



Learning through Art #3

INTERNATIONAL PICTURES
OF PRACTICE

Edited by

Section One: Gabriella Pataky

Section Two: Jonathan Silverman

Section Three: LiYan Wang & Yungshan Hung

Section Four: Sunah Kim

Executive Editor

Glen Coutts

InSEA
THE INTERNATIONAL SOCIETY
FOR EDUCATION THROUGH ART

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Preface

In 2019, at the International Society for Education through Art (InSEA) World Congress in Vancouver, the second book in the *Learning Through Art* series entitled *Learning Through Art: International Perspectives* was published. During that event, the call for this book was launched with the central theme international *pictures* of practice. Our broad aim was to present readers with clear, first-hand accounts of what artist-educators are doing in a variety of contexts, for example, schools, communities or other settings. The notion of *pictures* of practice encouraged people from all parts of the world to submit visual essays or reports. We asked art educators to tell us, in their own words, what they are doing in classrooms and communities with young people aged between 3 and 18 years. In addition, we asked for examples of inclusive practices in education through art. As the title suggests, we aimed to make this a very visual book; art educators were invited to submit images and a simple narrative to describe a successful intervention, workshop or series of lessons. As an editorial team we set ourselves an ambitious task with the emphasis on the creativity of individual artist-educators and their students. Rather than designing a 'text book' containing formula lessons we strived to present critical 'portraits' of teaching and learning through the visual arts.

The response to our call was overwhelming and we had many more submissions than we could possibly publish in a single book. We invited authors to engage broadly with the idea(s) of practice (in art, design and craft), to write descriptive accounts in a straightforward and candid way. The results are illustrated stories that convey a sense of the creativity and imagination of the young people learning through the visual arts supported by artist-teachers.

During the time that this book has been in preparation, the world has endured a global pandemic; COVID-19 has forced us to reconsider our normal ways of working. Before the pandemic, art educators could simply visit other schools and teachers in order to share, refresh practice and exchange ideas, but since 2020 that has proven problematic. Travel, even locally, has been difficult and one result of this has been the rise of so called 'remote learning' for many. Teachers and artist-teachers have been compelled to find alternative ways to stay connected and work together. As an editorial team we were very conscious of these challenges and made every effort to help the authors present their work in the best possible way. The book is available on an open-access basis in order to be available to the widest possible cross section of the art education community. Readers may download the entire book or only the section(s) that particularly interest them. We invite you to explore each of the sections and hope that the book as a whole will stimulate debate, discussion and the sharing of ideas and methods.

Through personal, richly illustrated and highly readable accounts, authors reflect on their practice in visual arts education and the interconnections of art, design, craft and visual culture education. The book is arranged four sections, the first three follow chronological order; age groups 3-7; 8-11 and 12-18 and the fourth section cuts across age groups and addresses key issues of art-infused inclusive education.

The opening section concerns work with the students in the vital early years of ages 3-7. This section is edited by Gabriella Pataky, Director of the Art Teacher Master's Program at ELTE TÓK University, Head of Department of Visual Education and working at the Moholy-Nagy University of Arts and Design in Budapest. Her work with the authors in this section provides an insight to some of the fascinating work going in early years education. With 11 essays, readers are offered a valuable 'snapshot' of education through art with younger children.

The second section presents work from educators working with students aged between 8 and 11 years. Jonathan Silverman is the section editor, who at Saint Michael's College, Vermont, USA coordinated Arts Education and taught courses on aesthetics, interdisciplinary curriculum, creativity and environmental art. His professional interests on cross-cultural and interdisciplinary learning and environmental and social justice can be detected in some of the 12 essays in section two.

Teachers who work with students in the 12-18 years age group is the focus of section three. Yungshan Hung and LiYan Wang, both based in Taiwan, co-edited this section. Yungshan is Research Fellow of the Center for Curriculum and Instruction, National Academy for Educational Research, Taiwan (R.O.C.). Li-Yan is a professor of the Department of Fine Arts at National Changhua University of Education in Taiwan (R.O.C.). Her research areas have focused on visual art education history, narrative analysis, and ways to facilitate cross-cultural understanding and dialogue through art and the use of social media. The 15 essays in this section offer a rich variety of interventions, lessons and projects, many of which mirror the professional interests of the section editors.

The closing section with 10 essays, focuses on how education empowers vulnerable populations. Unlike the previous three parts, this section is not linked to age groups, rather its thematic concern is inclusion. Sunah Kim, the editor of section four is a professor at the Department of Applied Art Education of Hanyang University, Korea with a research focus on inclusion and diversity.

All books are the result of the efforts of many people and this is no exception; 48 essays by 57 authors from 28 countries; a considerable endeavor. It has been a great pleasure to work with such a dedicated and creative editorial team. The section editors have worked tirelessly to ensure that the authentic voices of authors (and students) shine

through and their work is presented in a vibrant, accurate and accessible manner. As an editorial team we thank the Publications Board of InSEA, our reviewers and the very many critical friends who commented on early drafts. We also thank Teresa Torres de Eça (co-editor) Ângela Saldanha (designer) who worked on the first two books in the *Learning Through Art* series, you remain guiding lights. To the authors, thank you for your patience and professionalism, this is your book. Our deep gratitude is due to the design editor, Moira Douranou, without whom the book you are now reading would not have been so visually coherent, engaging or true to life.

In the *Learning Through Art* series the aim remains to investigate and report ways in which the visual arts might help to create new ways of educating for sustainable futures and to celebrate different, original thinking. Striving to be inclusive, the series offers a channel to those whose voices are not normally heard in the conversations about education through art. We dedicate this book to the thousands of educators in schools, colleges and communities who offer windows into the world of art, design and craft education for the students they work with, be they 3 or 80 years old.

