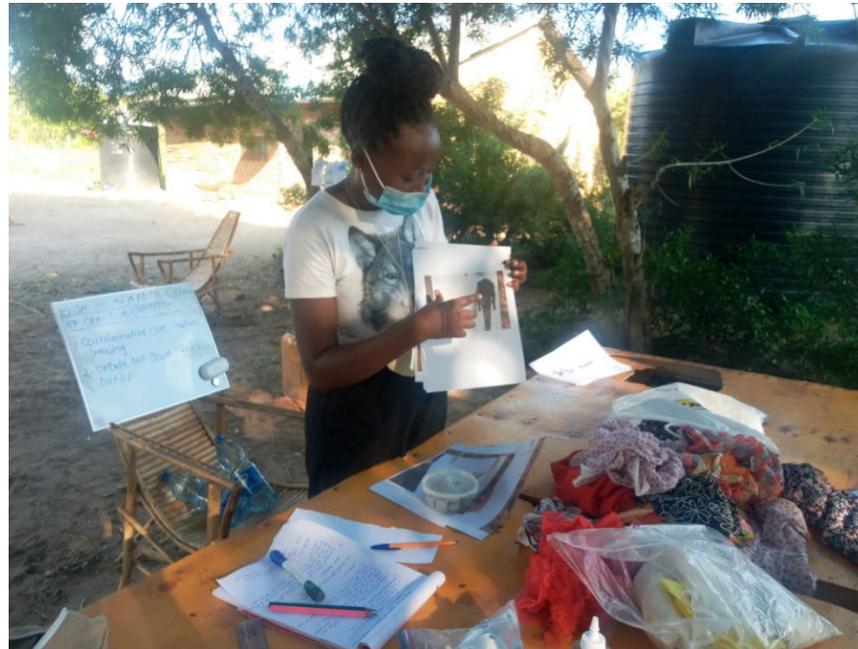


Fig. 3, 4. "Our Local Teacher," Hellen, 2021 Mtree

-

Process

2021 "Fashion for All Meets Global Citizenship Education (GCED)" program goal was to guide students to receive a well-rounded application of unique fashion classes connected to relatable global issues of waste and sea pollution, with core GCED values in practice. The values of curiosity, creativity, empathy, and a sense of global interconnectedness are based on the understanding that everyone around the world is mutually connected and dependent on each other. GCED shares interactive responsibilities among participants from developed and less-developed countries to resolve various global issues together. By learning from other countries, global citizens in Maya created their own ways of sustainable development to support their lifestyles and the village.



-

Program

As a remote community in rural Kenya, the natural habitats of Maya are barely touched. Consequently, the concept of sustainability, recycling, and upcycling was rather new to the students.



Fig. 5. "Maya's Mangrove Tree," Seunggho Park, 2019 Mtree



Fig. 6. "Fishing Nets," Hyewon Lee, 2019 Mtree

We linked these ideas by introducing the problem of abandoned fishnets, called, "ghost nets," a dangerous global problem that kills the ecosystem. Since Maya is a fishing community that uses nylon nets, we positioned the lesson to help students relate and recognize this as an issue that can affect any of us, and is preventable.

••

For global connection, we studied a fishing village in the Philippines where community members gathered nylon ghost nets and brought them to a collection site for a small incentive. Properly treated fishnets were then shipped and recycled into raw materials to make carpets. After seeing this successful study, students discussed possible solutions they can practice locally, such as gathering old fishnets and bringing awareness to fishermen in the village about the negative effects of ghost nets.

This lesson was then connected to a creative activity using scrap fabrics. Each year, our program has relied on donated fabrics, bringing new meaning to discarded materials. Finally, circling back to our GCED values, we introduced upcycling and 4R's of sustainable fashion: Reduce, Re-wear, Reuse, and Recycle to exercise a sense of global interconnectedness.



Fig. 7. Rachael Baya, "Fabric Scrap Necklaces," Hellen, 2021 Mtree

These concepts were taught through two main activities: fabric scrap necklaces and sustainable tote bags. First off, our session presented Kenyan designer Mohamed Awale of Suave, an upcycling brand, and artist Francis Mutua who creates world-famous sculptures from flip-flop waste. Students were able to connect with people from their own country, trying to make a difference by reducing and reusing fashion waste. Later, we used leftover fabric scraps to design necklaces using braiding and layering techniques. Through this activity, students were able to see how scraps that may become waste, with care and creativity, can be upcycled into beautiful wearable accessories.

We also looked at the problem of disposable plastic bags. Kenya has implemented the strictest legislation in banning plastic bags with a substantial fine (\$40,000) in 2017. This heavy penalty and swift implementation resulted in less clogged waterways and cleaner streets. However, students in Maya still use plastic bags to carry all sorts of daily items. As an alternative to disposable bags during our lesson, we took action by leaf printing on donated fabric and creating cotton bags using stitching skills we learned in previous sessions. As a result, our students recognized that plastic bags are not just a problem in Kenya but a global problem that will take work and effort from everyone, including those in Maya. It was also a success that our curriculum was added as an official after-school program with an endorsement from the county government.



Fig. 8,9. "Sun Printing Using Leaves," Hellen, 2021 Mtree



Fig. 10 "Leaf Printing," Hellen, 2021 Mtree



Fig. 11. "Sustainable Tote Bag," Faith Charo, 2021 Mtree



-
Reflection

Our journey since 2015 made us realize that effective community-based education begins when the individual becomes an agent of change for the community. One way to empower a community is to build skills to help them achieve their potential and contribute towards a wide range of global goals. After piloting this program this summer, we decided to explore further ways we can provide practical skills in fashion, such as making clothes, building self-efficacy, and considering long-term, effective options so our students can stand as global citizens. Moreover, we would like to explore programs to educate children and their parents to engage in dependable development activities for Maya.

We hope students will practice values of curiosity, empathy, creativity, and global interconnectedness and remember that what we do locally affects what happens globally. Despite the pandemic challenges, we will continue to work with Maya to help bring a transformative effect on the individual, family, and the greater community, starting with small yet sustainable practices. We will keep our hope alive!



Fig. 12. "Keep Planting,"
Faith Charo, Hellen, 2021.



Fig. 13. "Banner of Hope for Maya," Hellen, 2021 Mtree

Transformation: In Process

Keywords: aesthetic inquiry, creative art practices, natural environment



Geralyn (Gigi) YU

is an Assistant Professor at the University of New Mexico. Gigi's current research interests include ecologies of creative practices, aesthetics and its applications in education, and creative art processes in relation to learning processes for young children and educators.
gsyu2@unm.edu

-

Introduction

I have long been aware of how the natural environment provides a place for contemplation, self-reflection, and renewal. My time spent connecting to nature during the COVID-19 pandemic was no exception. I consistently looked towards natural spaces as an escape from the endless hours of virtual teaching and meetings which left me feeling isolated, off balance, and removed from the world. I searched for new creative processes that brought me in dialogue with the natural environment, away from the confines of virtual spaces.

Through this essay, I make visible the transformation of my art pedagogy through deep engagement with a natural space. Over the course of several months, I took notice of the processes taking place within nature and how all things, including myself, respond to one another. This time spent in nature transformed my art practices and brought a sense of well-being. Grounded in aesthetic inquiry as an embodied pedagogy, my heart, mind, and hands were activated in meaning making. Through heightened observations, an awakening of senses, and embodied engagements, I created an intra-active art pedagogy (Lenz-Taguchi, 2010). Making was about the relationships between myself and the living organisms and environment as participants, subjects, and material.

-

The Bosque: A Forest Gallery

I am fortunate to live in Albuquerque, New Mexico, near the *bosque*: a cottonwood forest that borders the Rio Grande. *Bosque* is a Spanish word and translates as gallery forest, a habitat along the riverbanks. I recognize myself as a guest in the bosque and acknowledge that this land was forcibly stolen from the Pueblo people by European colonizers. I am honored to be in this magical space that indigenous peoples and their ancestors called home.