Glen Coutts
Executive Editor
On behalf of the Editorial Team

All InSEA publications are available from www.insea.org

Editorial Team



Gabriella Pataky

The aim of my enthusiasm is to continuously renew art education, assist to its adaptation to current professional and social requirements, support the decision-making process in educational matters as well as accumulate and spread knowledge concerning art education and its environment. As one of the IMAG Quartet: (the group of Principal Editors & Graphic Designer) I am working on InSEA's most visual journal to share ideas and connect members. I am the director of the Art Teacher Master's Program at ELTE TÓK University, head of Department of Visual Education and working at the Moholy-Nagy University of Arts and Design in Budapest as well.
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Jonathan Silverman

I strive to help future educators replenish their artistic identities, engage in cross-cultural and interdisciplinary learning, address

environmental and social justice and help schools transform from traditional curriculum to integrated arts. At Saint Michael's College, Vermont, USA I coordinated Arts Education and taught courses on aesthetics, interdisciplinary curriculum, creativity, and environmental art. As visiting professor fall 2019 at Doshisha University, Kyoto, Japan I integrated arts with holistic education. I currently co-edit InSEA's IMAG and section edit for InSEA's Learning through Art #3. I maintain my artistic identity through ceramics, watercolors, and sculpture and sanity by baking bread and climbing mountains.
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I am a professor and department chair of the Department of Fine Arts at National Changhua University of Education in Taiwan. I graduated from The Ohio State University. My research areas have focused on visual arts education history, narrative analysis of students' art learning, and ways to facilitate understanding and dialogue through art. I co-edited several books on the development of art education in Taiwan, served as an

International Society for Education through Art (InSEA) World Council member (2011 – 2014), and secretary of InSEA Asia Regional Council (2019 – 2022). I initiated an art learning group “Let's Art 藝起來” in 2013, and I am an editorial board member of several art education journals.
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I am a professor of the Department of Applied Art Education of Hanyang University, Korea. My research interests focus on art education curriculum, art learning analysis, inclusion and diversity. These research topics have currently led me to develop the online art education platform that accommodates personalized art learning for all students. Besides extensive scholarly publications, I am also serving as the director of the gifted art program for children in low-income families, and the special art program for children with developmental disabilities.
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I am a multidisciplinary designer and visual artist. I hold a master's degree in arctic art & design from the University of Lapland, Finland, and a bachelor's degree in interior architecture, decorative arts & design from TEI of Athens, Greece. I have been participating in cross-

disciplinary research projects on socially engaged practices (Common ground, ArtGear, Utopia Ltd.) since 2016 and I am working in networking organisations since 2018. My interest lies on the tangible and intangible, human and non-human structures. I believe in people and networking in order to evoke and achieve social change.
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I am a Professor of Applied Visual Arts Education at the University of Lapland in Finland. I graduated from Glasgow School of Art and the University of Strathclyde and taught art and design in secondary (high) schools in Scotland for ten years. A practising artist, I write regularly about issues in art education, was Principal Editor of the International Journal of Education through art (2010-16) and Co-editor of the *Relate North* series. In 2016, I was presented with the United States Society of Education through Art Ziegfeld Award for outstanding international leadership in art education. I am President of the International Society for Education through Art (2019-23).
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LiYan Wang is a professor and department chair of the Department of Fine Arts at National Changhua University of Education in Taiwan. Her research areas have focused on visual arts education history, narrative analysis of students' art learning, and ways to facilitate understanding and dialogue through art. She was an InSEA World Council member and the secretary of Asia Region Council. As a curious soul, she hopes to maintain art practices and build art community through teaching and learning.
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Overview

Section three includes 15 essays from Argentina, Brazil, Canada, Ireland, Poland, Spain, Taiwan, Thailand, and USA. Teachers' narratives along with rich visuals showing the diverse approaches and important roles that art can play in students' lives and in foreseeing a more balanced, eco-friendly and sustainable future. The students included in this section are aged approximately 12 - 18 years. Some projects take place in the art classroom while others were conducted outside school with strong school and community connections. There are also examples of art projects that started years ago and continue to this day. With many examples of experiential learning, this section illustrates how teachers raise students' awareness and cultivate imagination. Students and teachers form learning communities together to explore everyday aesthetics; discuss life-centered issues and show their skills and creativity using different media. Through this collection of visual essays, we celebrate the amazing works created by students and art educators in different parts of the world. We invite you to explore ways of creating meaningful art learning experiences, and perhaps share your stories of learning through art.

“My family comes from five different countries: India, Sri Lanka, Singapore, Thailand and now Canada.

So, I'm not sure what I am. I'm a bit of everything.

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Collage Self-Portraits

Ivana Karlovcan, is currently employed as a secondary school art teacher at Satit Kasetsart University Laboratory School, International Program, in Bangkok, Thailand. Ivana's creativity is manifest through insatiable curiosity and eagerness to learn, and a desire to inspire students to find their purpose and passion.
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Overview

Grade 9 students created portraits of themselves out of magazine paper inspired by the works of the artists' Sandhi Schimmel Gold and Patrick Bremer. Upon completing the project, students became aware of how different art styles and the use of art elements and principles create an effect and convey the artist's ideas. The project was divided into these three tasks: learning about collage through history to the present day, testing and experimenting with the collage techniques, and producing the final piece. Through collage self-portraits, students expressed their personal identity based on the individual style, qualities, personality, expressions and interests.

SCHOOL CONTEXT

As part of the portraiture and identity unit, students made their self-portraits out of magazine paper. The lesson was executed with grade 9 students, aged 14, at Kasetsart University Laboratory School, International Program in Bangkok, Thailand. Kasetsart University Laboratory School, sometimes known as Satit Kaset IP is the public co-educational school which offers two programs: the regular program with classes held in Thai language and the International Program with English used as the main language in class. The school has a population of approximately 4800 students of which around 400 attend the International Program. At Satit Kaset IP, there are currently 27 Thai teachers, 41 foreign teachers and 39 non-teaching staff. The class size averages per class are 20 students in preschool, 30 students in grades 1 to 9, and 22 students in grades 10 to 12. The school's average socioeconomic status (SES) is high. Regarding the student cultural backgrounds, all of the grade 9 students were born in Thailand with the parents originating from the same country.

TEACHING METHOD

In the introductory lesson, the length of one 50-minute period, students were asked to discuss the meaning of identity and how identity can be expressed through art. They

were encouraged to explore the factors that determine a particular way a person behaves, individual beliefs, attitudes and values that a person holds, what a person thinks, feels, et cetera. This led them to a better understanding of themselves and their identity makeup which they, then, through the self-discovery expressed in their artworks. Students were introduced to collages by the American artist Sandhi Schimmel Gold and the English artist Patrick Bremer. We closely looked at art styles of these artists and what makes them similar and different from each other based on the type of paper they used, the way they cut the paper, and the shapes and size of the cut-outs and collages. We discussed elements of art (colour, shape, form, texture, space and value), and principles of design (emphasis, movement, variety, and harmony) and how they were utilised in each of the artworks.

For the warm-up activity, students were instructed to experiment with the paper collage technique by cutting the magazine paper into strips, regular/irregular shapes or tear it while focusing on the details, namely features of their face: eyes, nose and lips using a mirror. As a result, they were able to observe and discuss different texture effects that each of the paper cuts creates. Students flipped through the magazines to find the matching tones of the skin, and decided on the preferred method of cutting. While

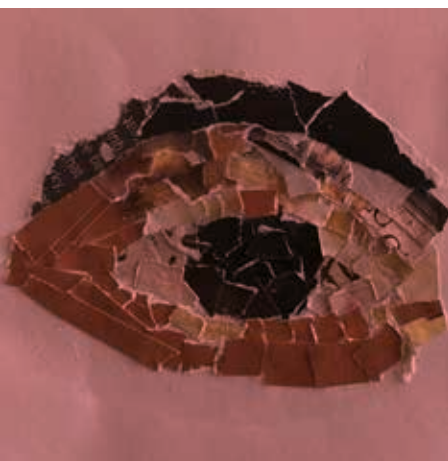


Figure 1: Eye study, 2020 © Ivana Karlovcan

varying the size of the cut-outs, they were able to make delicate collage areas in different tones around the facial parts. During this lesson, students learnt about the anatomy of the eye, nose and lips to become aware of the number of elements these parts consist. Later on, students were not only able to name them, but draw them accurately from memory.

The final activity was a self-portrait in paper collage. Students worked in collage to create a work of art that expresses their individual style and identity. They used HB pencils, erasers, drawing paper, magazine paper, scissors, glue sticks and printed photos of themselves.

The activity was completed in five 50-minute periods. Except for finding the magazine content with the right colours and tones, students included the words and

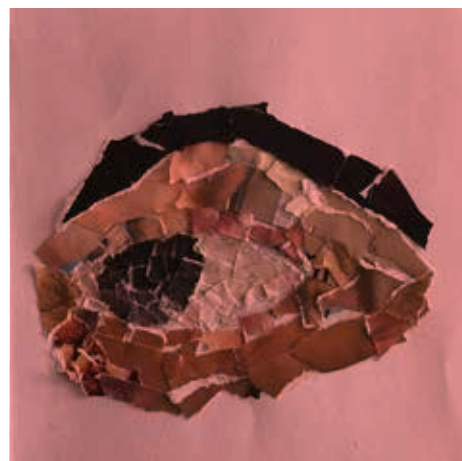


Figure 3: Lips study, 2020 © Ivana Karlovcan



Figure 2: Nose study, 2020 © Ivana Karlovcan

pictures that describe them, the things they like, their personality, i.e., their identity.

They first started with sketching their portraits with HB pencil, ensuring that the size of the head covers most of the space and that proportions are correct. They then started preparing their collages by cutting or tearing pieces of the paper into the appropriate shapes and sizes and gluing them to the drawing paper, making sure the cut-outs overlap, hence, there are no white gaps between them. They started working on the details of the face moving to the larger areas, such as the hair, neck and shoulders. The final step was to choose the background colour, the one that goes well with the portrait, and to add the images and words that describe students' identity.

We are currently living in the times of the COVID-19 pandemic, which affected peoples' lives worldwide in many ways; from school closures, stay-at-home orders, losses in national and international businesses, to wearing masks in public.

This project was executed after the lockdown restrictions were eased in Thailand, and when the school introduced the hybrid learning model. Students have not been communicated the option of creating their self-portraits with the protective masks on their faces, yet some of them included them.



Figure 4: Saran, aged 14, Thailand, 2020 © Ivana Karlovcan



Just like the artists throughout history made the works of art that reflect the era's socioeconomic and political challenges and ideas, students' masked self-portraits communicate the way they manage their thoughts and emotions, and document the time in their history.

Figure 5: Chayanat, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 6: Panirat, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 7: Parisa, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 8: Praj, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 9: Pobfun, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 10: Piyanee, aged 14, Thailand, 2020
© Ivana Karlovcan



Figure 11: Tean, aged 14, Thailand, 2020
© Ivana Karlovcan

“Wow! It’s me”: Creating the Hidden Self Through Pottery

Man Ti Huang – I am a backpacker and I have traveled to 30 different countries across Asia, Europe and America. I am a dancer, singer and an artist. I like flexibility so I often teach art in unconventional ways to provide activities that integrate visual, audio and kinesthetic learning.

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Overview

The story tells how the students in their last year of high school, under tremendous pressure from the college entrance examination, discover and reflect on themselves through making pottery and feeling liberated. This activity corresponds to two core competency of Taiwan’s Curriculum Guidelines of 12-Year Basic Education – “*Spontaneity*” and “*Communication and Interaction*”.