Figure 1. Intersection of forest and river

Figure 2. The bosque in winter

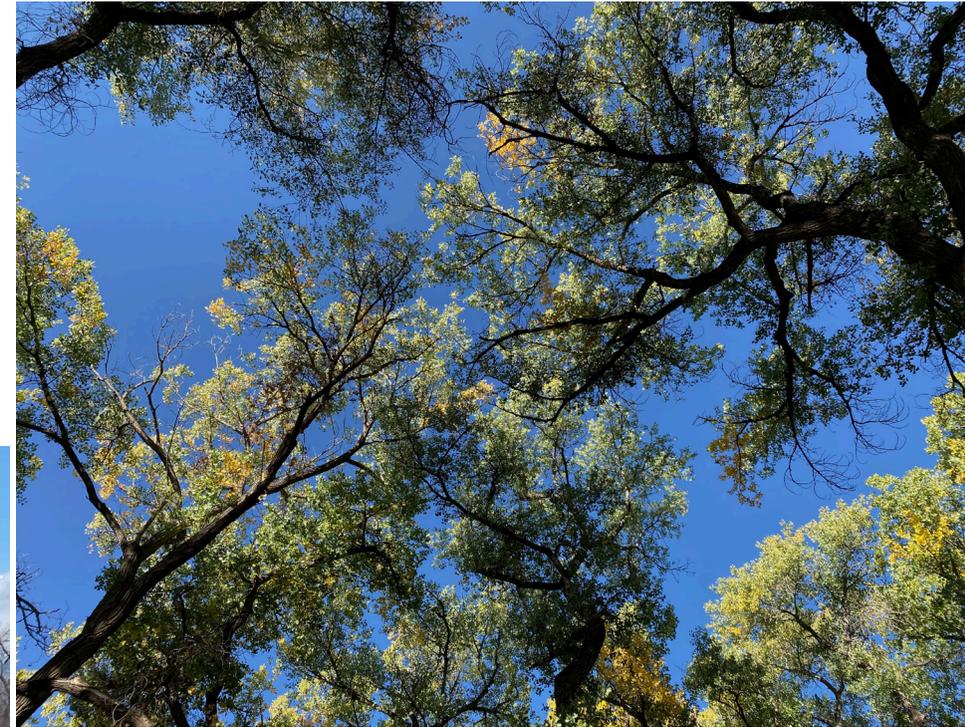


Figure 3. Peering at the Canopy

Over several months, I explored the bosque with a sense of wonder and curiosity. Slow looking occurred through smelling, touching, and listening as a way of investigating processes. Peering at the canopy, I listened intently to the wind rubbing the branches' together and felt more alive in the presence of the trees. Life was happening all around me.

-

Becoming Wide Awake: Visual Research Practices

In the classroom, I use photography to look slowly and become attuned to the creative processes of children. This attunement through the lens of photography creates awareness and sensitivity; a wide-awakeness and aesthetic dimension towards research and making with materials (Green, 1995; Vecchi, 2010).



Figure 4. Children and charcoal

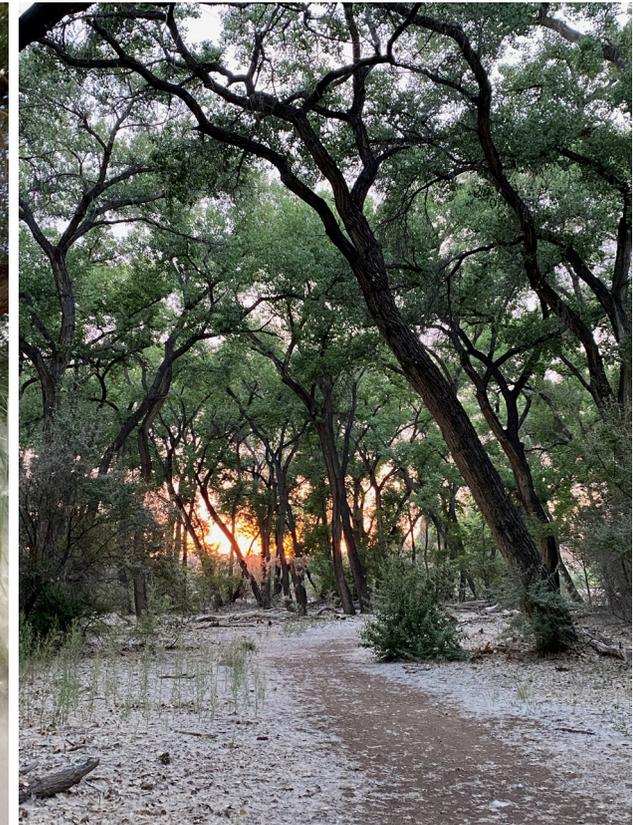
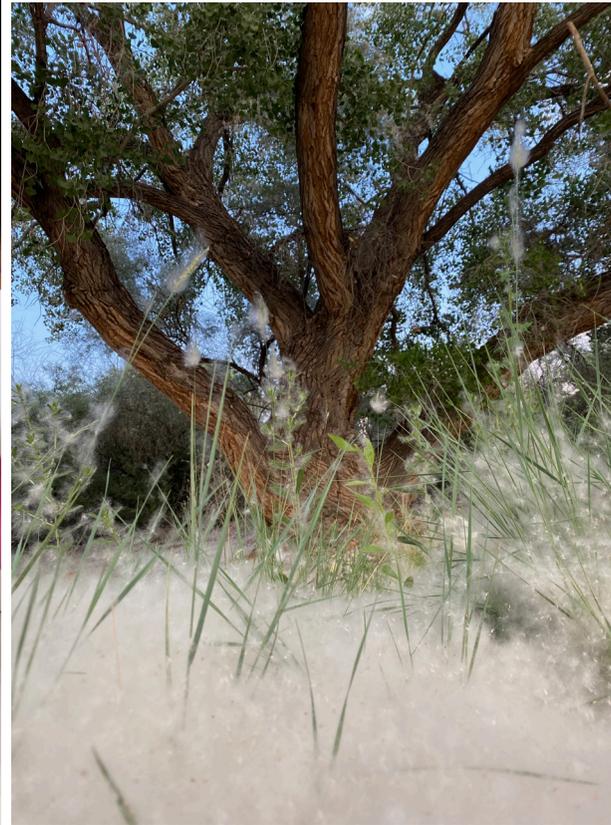


Figure 5. Cottonwood tree in the process of shedding cotton
 Figure 6. A forest of shedding cotton

Moving in closer, I touched the material and felt its softness against my face. As a way of slowing down and noticing the beauty within the process, I photographed close-ups of the transformation of the buds blooming and dying. Through digital manipulation, imagery of the cottonwood shedding was transposed onto silk fabric. Ultimately, the process of transformation became a work of art.



Figure 7. Transformation of cotton

Figure 8. Close up of cotton

Figure 9. Transformation transposed on fabric



- **Natural Pigments: A Transformative Process**

Becoming attuned to the natural world led to opportunities of transformation of self and my creative practices. I became able to discern the complexities that exist within evolving process of nature that might otherwise have been easily overlooked. After many months behind my computer, I stepped into the river along the *bosque*, feeling and noticing the sand and water moving with each other through my feet.

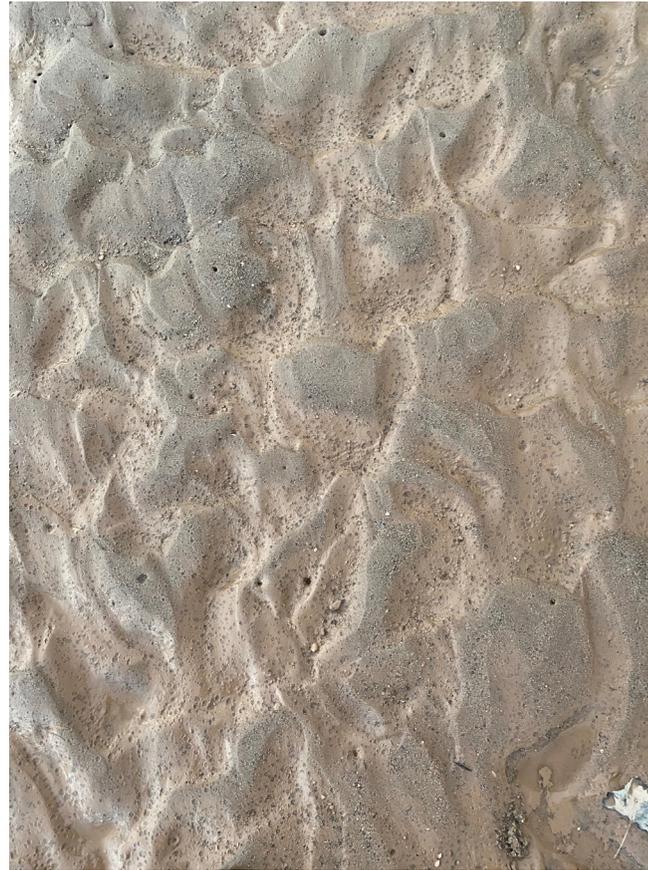


Figure 10. Sand and water responding to each other

The *bosque* became a place for researching through gathering and creating. I collected small samples of sand from the bottom of the river and brought them back home for closer observation and exploration of potential ways of creating. I mixed the sand with other pigments – mica and egg yolk – which led to new transformations. While mixing, the smell of the sand reminded me of my time within the *bosque* when the unique marks created from the sand and materials in response to each other became visible. Transforming the images onto fabric called attention to varied textures, lightness and darkness, and movements within the process.