這是一個透過陶創作的療癒故事。一群在升學壓力下的高三生，在創作中探索、反思自己，獲得在現實生活的解放。這部分也呼應了臺灣十二年國民基本教育課程綱要中的自主學習和溝通互動兩大核心素養。

Figure 1: Yue Ting Tsai, the student and his pottery work. © Man Ti Huang 2019



Figure 2: Chian Wen Tung, montage and personal art description. © Man Ti Huang 2019



I planned a 12-week course. For me, working with clay and the process of creating pottery bring healing power that helps to improve one’s mentality. Building upon my personal experience, I also noticed that some students in Taiwan suffered from high pressure brought by the educational system’s competitiveness. Students faced the challenge of self-integration during the stage of adolescence. Through this project, I helped to deepen students’ self-understanding, guide them to explore the inner and external self, and aid them to reach self-integration.

Making potteries helped students improve self-awareness and boost their self-confidence. When the potteries were set,

students took their most bothersome or proudest inner personalities or outer traits as a guide for exaggeration and highlight. By using transforming, dimensionalizing, or trimming methods they fortified their characteristics. For example, one student who had been troubled by how she looked used the clay to exaggerate and enlarge her double chins and her body figure. Instead of being suffered from their people’s bias to her, she found the process funny and comical. Through the creation, the interpretation of double chins is no longer a negative symbol but a significant feature that presents her playful personality.

Figure 3: Yi Feng Huang. the student's pottery work based on her photo.
© Man Ti Huang 2019



I hoped students could accept and recognize themselves more in a genuine way through creating the works that triggered self-reflection. Via the transformation from the works, it removed the worrisome feelings coming from their physical or emotional features and allowed them to proudly tell everyone “Hey! This is me!”

After students’ exploration and presentation decisions, I provided them with slab building techniques such as cutting shapes, coloring concave and convex. They then decided how to add or remove clay to highlight specific features of their faces. Students then carefully added details, inspected the clay structure, and learned how to package and handle their creations with care before sending students’ work to kiln.

When the clay was glazed and fired, I designed a series of extended activities. First, the students carved fruit to express their understanding of the elements and principles of art and their creative thinking. Through such process, they learned how different art principles could present different feelings. Second, they had to package the products and to design personal logos. At last, we held an exhibition at the school anniversary celebration. I was deeply moved when one student told me that he never imagined that he could work with clay, examine his own identity, and show his work at an art exhibition.

The process of the 12-week project and samples of students’ works are illustrated below.



Figure 7: Yi Feng Huang. logo design.
© Man Ti Huang 2019

Figure 8: Yi Feng Huang. product packaging.
© Man Ti Huang 2019

Figure 9: students from class 601. exhibition layout and planning.
© Man Ti Huang 2019



Figure 4: Chia Shiu Tu. using apples carving on pottery work. © Man Ti Huang 2019



Figure 5: Zhi Yu Lin, Xiao Zhu Fu, Xu Chong Wang (from left to right). using apples carving on pottery works. © Man Ti Huang 2019



Figure 6: Yi Feng Huang, Yue Ting Tsai (from left to right). the principle of art and thinking out of box.
© Man Ti Huang 2019



Figure 10: Cai Hua Lin. montage and personal art description. © Man Ti Huang 2019



Figure 11: Yue Ting Tsai. montage and personal art description. © Man Ti Huang 2019



Figure 12: Chin Chia Hsu. the student and his work. © Man Ti Huang 2019



Figure 13: Hui Zhen Li. montage and personal art statement. © Man Ti Huang 2019



Figure 14: Bin Yu Wang. the student and his pottery work. © Man Ti Huang 2019

One student mentioned: *“Through pottery making, I feel like I can mold myself. I imitated Einstein’s face. I wanted to rationalize my madness in order to relieve myself from my oppressed life at that time”*. Another said: *“I wanted to take pottery making as an opportunity to represent another version of myself—an enthusiastic and passionate self. I put on a golden necklace and sunglasses to look fashionable, showing the part of myself that I dared not to let people see”*. And another student commended: *“I happened to be allergic when the picture was taken. I didn’t want to beautify myself. I thought it was funny to keep the mask on and the toilet paper stuffed in my nostrils.”*

The most common feedbacks that I got from students were that clay treated you the way you treated it. Even when

some pottery broke a little despite being attentive during the making process, students were still glad that they could have a usable plate made by themselves. Whenever I saw students show great enthusiasm and being positive with the results of their works, I was assured of the reason why I chose pottery as a medium. It was a precious opportunity for students to slow down and to bond with the material in this rapid digital era.

Moreover, I also held the curricula as workshops for art teachers and general public. To me, the promotion of art education is not only limited to school setting, but also outside of the school. I am glad to make people sense the healing power of pottery by seeing, touching and feeling.



Figure 15: . Chen Hua Yang, Ceramic plates created by the Yeh family (George, Li-Yan, Jason & Justin), Yu Fei Cheng, Yi Hsuan Lin, Ji Syuan Lin, Ya Chi Liu. (from left to right, top to bottom). © Jia Hong Gao 2019

Acknowledgement

Special thanks to Mr. Lin Shi-Zhe’s assistance to develop the concept map of the curriculum.

Art Time: Pause for Subjective Collections

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Overview

Art Time is the time that I try to understand from the study and experience with students in the daily life of Public Schools. The *Art Time project: Pause for Subjective Collections*, part of this study presented itself as a possibility to offer students in the 6th year of Elementary School at Escola Estadual Adherbal de Paula Ferreira in Itapetininga, time in its qualitative aspect, based on contemporary art, especially in the poetics of Brígida Baltar and Bill Viola. Feeding on subjectivities, the project embraced the objective portion that involves the history of art and the life of students considered in Learning Situations, as a network of exchange, creation, sharing that affirms the experience of making, enjoying and knowing art.

Tempo de Arte é o tempo que procuro entender a partir de estudo e na experiência com alunos no cotidiano de Escola Pública. O projeto Tempo de Arte: pausa para coletas subjetivas, parte deste estudo apresentou-se enquanto possibilidade de oferecer aos estudantes do 6º ano do Ensino Fundamental da Escola Estadual Adherbal de Paula Ferreira em Itapetininga o tempo em seu aspecto qualitativo, fundamentado na Arte Contemporânea, especialmente nas poéticas de Brígida Baltar e Bill Viola. Nutrindo-se de subjetividades o projeto acolheu a parcela objetiva que envolve a história da arte e a vida dos estudantes consideradas nas Situações de Aprendizagem, como uma rede de troca, criação e compartilhamento que afirma a experiência do fazer, fruir e conhecer Arte.



Figure 1: Reservation box for Creation: Place to keep fragments – papers, figures, surfaces, pebbles, dry leaves, beads, seeds, small things to compose the tiny collection jars.
© Maria Jose Braga Falcão, 2021



Figure 2: Monument Window: Designed by Ramos de Azevedo the Monument in question is the Architectural Ensemble composed of the Adherbal de Paula Ferreira State Schools; Peixoto Gomide and Fernando Prestes located in the city of Itapetininga, São Paulo, Brazil. © Maria Jose Braga Falcão, 2021.

Contemplating is not a waste of time! The window of the Adherbal de Paula Ferreira School encourages this procedure. Beautiful window! School Window Monument designed by Ramos de Azevedo. The look from the inside sees the square and the flowery spring.

The window became the center of interest for the look, the trace and the composition,

when the students settled down in the corridor to translate that enchantment into lines, shapes and colors. *Flowers in the Window*, now drawings were shared on the Wheel of Appreciation. The experience lasted four 50-minute class times, ending with an exposure.

In São Paulo State Schools, the time established for Art classes is two periods

of 50 minutes, once a week. Time controls our life at school as well. It is in this time, the time of clocks, accelerated and shallow, that contemporary society produces hasty ways of being and being in the world.

The time of art is the time that I try to understand from the study and experience with students from State Public Schools in the interior of São Paulo. Contemporary art underlies this process. Contemporary artists build territories of recreation and reordering of existence. Bill Viola, faced with the tremendous acceleration, proposes to us: less information in more time.

Brígida Baltar offers us expanded time by transforming everyday experiences of nature with an affective look. In this expanded time, the fog, the dew and the sea air are transformed and stored in small receptacles, which the artist calls symbols of an extended time in memory.

An affective look at everyday experiences allows us to make the experience of past classes last. *The Flowers in the Window* drawings were collected one by one and placed in tiny glasses. This procedure presented issues related to image composition: space, two- and three-dimensional shapes, transparency. The original drawings were preserved to provoke attentive eyes in other classes.



Figure 3: Flowers in the Window: in this Learning Situation, the drawing was considered for its quality of register that defies disappearance. In dialogue with the collage, the drawings *Flores na Janela* motivated other images, making past classes last among the students of the 6th grade C. © Maria Jose Braga Falcão, 2021



Figure 4: Collections of sunny Sundays: In the Wheel of Appreciation, we share sunny Sundays. The next task consisted of collecting offal, shapes and bright spots for representation. Remembering the moments at her grandmother's house, the girl collected flowers and wrote the word HAPPY on the label of her souvenir jar. © Maria Jose Braga Falcão, 2021

I requested a close look at the 6th B students accommodated in the video room. The images of Brígida Baldar have hidden details revealed when the artist leaves the house with a kind of backpack on her back to collect fog and dew. Curious faces watched the tiny glasses that the artist uses in her collections. Time was short for so many questions. The conversation continued into the next class.

The same sun on Sunday shone on Monday. "Teacher! Shall we go outside?" After this question came an endless row of chairs. Imagine the confusion! 36 kids walking down stairs, walking down the halls carrying chairs! Better stop! There was a procedure that made that gesture possible: Slow down! Carry the chair in such a way as not to cause damage. The thoughtful gesture perceives the space and sees the other.

In the *Appreciation Wheel* I asked: "What did you do on sunny Sunday?" Everyone spoke at the same time: "I took care of the sheep with my father and I felt tired and happy"; "I went to my grandmother's place and stayed in the room all day. I'm so bored!"; "Happy." "Watching TV all day with my dad." Tiredness...Joy... Boredom... Happiness! "How to represent these feelings?" The answers confirmed the importance of appreciating and reading Brígida Baltar's images in the video room.

In the following part of the class, the students explored the patio finds with the intention of finding small things to represent the sensations of a sunny Sunday.

According to Manoel de Barros (2003), *founding places* were holes that the Dutch, in their hasty flight from Brazil, made in their backyards to hide their treasures. And they are still treasures, the shiny pebbles, pieces of colored paper, flower petals, dry leaves found to represent tiredness, joy, boredom, the happiness of a sunny Sunday.

A student, Ana, showed us what she found: a piece of cellophane; the color of her grandmother's kiss.



Figure 5: Appreciation Wheel: Delimiting a field, the Appreciation Wheel is an orderly place that welcomes teacher and students. Mediated by art, the Wheel of Appreciation can reveal important questions for the trajectory of the Tempo de Arte project: pause for subjective collections. © Maria Jose Braga Falcão, 2021

She wrote the word happy on the label of her keepsake receptacle.

The collection of *Silence* began on the Wheel of Appreciation. A sheet of bond paper was passed around and gradually silence enveloped the environment. And is the silence noisy? John Cage responded with his work 4'33" (four minutes and thirty-three seconds). The students followed its performance in the video room. The musicians don't play a single note. Only the noises of the audience were heard.