Figure 11. Bosque sand and mica
Figure 12. In-Process





Figure No. 13 Home studio

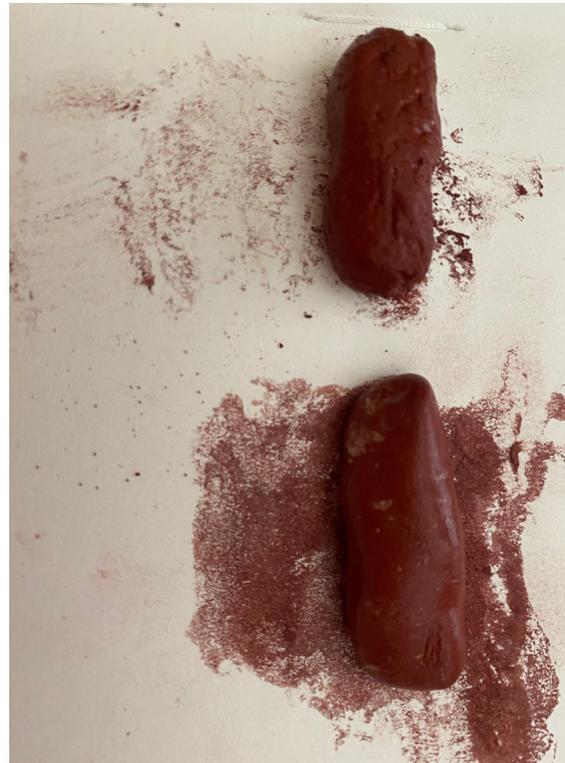


Figure No. 14 Bosque sand transformation into drawing pastels



Figure No. 15 Inner Landscape: Drawing with natural pigments

In my home studio, I explored the inner and interconnections between the natural materials and drawing processes. I created new drawing media, such as pastels and watercolor paints. Through each mark, I began to see how the materials had their own identity, while also retaining the potential of becoming something else, another media.

-

Reflection: Transformation In-Process

One interpretation of aesthetics inquiry is to attend to creating meaning within the act of creating. An attention to process places value on experimentation, observation, and interaction (MacIntyre Latta & Baer, 2010). Ongoing virtual meetings bereft of depth and sensory stimulation, left me feeling stagnant and alone. Through an aesthetic inquiry within the space of the *bosque*, my intention focus on the transforming *process*. This led to a deeper connection with the natural world, with materials, with change, and with myself –ultimately leading to a transformation of my creative practices. Paying close attention to dynamics within processes, results in both inward and outward reworking, opening the way for new possibilities.



-

References



Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. Jossey-Bass.

Lenz Taguchi, H. (2010) *Going beyond the theory/practice divide in early childhood education: Introducing an intra-active pedagogy*. London: Routledge.

MacIntyre Latta & Baer, S. (2010). Aesthetic Inquiry: "About, within, without, and through repeated visits." In T. Constantino & B. White (Eds.), *Essays on aesthetic education for the 21st Century* (pp. 93-107). Sense.

Mezirow, J. (1998). On critical reflection. *The adult education quarterly*. 38 (3).

Vecchi, V. (2010). *Art and creativity in Reggio Emilia*. Routledge.

Transforming preservice generalist teachers' confidence in their art making skills during the covid-19 pandemic

Keywords: preservice teacher training, generalists, art making skills, online learning



Dr. Victoria PAVLOU

is an Associate Professor of Visual Arts Education and the Chair of the Education Department of Frederick University, Cyprus. Her teaching and research focus on initial and continuous professional development of generalist teachers in art education and on children's learning preferences, motivation and creative potential. Her professional passions include changing attitudes, building confidence and connecting art with real life issues.
v.pavlou@frederick.ac.cy

Introduction

The essay addresses ideas about supporting preservice generalist teachers in developing their confidence in their art making skills in an imposed distance-learning environment because of the covid-19 pandemic. My undergraduate students were first-time online learners in a bachelor's degree in Primary Education in Cyprus. Past research indicates that preservice generalists might have limited perceptions of art and low confidence in their art abilities (Garvis & Pendergast 2011, Leonard & Odutola 2016). Therefore, it was crucial for me to reimagine the experiential component of their art education compulsory course to promote student engagement and active learning.

Process

Taking into consideration my students' limited experiences with art and their low confidence in their art skills, I aimed to offer activities that would make them visible and active in the online environment, able to interact with their peers and the instructor (me), personalize their learning (by having structured instructions with open-ended outcomes), and have iterative opportunities to produce images and

artworks. The aim was to start from their current expertise, at the time, and build on their skills by having gradually more demanding tasks. Next, I presented a selection of activities offered in their art education course during their third year of study related to the art unit "My identity."

The course started with an invitation to students to familiarize themselves with the visual mode of communication; they were required to keep a visual reflective journal where they had to express views, ideas, thoughts, and reflections by using images and text (Pavlou 2021). Materials were limited to what the students could access from home. In the first task, students had to respond to the question: why I chose to become a teacher? Less confident students relied more on text and preferred to use readymade images while more confident students smoothly incorporated both modes of communication (see figures 1 and 2). All students expressed an idealistic perception and a humanistic approach to the teaching profession.

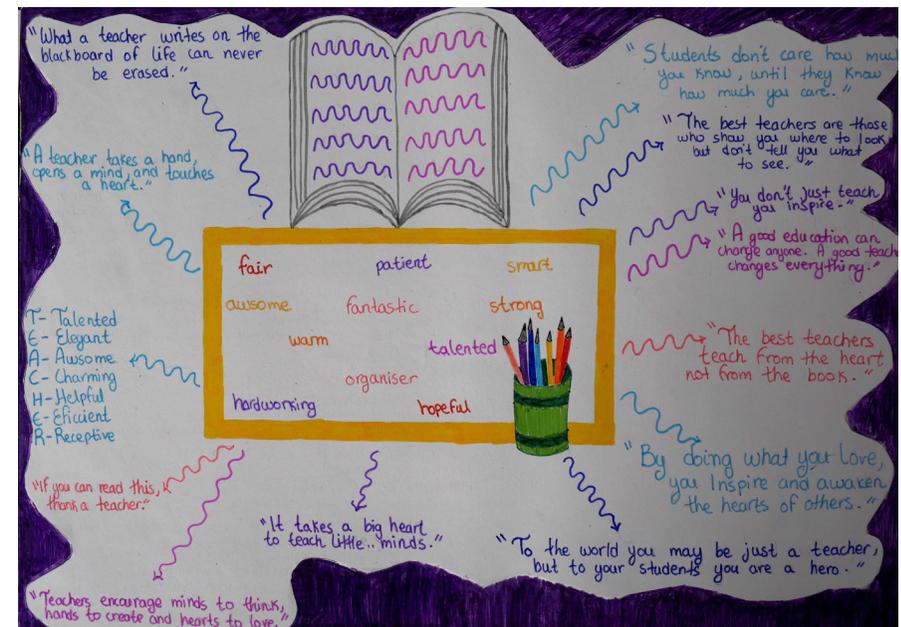


Figure 1. Nikki's response to the task 'why I chose to become a teacher' /All students' names are pseudonyms/

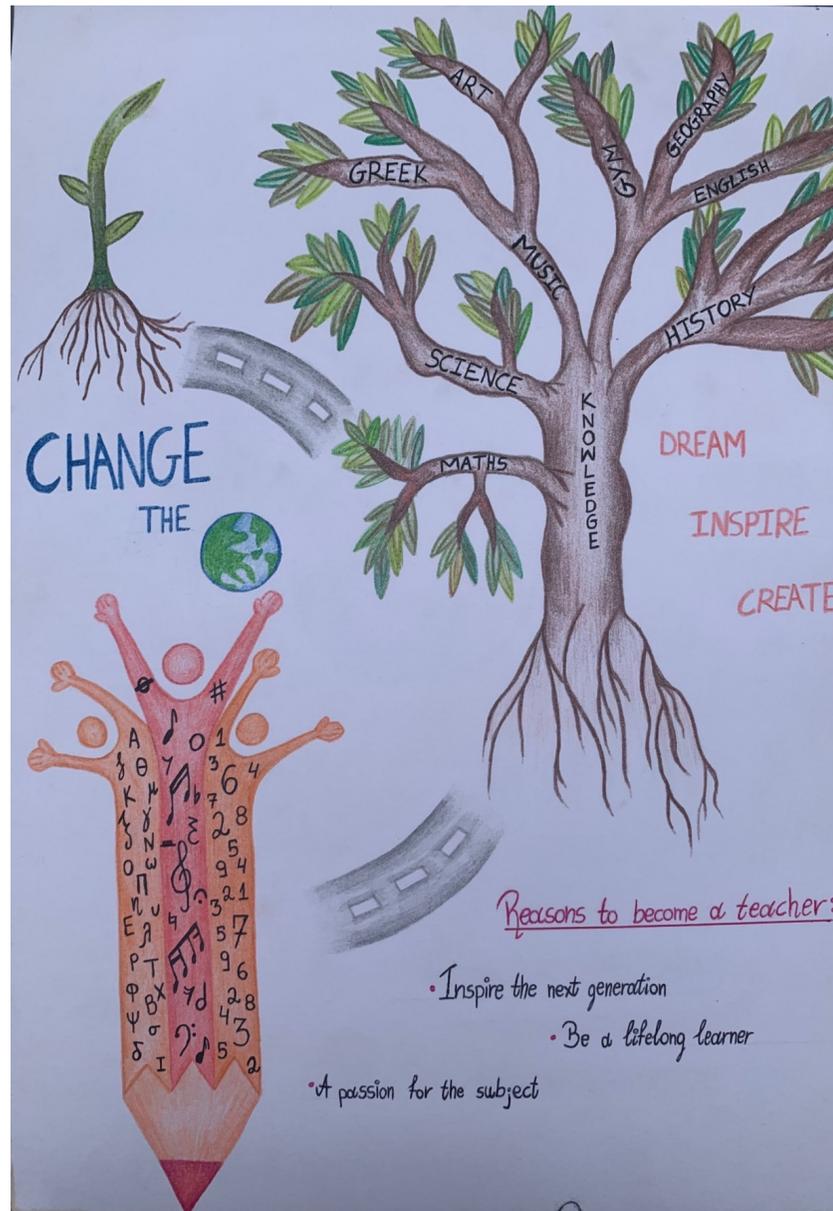


Figure 2.
Rose's response to the task 'why I chose to become a teacher'