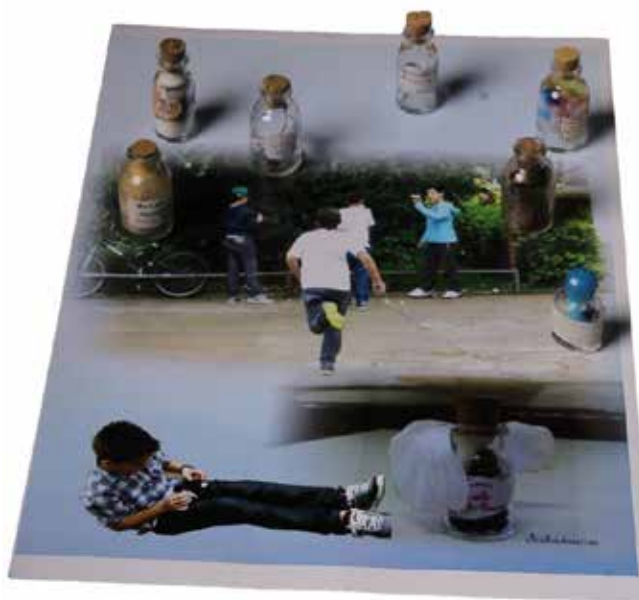


Figure 6: Finds: These are places that remind us of backyards, where childhood hides its treasures. "According to Manoel de Barros (2003) 'Finds' remind us of the holes that the Dutch, in their hasty flight from Brazil, made in their backyards to hide their gold coins." © Maria Jose Braga Falcão, 2021

The silence of the instruments lasts from the conductor's entrance to the applause: 4'33".

At the end of the concert by John Cage Abner, a 6°B student introduced us to his favorite object: the saxophone. Luan, his colleague held the score. Earlier, João demonstrated on the board what he had learned in music class. Proudly, João drew on the blackboard: the pentagram, treble clefs, F and C and the main notes.

Experiences leave traces. In addition to the records, the memories of the class were kept in small glasses.

The next class, in 6th C, started at 4:45 pm. I observed the profusion of voices and gestures. A mess! I distributed the material. The children's agitation continued until their hands touched the clay. The modeled figures referred to the painting 'A Caminho da Festa' by José Antônio da Silva.

The *Learning Situation* of collection called *Minimum Monuments* involved 6th grade students in the process of collecting clay figures made in the previous class. The modeled figures, some colored with gouache, were placed in tiny glasses along the traces of the experience of artistic work in contact with shared materials and knowledge. And how did all this fit in such a small glass?



Figure 7: Collection time: Collection time is the time of desire: going to the patio where the sun shines and ants walk on the white sheets of the notebooks. Also, under the sun, the students saw bright spots in the yards, which, when seen closer, turned into seeds or colored pebbles. © Maria Jose Braga Falcão, 2021



Figure 8: Collections of Silence: The experience begins when the classroom is filled with silence. In this silence it is possible to hear the sounds of butterfly wings, birds jumping in trees, a delicate sound of the wind... © Maria Jose Braga Falcão, 2021

On March 27th, one of our colleagues played the sax, several songs, and taught everyone how the important parts work and the care that we have to be and how to clean and how the sax works. other important things

(JOSÉ, student. 6th A, on 03/27/2013)

Miniaturization and the microcosm interest the child by the mystery, by the unexpected, unknown and dark. Small things establish a relationship of intimacy and belonging with the child. In some school contexts, small formats meet an eminently practical issue that is recurrent in the teaching of art at school and which consists of two opposing pairs. Which are: number of students and amount of material available; number of students and spaces available to accommodate the results of the proposed learning situations.

In the *Art Time* project: pause for subjective collections, miniaturization is considered in some Learning Situations. Small notebooks

On this day we had the opportunity to meet the great artist José Antônio da Silva who is a painter and writer. But for me the best of all was when we created stories watching the painting called: On the way to the party. Unfortunately we only had one class for that.

(MARCOS, student. 6th C, on 06/14/2012)

are invented to draw, paste figures, color, record stories and events. Precious records shared on the *Wheel of Appreciation*.

The creative process can modify the time of experience in everyday life. In view of what was presented, it is worth saying that I always considered it necessary to reflect on the questions that emerged from the practice with the students: Could the collections start from an inventory of ideas on a certain topic? How to think of possible ways to reveal the nostalgia, sadness, joy and silence collected? How to build thoughts considering residues, traces, and small things? How to welcome Insignificances that look at us and summon us to think?

Flowers in the Window; Sunny Sunday; Silences; Past Classes; Minimum Monuments, Feelings, among others, consist of *Learning Situations* of collections developed in the extended time of the experience, a way of interfering in the time established for Art classes at school. Resorting to the contemporary poetics of Bill Viola and Brígida Baltar, among other artists, aimed



Figure 9: Miniaturization: Small Formats are easy to store and hide and promote care with what you are doing. Small formats summon a body attitude that implies the calm necessary for restrained and attentive movements. © Maria Jose Braga Falcão, 2021

at the significant presence of the student in the *Learning Situations* developed in the space and time of the school routine.

By cultivating the time for art, we cultivate creation as an occupation of the sensitive, an attitude in line with the unfinished and the desire to become and vibrate again and again. There is at this time something of the active and present life in the child's attitude: a constant and irrepressible joy.



Figure 10: Past Lessons: Collecting past lessons consists of collecting traces of a past that pulsed looked with the hope of being transformed into something new. Residues of pencils, erasers, candy wrappers, colored pencils, anger, fears, mess, hidden things. Traces that reveal themselves as possibilities for creation. © Maria Jose Braga Falcão, 2021

I'll tell you how we started the class. The first thing we did was create images with our feelings. The teacher asked what bothered her the most and what made her angry. I said it was my curly hair.

(NOEMI, student. 6th B, on 04/03/2013)

This collecting glass expresses the feeling. Feeling is love and passion, these flowers were picked in the school garden, the color red expresses love and the flowers are delicate, the love agent made in honor of two people in our room. But I won't say it because it's a secret.