Gradually students were encouraged to reveal more details about themselves and their identity through a series of tasks that explored identity both conceptually, through discussing readings and artworks and making ideograms, and visually through making artworks. Having a small number of students (only ten) was ideal as this allowed me to offer opportunities for social presence during our synchronous meetings and support and feedback by me and their peers; everybody felt comfortable to switch on their cameras, ask questions, and chat.

Art producing tasks started with an activity that was not especially demanding and gradually moved to activities that required the development of drawing skills. Again, some students wanted to include readymade images in their artworks because of their low confidence in their art skills to draw realistically whereas others attempted to make their own drawings (see figure 3). Then, students were required to develop a series of three drawings/portraits without using readymade pictures (see figures 4 to 7). First, they were asked to draw a realistic portrait with no instruction and to document their starting point. Then, they were familiarized with portrait proportions through demonstrations and detailed instructions that they had to follow. Finally, they were invited to make a self-portrait to communicate aspects of their identity.

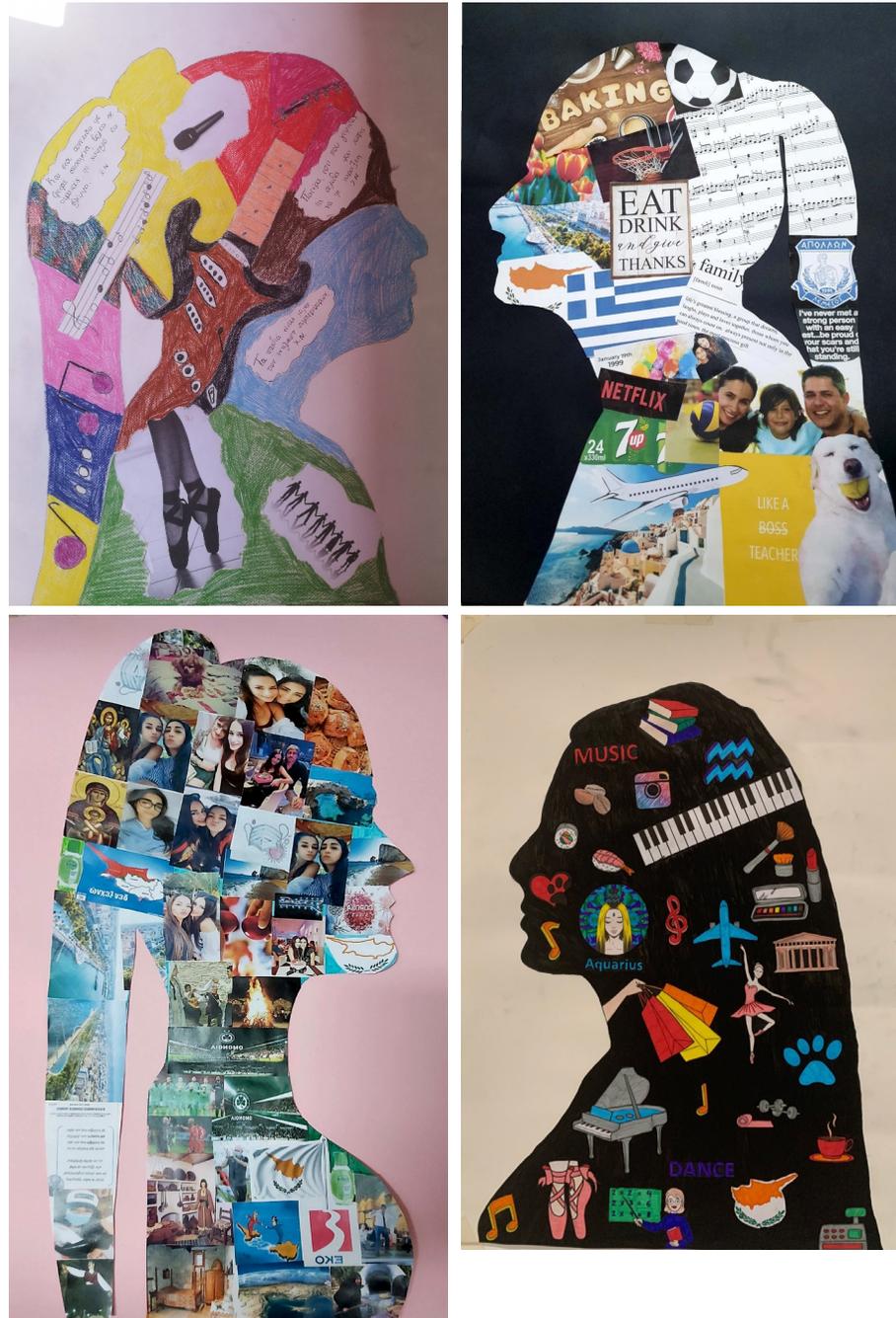


Figure 3. Students' artworks reflecting multiple aspects of their identity



Figure 4. Maria's explorations regarding identity: her series of the three "identity" artworks

When talking about her series of artworks, Maria stated: *My first attempt was terrifying, especially for someone like me that has never been in touch with art. Because I don't like it and never thought that I could make it. And the outcome shows exactly this; that I never engaged with art. The second attempt was very good. With the instructions of the tutor, the outcome went beyond my expectations. And at the final one I was able to express my feelings of the current situation, to connect and to express my views about what is happening now around us'.*



Figure 5.
Demetra's explorations regarding identity: her series of the three "identity" artworks

Demetra talked about how pleased she was with her third artwork while presenting it during lesson time. She never thought that she could draw as well as she did and she proudly showed her artwork to her family and friends. She noted that they, too, praised her for her art skills.



Figure 6.
Nikki's explorations regarding identity: the series of the three "identity" artworks

When reflecting on her artworks Nikki noted:

The first one looks like an artwork of a fifth-grade primary school child. And this is because in the past nobody supported us to develop our skills and so we drew like young children. Then I followed the tutor's instructions, step-by-step and I can say that I was surprised by the outcome of my work! And I really enjoyed the last one where we could demonstrate what we have learnt and also incorporate aspects of our identity and connect our work with what is happening right now in our lives, the measures that we have to take because of Covid-19 And I found the result amazing!



Figure 7. Rosa's explorations regarding identity: the series of the three "identity" artworks

Overall, the students were required to respond to specific tasks and share responses in the following ways:

- in lessons that took place weekly during synchronous zoom meetings, by discussing issues and sharing images either by simply showing them on camera or by posting images to links that were imbedded in the course platform, and
- in asynchronous activities, by discussing issues in forum activities or by posting images, such as their experimentations or unfinished drawings to links (see figure 8).

Students noted that it was important for them to share their artworks because they could see what others were doing and they could be inspired by others' work.

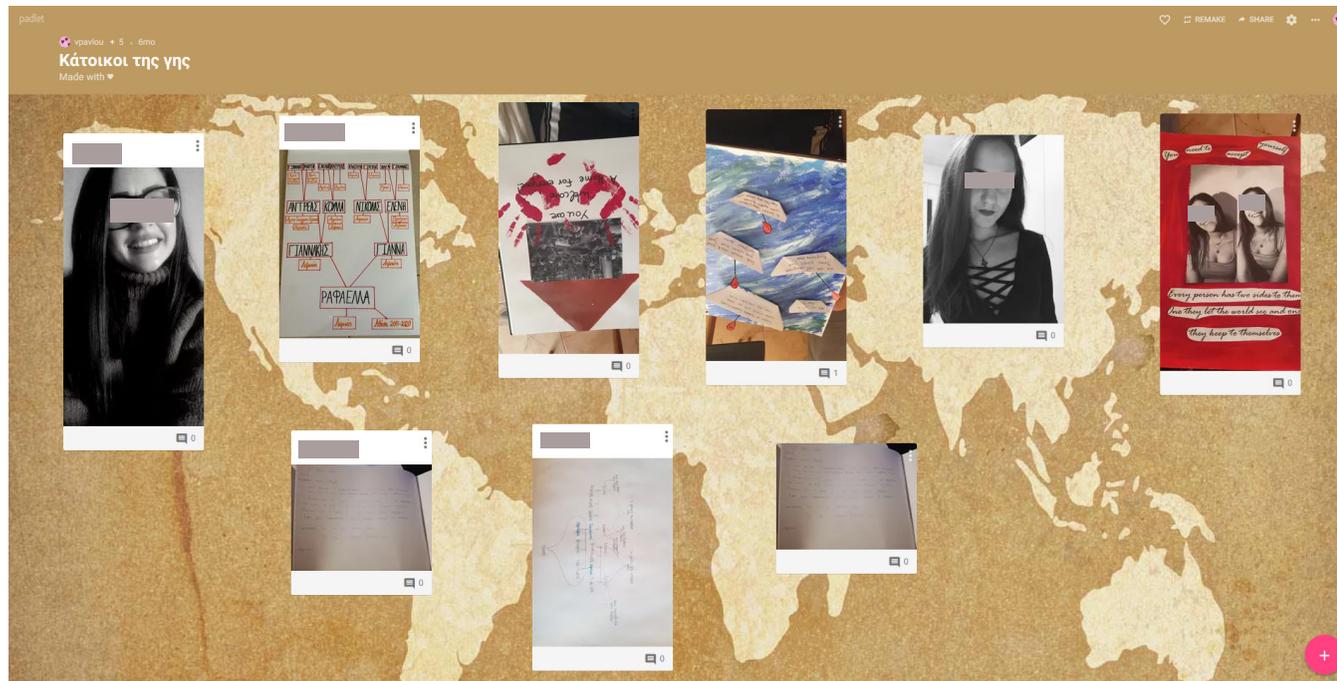


Figure 8. Exchange of ideas such as photographs, ideograms, family trees around the concept of "identity" and "citizens of the world" through a Padlet link.

-
Reflection

I realized during the last few semesters that my undergraduate students needed more than ever my support during the emergency remote teaching. Interactions in an online environment did not unfold naturally but had to be designed and nurtured by me. The small number of students made it easier for me to encourage active learning, to scaffold their experimentation, and offer constructive and timely feedback. Distance learning does not necessarily mean that we have to work alone on our own time and space. On the contrary, we need to capitalize on the quality of our interactions (peer support and tutor-students support) and to provide synchronous delivery of lessons. To offer quality and authentic art learning experiences, preservice teachers need to have constant support and iterative opportunities to interact. Tasks were about building students' confidence and making them aware of how art education offers learners opportunities to connect with real life issues, express emotions and ideas, and voice concerns. The gradually more demanding tasks along with the constant requirement to critically reflect on their work (Schön 2017) enabled the transformation of students' views and attitudes towards art and to build their confidence in teaching art (see figure 9).



Looking back at my diary, I smile as I remember all the things that we had to do this semester. What gave me the greatest pleasure was the result of my work and the development of my skills in visual arts. I never thought that I could develop to such an extent. I feel confident in teaching art and all these because of the support of my tutor and my peers.

Figure 9.
Part of Zoe's final reflection (image and text) as documented in her visual reflective journal.

-

References

Garvis, S., & Pendergast, D. (2011). An investigation of early childhood teacher self-efficacy beliefs in the teaching of arts education. *International Journal of Education and the Arts*, 12(9), 1–15. <http://www.ijea.org/v12n9>

Leonard, A., & Adeyanju O. (2016). "I am artistic": Mixed method case study research of preservice generalists' perceptions of arts in education. *Studies in Art Education*, 57(3), 279–99.

Pavlou, V. (2021). Reflective visual journals as a means for promoting generalist preservice teachers' professional identity in art education. *International Journal of Education through Art*, 17 (2), 253–270.

Schön, D. (2017). *The Reflective Practitioner: How Professionals Think in Action*. Kindle Edition, Routledge.

Charmed Pedagogy

Keywords: charmed, concept, pedagogy



Amber WARD

is an assistant professor of Art Education at Florida State University in Tallahassee, Florida, USA. She utilizes creative inquiry in her publications and exhibitions for the purpose of advancing equity. award2@fsu.edu

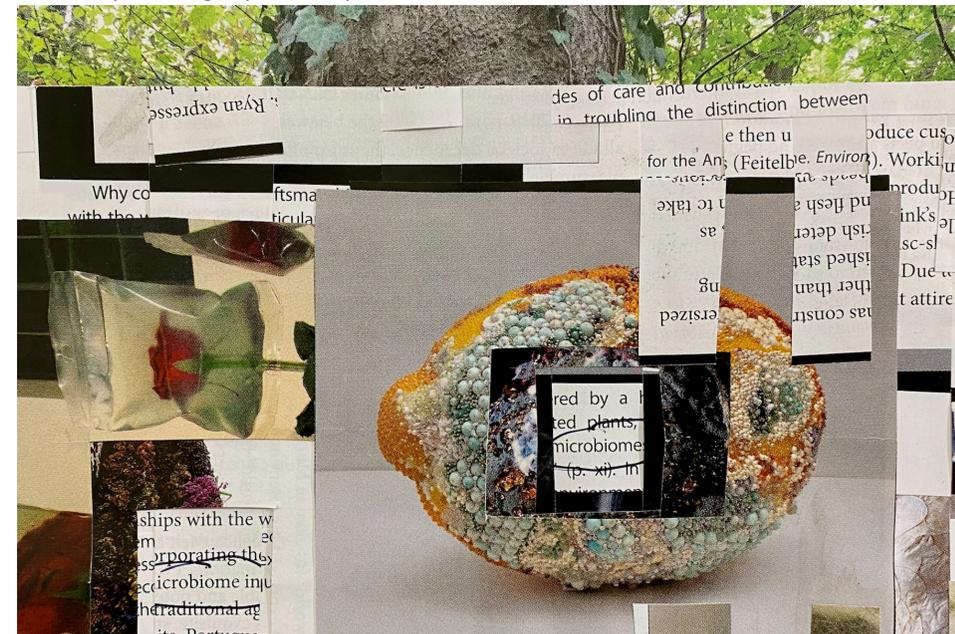
How might creative provocations that explore connected concepts enable pedagogy that charms? This visual essay invites charmed pedagogy into (online) art education with assistance from inspirational texts in art education and qualitative inquiry that facilitate difference, engage play, and revere nature. The concept of charms is explored in connection with related concepts both as creative provocations and responses that seduce, activate, produce, nurture, catalog, and give to “invigorate our practice and develop new habits of thinking and creating” (Pataký, G., Rekvényi, V., Sato, M., Silverman, J., 2021). The provocations call for accessible materials and offer some structure while also being open enough for readers (university art educators and their students) to feel supported and encouraged in their creative practice. Facilitating difference includes provocations on seducing and activating, engaging play contains provocations on producing and nurturing, and revering nature involves provocations on cataloging and

giving.

Facilitating Difference

Texts by Smith (2008); St. Pierre, Jackson, and Mazzei (2016); and Van der Tuin (2020) act as charms that facilitate difference. Smith’s (2008) book includes close to 60 “explorations” that encourage readers to document, observe, and explore the world for the purpose of thinking differently. However, Deleuze suggested that thinking differently is an ontological (living) endeavor facilitated by “new concepts” that cannot be described (as cited in St. Pierre, Jackson, & Mazzei, 2016, p. 106, emphasis in original). The following provocations explore living and thinking differently through concepts of seduction and activation.

Seduce. Locate two texts from different authors that feature one seductive concept. Read one text through the other via weaving. Create a time-lapse video of the weaving process and photograph the product.



Response Title: Microbiome

Activate. Find the largest scrap of paper from the provocation above and write on it the concept you previously explored. Handwrite complementary dictionary definitions under the concept using in-text citations. Consider what Van der Tuin (2020) stated about concepts—that they “have an inherent method... and the work that [we] do with these concepts must be invented anew” (19:22-20:07). Photograph the scrap with its concept and definitions in environments that activate the concept even further.

-

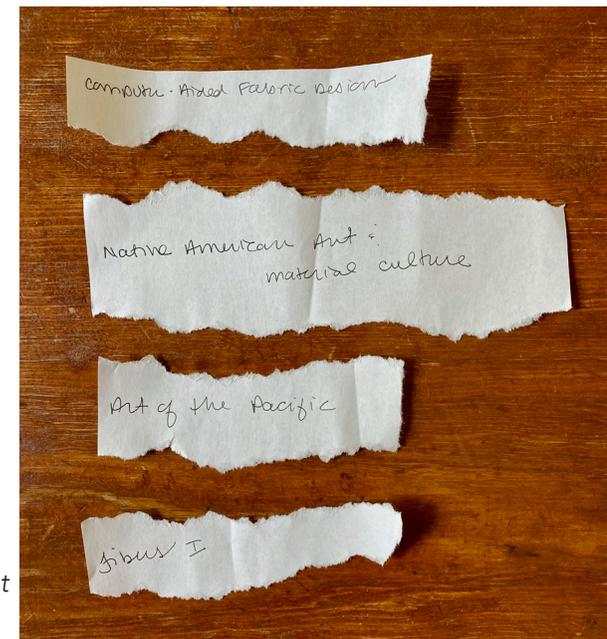
Engaging Play

Lucero (2018) and Miles and Springgay’s (2020) texts highlight the importance of play in curriculum and pedagogy, especially as it relates to creative practice. The provocations below engage play through concepts like produce and nurture.