(CLARA student. 6°C, on 11/6/2013)



Figure 11: Modelling with Clay: The intentional slowness in learning situations in Art is evident in the miniature works. Handling small-sized objects requires a different body attitude, and calls for other modes of expression. Working with clay, resizing the size of the modeled shape, poses other questions when making art. © Maria Jose Braga Falcão, 2021



Figure 12: On the way to the Festival: Shared experience: "Today we went outside to do the Appreciation Wheel". In the center of the circle was the image of José Antônio da Silva that showed the painting of A Caminho da festa. © Maria Jose Braga Falcão, 2021



Figure 13: Minimum monuments: Miniaturization and the microcosm inhabit the child's thoughts and it is related to the taste for the mysterious, the unexpected, the unknown and the dark. For everything that lurks but cannot be seen and indicates a mysterious relationship with objects. © Maria Jose Braga Falcão, 2021



Figure 14: Small notebook: In the Tempo de Arte project: pause for subjective collections, miniaturization is considered in some Learning Situations. Small notebooks are invented to draw, paste figures, color, record stories and events. Precious records shared on the Wheel of Appreciation. © Maria Jose Braga Falcão, 2021



Figure 15: Small Stories: The encounter between drawing and collage makes the event last. The Learning Situation is completed in writing. Following fragments of Short Stories invented from the events of the July vacation. © Maria Jose Braga Falcão, 2021



Figure 18: - Mess in the Room: Traces of a before that pulsed are seen with hopes of being turned into something new. After class, we collected memories in a context impregnated with marks of the experience: pencil residues, chalk dust, candy wrappers, colored pencils, mess, harmony and joy. Insignificances provoking the careful look.
© Maria Jose Braga Falcão, 2021



Figure 17: Collects of Feelings: To represent. lightness, joy, passion, pain.. The students used fragments captured in the Breeding Reserves boxes and in the yards. On one of the labels is written: "Happiness... on a March day making a flower rug in the school hallway."
© Maria Jose Braga Falcão, 2021



Figure 16: Collections of little angers: In the feelings that emerge from the reports in the Appreciation Wheel, the corporeal dimension of the experience has a physical character, of experimentation. Sharing feelings is to make each other participate in this sharing. It corresponds to what Jacques Rancière (2005) calls the Sharing of the Sensitive. © Maria Jose Braga Falcão, 2021

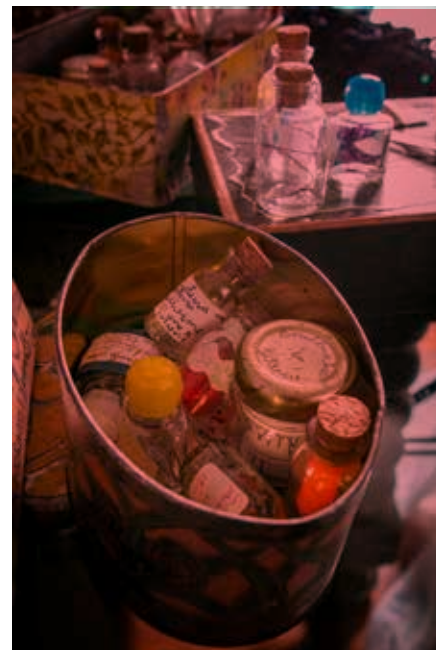


Figure 19: Collection: leak in Guilherme's wallet. These small collection bottles are, in a way, reports. Include inscriptions. They can be interpreted in the same way as speech and drawing. An enlarged and careful look can perceive the pulsating imagination of the child inscribed in these tiny collection bottles. © Maria Jose Braga Falcão, 2021



Figure 22: Self Portrait: 6th degree Students of Elementary School Adherbal de Paula Ferreira School Itapetininga -São Paulo – Brazil
© Maria Jose Braga Falcão, 2021



Figure 20: Box of Secrets: Space for the fruition and creation of the sensible. The importance of these collections is in the dialogue between the people involved, in this case the 6th year students, when touched by the subjective and unique experience. Immersed in the experience, students can attribute their meanings.
© Maria Jose Braga Falcão, 2021



Figure 21: Collections of Hidden Stuff: Inventing enlarges the world! Luana's special lens was needed for that: [...] In this binocular, there's a photo of the play Clara quer a lua, which we staged last year". The play tells the story of a princess who got sick because she wanted the moon. The memory of the piece stayed inside this glass. (LUANA, student 6º C, on 06/15/2013).
© Maria Jose Braga Falcão, 2021



Figure 23: Sensitive collection Portfolio: Document Containing records, fruits of the dialogue between the makers of history: an art teacher and her students in the 6th year of Elementary School at a State Public School in São Paulo. Inserted in time, cultivating ideas interested in joy and invention, to achieve what remains today in the content, in the form, in the color and in the ways of making the delicate memory receptacles, which live and resonate inside this dream-keeper object. © Maria Jose Braga Falcão, 2021

Translucent and Opaque

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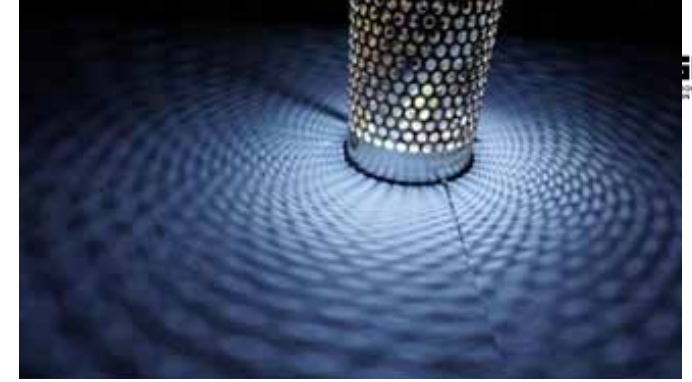
Overview

We are all a little translucent and a little opaque. In our workshop at the Municipal Institute for Education through Arts (www.imepa.edu.ar), Buenos Aires-Argentina, we have a subject called Media and Social Expression where we work a lot with light and the way in which it passes through objects. Through shadows, we detect colors and textures. In this exploration task, the participants learn –and play– to look and be looked at, to share their exploration and learn from one another. We are exploring the desire to enlighten, expose, or hide ourselves a little.

Todos somos un poco translúcidos y un poco opacos. En el taller del Instituto Municipal de Educación por el Arte (www.imepa.edu.ar), en el área de Medios de Comunicación y Expresión Social, trabajamos mucho con la luz y su modo de atravesar los objetos. A través de las sombras, detectamos colores y texturas. En esa tarea de exploración que se vuelve sensible, también juegan los participantes a mirar y ser mirados, a compartir su exploración y aprender del otro, vamos indagando en el deseo de iluminarse, exponerse, o esconderse un poco.