Produce. Load or open a voice recorder app with editing functions on a smartphone or computer and press record. Read aloud the following provocation and engage the tasks that follow. “Think back to course content from any given year. Tear one piece of found paper into several and write down one class title per piece. Place the paper pieces in a vessel and mix them up. Pick out two pieces and read them aloud... Then, walk the listener through what you feel lies in the ‘between-ness or liminal state” (Miles & Springgay, 2020, p. 1011) that produces new forms of understanding for you. Put differently, think content from one course through the other.” End the recording and edit it in surprising ways, using additional sound or music.



Response Title: Concept Mold



Response Title: Papers from the Past

Nurture. Create a small book consisting of the pieces of paper from the provocation above, adding to it any pages and materials necessary to help narrate your favorite memory as a learner. Place the book where an unexpected reader might find and value it. Photograph the book in this location.



Response Title: Science Class

Revering Nature

Kääriäinen et al. (2020) and Logan’s (2018) books revere nature, as both overflow with color photographs of and thoughtful recipes with flora and fauna. Inspired by these texts, the following provocations explore revering nature through concepts like catalog and give.

Catalog. With Logan’s (2018) call in mind to forage, walk your surroundings and collect and catalog through photography found objects “without preconceptions” (p. 33). Consider the possible relationships between the photographs.



Response Title: Fragments

Give. Logan (2018) recommended that readers make ink with their bounty, but this provocation invites you to collage it or the photographs from the previous provocation with the aim of enacting a charmed engagement. Write a message of gratitude on the back of or within the collage. Make a photograph of the collage and give it to a relative, friend, colleague, or classmate.



Response Title: For a Work Friend

- Charmed by Process

Summoning art education pedagogy that charms in asynchronous online learning and teaching seems daunting, especially considering the last 18 months “of change and unpredictability” (Pataky, G., Rekvényi, V., Sato, M., Silverman, J., 2021). Meeting ambiguity with structure, however, creates fertile ground for supportive experimentation in learning spaces. Such experimentation is evidenced in a series of provocations and responses that explore concepts connected to learning/teaching and each other and charms through accessible materials. Questions that materialize when responding to the provocations include: What new readings do learners/teachers find charming and how might they inform new provocations in (online) art education? What new concepts happen in the process of provoking and responding?

References

Bertling, J. G. (2021). (Com)postmodernity: Artists cultivating a lust for mortality. *Art Education*, 74(4), 51-57.

Drummond, J. (2002). Freedom to roam: a Deleuzian overture for the concept of care in nursing. *Nursing Philosophy*, 3, 222.

Pataky, G., Rekvényi, V., Sato, M., Silverman, J. (2021). *Resiliency through Artmaking*, InSEA IMAG Journal #11, InSEA Publications, ISSN: 2414-3332 DOI: 10.24981/2414-3332-11.2021

Hofsess, B. A. (2021). Renewing a craftsmanship of attention with the world. *Studies in Art Education*, 62(2), 184-190.

Kääriäinen, P., Tervinen, L., Vuorinen, T., & Riutta, N. (2020). *The chemarts cookbook*. Aalto University.

Logan, J. (2018). *Make ink: A forager's guide to natural inkmaking*. Abrams.

Lucero, J. (2018). A paused point: The most serious thing I do is play. *Trends*, 50-55.

Miles, J., & Springgay, S. (2020). The indeterminate influence of Fluxus on contemporary curriculum and pedagogy. *International Journal of Qualitative Studies in Education*, 33(10), 1007–1021.

Smith, K. (2008). *How to be an explorer of the world: Portable life museum*. Penguin Books.

St. Pierre, E. A., Jackson, A. Y., & Mazzei, L. (2016). New empiricisms and new materialisms: Conditions for new inquiry. *Cultural Studies/Critical Methodologies*, 16(2), 99-110.

Van der Tuin, I. (2020, August 20). *Interview with Iris van der Tuin* [Webinar]. Post philosophies and the doing of inquiry session 1; The University of Missouri System & University of the Western Cape. <https://www.youtube.com/watch?v=Vosui4KGoYY>

-

Endnotes

1. Drummond (2002) stated that concepts “are for using rather than defining” (p. 229). This is helpful when I ponder charms as spontaneous and ephemeral nonsensical sensations that generate difference.

2. These concepts also mimic learning/teaching during a given course and across time.

3. I am designing curriculum for an online graduate course that has several module titles, including Facilitating Difference, Engaging Play, Revering Nature, and so on. Each module contains provocations like the ones included in this visual essay with opportunities for student responses.

4. A weaving with Bertling (2021, p. 54) and Hofsess’s (2021, p. 185) articles engages the concept of “microbiome.”

5. “Microbiome” is a noun that the Oxford English Dictionary (2021) defined as “the microorganisms in a particular environment (including the body or part of the body)” (para. 1) and “the combined genetic material of the microorganisms in a particular environment” (para. 2).

6. Thank you to Carlson Coogler who recommended these books to me during a meeting in June 2021.

7. Alessandra Dzuba’s work with butterflies inspired the digital collages.



Ana Serra ROCHA

is a Ph. D. Student in Arts Education at Universidade de Lisboa (2016), is currently researching upon *The book experience as a place of epistemological reflection in art education*. She is developing research workshops of investigation through making card books, as a research result, which afterwards is displayed.
 anaserrarocho@gmail.com

A collective book using Cardography A collaborative class book as an artistic object developed in a research workshop using cardography

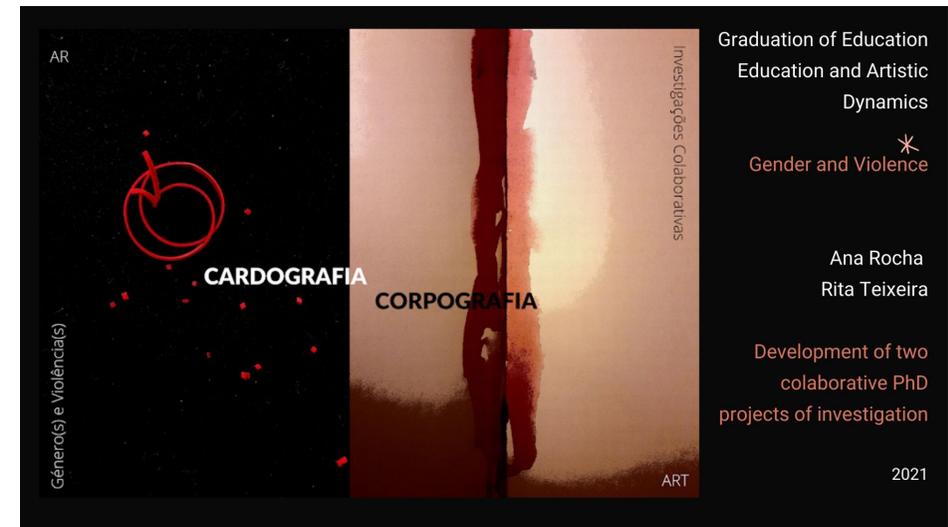
Keywords: research workshops, cardography, arts and education, higher education

- Introduction

This visual essay is a reflection on the playfulness of making research in art education as a PhD, a presentation made at InSEA- Being Radical 2021 Conference. Inspired by an invented method named Cardography, the author shares results from a collaborative research workshop using book making as a central element at the course of Education and Training, at Education and Artistic Dynamics, Instituto de Educação, Universidade de Lisboa, Portugal.

- Process

As a PhD researcher in art education, at Instituto de Educação, the author developed research workshops, in Congresses, Encounters with heterogeneous groups, inspired by Art Based Research (ABR). The invitation to run a research workshop along with another PhD Student Ana Rita Teixeira, at the discipline of Education and Artistic Dynamics resulted in a combination of books and bodies. Cardography/Corpography (image 1) was introduced to students, where they observed an overview of artists notebooks, and reflected on their own research themes Gender(s) and violence(s).



1_ Ana Rocha & Rita Teixeira_ Cardografia/Corpografia_2021

Methodology:

Cardography (image 2) inspired by ABR, is a creative living research methodology centered on making art collaboratively, that uses cards as a device to explore a specific context, theme or question. As a creative living research method Cardography uses a toolkit box with good quality of fine arts materials (color pencils, glue, stamps, thread, stickers, cutouts, other loose materials), cut out sentences from student's essays, and card material. Our goal was to see Cardography as a collaborative strategy to create artistic practices and as a potential to support learning process, as to learn how to think in a more entangled way within theory and practice. Stands as image 2: C (context), A (artistic), R (researcher), D (doing), that intentionally raises the context as the principal framework (research theme or questions) where the students operate as artists to make research objects, that may be displayed afterwards (Teixeira and Rocha 2021).



2_ Ana Rocha _ Cardografia_2021

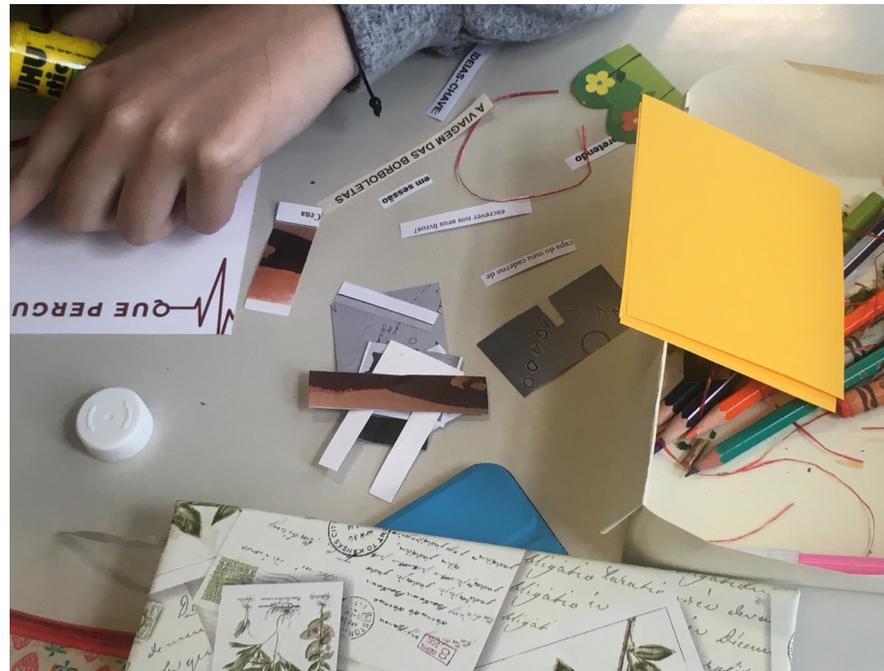
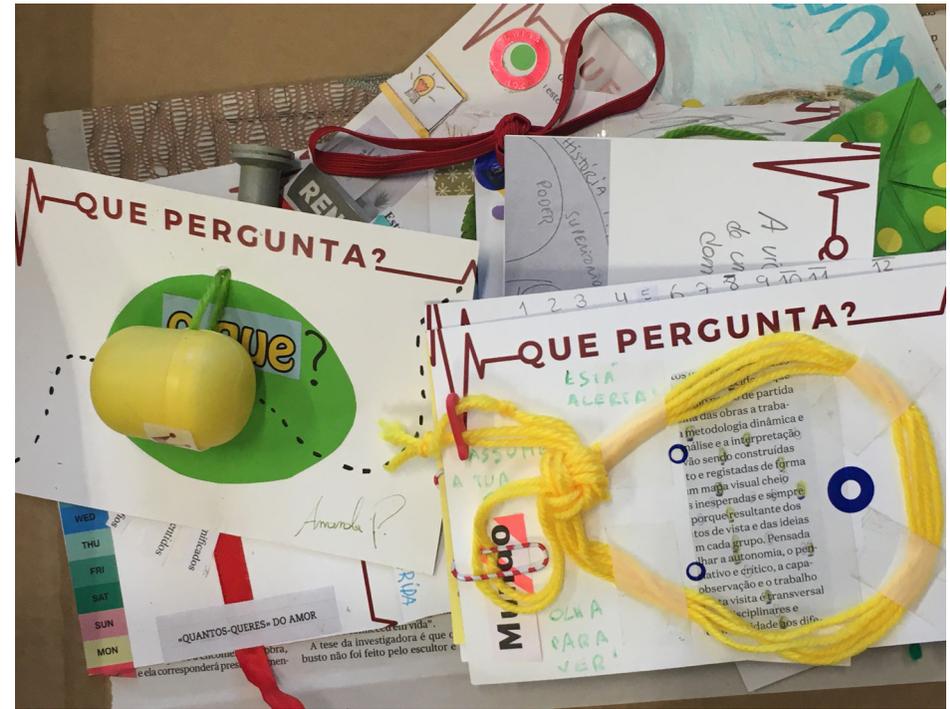
Cards as book's pages

Brian Eno and Peter Schmidt (1975) created "Oblique Strategies (subtitled Over One Hundred Worthwhile Dilemmas), a card-based method for promoting creativity. (...) Each card offers a challenging constraint intended to help artists (particularly musicians) break creative blocks by encouraging lateral thinking" (https://en.wikipedia.org/wiki/Oblique_Strategies). Following Philip Smith's opinion, a book may be a set of flash cards, combining a collection of leaves. A card is a rectangular shape that is easily recognized; can be handled as a tangible object, a post card, a piece of paper, part of a deck, an archive card; that can be easily recognized by anyone.

Research Workshop

At the research workshop, each student chose a toolkit box with the same card on it, that revealed the theme Gender(s) and Violence(s). The art of questioning use techniques to promote reflexive thinking to unlock answers. One side of the card stated "The question discovers the truth/A pergunta descobre a verdade," on the other side: "What question?/ Que pergunta." From these questions participants were inspired to go to the toolkit box, looking for something that could respond to their feelings and thoughts. They combined materials from the toolkit box; with different assemblages such as drawing, writing, collage, and mobile phones (images 3,4). The card was the support for reflective intervention, to express their life experience and inner dialogue, not necessarily with an answer.

There was a precise moment when students got into the dynamic experience, looking for the present moment, not past, not future, but the now. Brown (2015) in her book *Resilience Development and Global Change* uses the term rootedness to talk about place, identity and belonging, and how it might act in different ways to both constrain and support capacities to adapt and transform. Once the creative relationship is established (relative process of transformation), it may lead us to a rhizomatic understanding (Deleuze & Guattari 1995). Rhizome, as an assemblage of objects, ideas, and thoughts, move into a dynamic motion of performing waves of intensities that create new understandings, and are represented on cards as visual research objects reflecting epistemologically on how to incorporate new forms of knowledge. This engagement allows students to have a conscientious practice of the context and through doing and making a card that occurs in an unpredictable way, respond through intuition and curiosity.



3_ Ana Rocha _ Toolkit box_2021 /bottom left/

4_ Ana Rocha _ The Cards_2021 /top right/

-

Exhibition

The author made a class book - *Contagious Book of Gender* –a green paper archive box, that kept all the cards produced by the students as a place of epistemological reflection in art education (image 5), a collaborative - shared experience that happened during the workshops where students reflect, express and interconnect different areas, building a rhizome as a way of approximating the artistic and (inner) personal genres presented. (...) The rhizome represents a knot with the initial proposal from the teacher to create and individual book as a diary to report the experiences in class. During the workshop, a reflective narrative through writing, drawings and collages emerged; giving rise to a relational dynamics between art and education based on the theme Gender(s) and Violence(s) (Rocha, 2021, pp. 202, 203). The *Contagious Book of Gender* had first been exposed and explained at the last day of end of the 2021 academic year along with the installation entitled: *Artistic Practice to Take Away*, representing the work developed by the two PhD students (Teixeira's and Rocha's) at Education and Artistic Dynamics. Participants responded to the final results with satisfaction and wonder recognizing a sense of playfulness of making Art Based Research.



5_ Ana Rocha _ The Class book_2021

-

References

Brown, K. (2015), *Resilience development and global change*. Routledge. London

Deleuze, G. and Guattari, F. (1995). *Mil Platôs*, Vol. I, São Paulo: Editora 34

Eno, B. Schmidt, P. https://en.wikipedia.org/wiki/Oblique_Strategies

Rocha, A. (2021) *Cardography as a research method thought writing and drawing in higher education workshops*, *Journal of writing in Creative Practice*, 14:2, pp 202, 203

Teixeira, A.R. and Rocha, A.S. (2021), *Playing back meanings through bodies and books*, in EPRAE - 8º Encontro em Práticas de Investigação em Educação Artística, in *Textos das propostas submetidas ao 8º EPRAE*, Porto: Instituto de Investigação em Educação Artística, pp. 123-130.



Ranae LEE-NASIR

is a female Singapore-based visual arts educator with a Bachelor in Printmaking (Fine Arts) and a Master of Education (Special Education). Currently, I am an adjunct lecturer for Centre of Lifelong Education (NAFA) and the School of Humanities and Social Science (Ngee Ann Polytechnic).

The Covid-19 pandemic brought on unexpected new thinking, habits and practises towards visual arts making and education that I have never envisioned could work.

teacher.ranae@gmail.com

Forming new perspectives towards the delivery of online visual arts classes

Keywords: new strategies, visual arts education, online facilitation

Since April 2020, Singapore implemented online learning mode where external service providers are restricted from entering the school compound each time there is an increase in Covid-19 cases. Hence, my visual arts sessions with students moved to a synchronous learning platform. I will share my practice and new-found thinking and habits to engage students with the support of their classroom teachers.

I work with students ages seven to 16 years old who are youth with special needs at two Special Education Schools. The class size ranges from six students to twelve students with one to three class teachers.

Often, the first thing teachers need to think about is operational considerations. I look out for the equipment and the quantity available at each school. Figure 1 shows one class with one device and Figure 2 shows a class with multiple devices to capture different students at work.

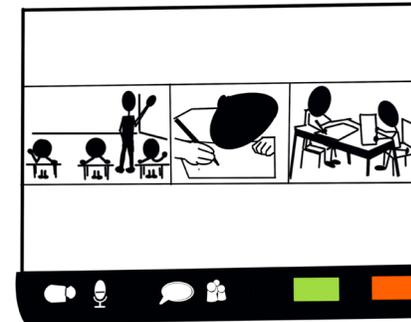


Figure 1. View of one class with one device.

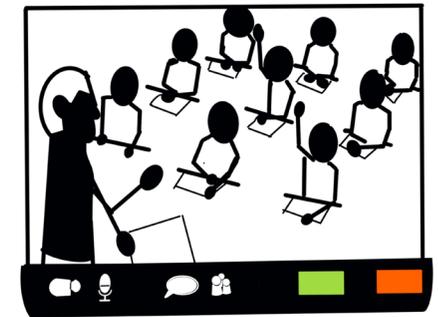


Figure 2. View of one class with one device.

I realized that during online learning, class teachers become the bridge for the success of each session. The teachers are holding the fort until I am permitted to enter the compound and seen with additional set of responsibilities. Coordinators and teachers have shared that everyone is aware that learning and artmaking are challenged because of the different format. It was important that the sessions are smooth from start to end so the students will have a positive takeaway.

-
Time

A change for online artmaking is to create simple projects to share one learning point or to have one project done over two-sessions. This fixed structure provided stability, predictability, and assurance for students to manage their pace and artmaking.

| Breakdown | What happens during one 60-minutes session | Accommodation |
|-----------|--|--|
| 05 mins | <ul style="list-style-type: none"> Allow for Transition of teachers or moving between classrooms/ facilities Factor in time to resolve issues with WIFI connection, logging in or audio etc. | <ul style="list-style-type: none"> Teachers may be assigned to a different class before the art session. Teachers collect the class and walk to the art studio |
| 05 mins | <ul style="list-style-type: none"> Set-up of materials Take out materials for the session | <ul style="list-style-type: none"> Indicate One unit per student Note no sharing where possible |
| 10 mins | <ul style="list-style-type: none"> Opening Instructions / Brainstorm Demonstration | <ul style="list-style-type: none"> Be quick, simple and direct |
| 20 mins | <ul style="list-style-type: none"> Art-making | <ul style="list-style-type: none"> Time for students to explore Continue to the next session |
| 10 mins | <ul style="list-style-type: none"> Show-and-tell | <ul style="list-style-type: none"> Take to show artwork to the device |
| 05 mins | <ul style="list-style-type: none"> Clean-up Pack-up | <ul style="list-style-type: none"> Use dry mediums such as markers, crayons Use easy to clean-up mediums. |
| 05 mins | <ul style="list-style-type: none"> Sanitize space | |

-
Planning a project and pre-empting conversation starters

I would pre-plan some questions or introductions to kick start each project. I did not want students to think they are expected to follow or copy because they are not. The purpose of forming conversations is to have students take the lead towards the direction of the artwork. At every stage, I asked the class to take a vote or asking one student to decide. Towards the end of the project, time is allocated for students to take their turn to be in front of the camera where they can share or describe what they have done, as seen in Figure 3.

There are little changes at the planning stage for the project objective, it is (still) me who decides. With the consideration mentioned, for online learning, I plan more observational and drawing projects because the artmaking becomes more measurable and manageable

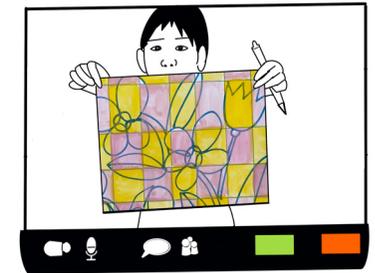


Figure 3. Show artwork via laptop camera.

for the class teachers. Each project is straight forward with eight to ten steps. The frequency of pre-session communication is reduced when the projects are clear and simple. What has changed in my practice is the use of templates as a method to engage the students as it was easier for non-art trained teachers to understand. I describe two categories of templates and four lessons of trying them out. The students were receptive to the flexibility of the lesson process. For some students, the template provided a clue to the topic of the day; they were then more forthcoming with their ideas.

The use of fully drawn templates is one example of accommodation. I would use this approach for classes who have low interest in art making, or learners who required a step-by-step because they have little practice with drawing skills and are passive in communicative skills. Examples of such conversions started would be: "What color can we use for the small circles?" "Which lines can we use for feathers?" "Where do you think the owl is looking?" "At you, at the ground?" "Is the owl sleeping?".



Figure 4. Instructor's example using Procreate.



Figure 5. Instructor's example using marker and paint.

Another consideration to make the project relatable for the learners is the choice of medium shown in my explanation. For some classes, they can make connections with a digital drawing app. The image of the owl is one example where the students can relate to the shapes within the template. For projects with the intention of mixed-media or to show an art technique, I used regular art materials like markers and paint. In the example of the lion, the students were able to make such connection when and which material to use.

Fill-in-the-blanks of the template is a second method I used to remove the need for the class teacher to support every student because these students can observe, draw and communicate. The fill-in-the-blanks method provided a starting point for learners who have troubles on how to start or where to start. When I conducted this project to three classes, there were two main kick-offs: Class A preferred sequence and repetition hence each figure was assigned a number and we completed each figure from head to toe before moving to figure two. Figure 6 shows the method for class B, where each part was given a color and we drew the same part at one time, meaning three heads, followed by three pairs of arms and legs, etc. The following were the conversation starters for this topic of three friends: "What are they doing?" "Are your friends wearing their favorite clothes?" "What things do we find at a party?" The different approaches helped make an uncertain template manageable. At the end of the session, students were proud of their compositions.

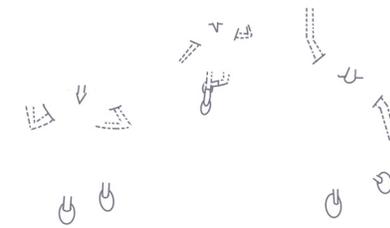


Figure 6. Example for fill-in-the-blanks template

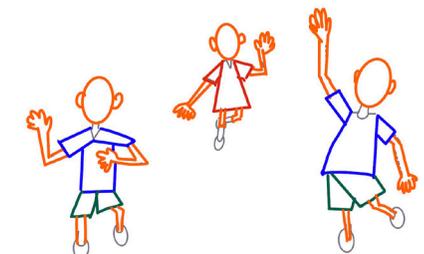


Figure 7. Use of colors to identify parts

Semi-structured drawings are applied to students who are comfortable in visual arts. The session kick starts with brainstorming, discussions, and a demonstration before artmaking. At times the demonstration shows the complete project; at other times, it is broken down and the steps are carried out along-side with the students "I Do-You Do" or through a visual schedule of steps.

Figure 8 shows one example where the class suggested the theme of the seven continents. This project was spread out over five weeks where each week, we drew and added until we had seven characters to each continent. The students were involved in each step including the selection of the character from online photographs.

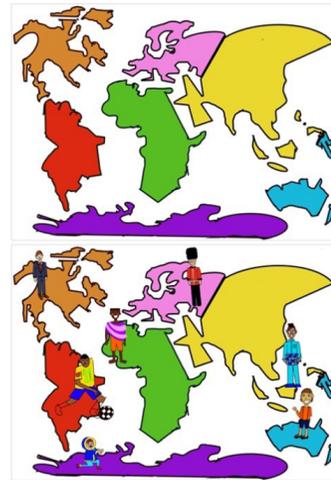


Figure 8. Instructor's example using Procreate.

The use of an online platform to conduct visual art classes changed my practice as a visual arts educator. The lack of direct interactions and the inability to observe many people at the same time on a screen has made me rethink about art engagement and art cognition when it is not as easy for me to read student's reactions or to be able to support in the application of techniques instantly. In addition to breaking down the steps, I realized that straight forward exercises to convey visual composition helped with students' application of colors or texture. For example, at one of the special education schools, when focusing on the sky, I started with the use of one color to fill the sky and moved to dual or a gradient roll. This was important for the students to understand where the sky can be positioned. Throughout the implementation of the online session, there have been many trial-and-errors to learn which accommodation works for each class and how best to support classroom teachers.



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

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

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

Email: imag-editor@insea.org

Frequency: Three issues per year

ISSN: 2414-3332

DOI: 10.24981/2414-3332-12.2021



IMAG:: issue 12

STORIES OF TRANSFORMATION