#video-installation

Figure 1,2: Exploration of
openwork objects
© Mercedes Sánchez, 2019



We rehearse ways of creating art in groups with teenagers (age 12-17), which is not easy in a world that celebrates individualism. It is our aim to generate a new, unique image, full of diverse contributions and fix it steadily on a surface. This surface takes us to the history of the media, of the records.

It is all about learning to tell a story ourselves without it being told by others. This is a photographic or audio-visual story that becomes the identity of a group at a certain moment and in a particular space. It is an expressive search that enables us to access other forms of communication, when words are not enough or escape us. From the role of teacher, it is about accompanying these processes, fostering the development of autonomy, creating conditions of safety and appropriation, which together, allow participants to be a little more permeable to light, discovering their own shadow.

We work from observation and experimentation with light and shadow, which seems central to the development

of different techniques that can be approached from our field. With the appropriate complexity in each case, groups of children and young students participate in various projects that result from the mix of their curiosity and diagnosis. Each exercise can take 3 or 4 encounters.

The images refer to the different activities carried out in our institution and in our workspace, which consist of a large classroom with laboratory equipment. The laboratory has a photographic enlarger, red light, chemicals and trays. Moreover, on several occasions, we enjoy working in an integrated way with other creative areas such as art, theater or music. Proposals and ideas are coordinated with the team of each area that accompanies and helps in development of such proposals, both conceptual and material. These activities correspond to different moments of a larger sequence or project that can lead to various products.

Stop Motion

From the exploratory stage, we move on to the production of an idea. On some occasions, as these images show, we work on backlight tables with colored cellophane paper and opaque black cardboard. We generate abstract and figurative images, as well as silhouettes.

We design a sequence of photographs to later produce a stop motion animation. This allows us to add time, movement and probably sound. In

addition, the process of the audiovisual fosters group organization through the assignment of tasks that will result in a product in which each one must do their part, thinking of others, in a coordinated way. Cooperation is key. The contribution not only of each area (sound, recording, lighting, animation), but each individual perspective, each creative contribution, returns in a unique experience, a new product resulting from the encounter. The process of learning with others is worthier than any result.

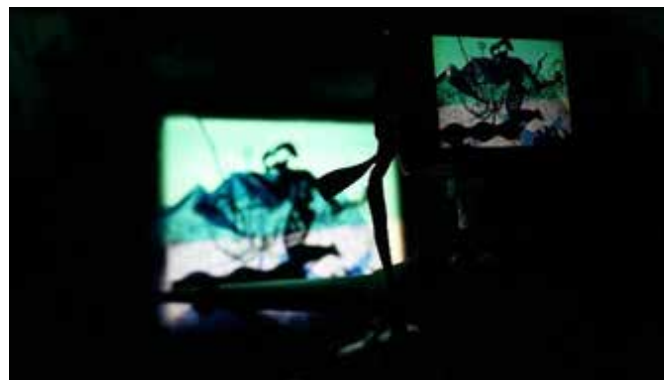


Figure 3, 4, 5, 6: Backlight tables stop motion
© Mercedes Sánchez, 2019

Photogram

Another possible –and deeply magical– outcome is the making of photograms. Departing from the recognition of the effects of light, we put together an image on a photosensitive paper. Each colored material is translated into a level of gray within the frame; in this way the opaque, the translucent, and the textures and densities of objects are shown.

Objects leave their mark due to the chemical reaction resulting from the contact of paper with liquids. In the laboratory, intimate, with red light, the image appears as a ghost on the paper. The photographic image is developed, washed and fixed. The astonished eyes, the open mouths... The surprised reactions never ever fail.



Figure 7, 8, 9, 10: Working with photosensitive paper in the laboratory
© Mercedes Sánchez, 2019

Video Installation

We aim to think of other projection devices that are different from the usual ones. Images pass through, and have an impact on, the body and the space. They flood our senses.

It is about involving the body in the audiovisual, its mark, its contour or the layout for display. The fabrics multiply

the screen and provide habitable spaces. A narrative account is not expected in this situation; however, it is not eliminated. Rather, it is important to generate experiences that are treasured in a reservoir, ripe for articulation with future ideas.



Figure 11, 12, 13, 14: Audiovisual projection over body and fabric
© Mercedes Sánchez, 2019

Conclusion

Experimenting with light and shadow is a basic observation exercise. The complexity and availability of materials to approach this observation are endless. What happens in the classroom cannot be repeated. Each group, through the contributions of each individual, transforms the task into a different experience that cannot be replicated. Teachers are involved and play a part as well. They wait, watch, propose and watch again.

The collective work promotes different experiences and products as well as caters for the possibility to see another partner in action and learn from them. Maybe the challenge is to take this practice and apply it to everyday life. In the learning process the participants deepen their understanding of the use of light as an expressive element and can recognize the impact of light and shadow in their own environment.

At the end, the light slowly turns on; sometimes there are students making a round, sometimes not. Words try to translate the visual and bodily experiences. Someone may not say anything. There are also those who, that night, before going to sleep, observe the light that enters through the window or, in the morning, the shadow on the curtain. And they cannot stop doing it.

Colorful Pictures: Creative Plant Dyeing

Chung Feng Ma, is a visual art teacher from Taichung Kuang-Ming Junior High School in Taiwan and an art field counselor of Compulsory Education Advisory Group of Taichung City and loves artistic creation. Enthusiasm for art is invested in the teaching profession. Through course activities, students can understand, experience and feel the joy and satisfaction of the art of living, and use artistic creation forms or works to increase the interest of life.

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Overview

Plant dyeing, also known as “vegetable dyeing” or “natural dyeing”, is a handicraft technique that involves a series of processes from plant collection, extraction of dyes to coloring. Grade 9 students learn about dye-able substances (such as cloth, paper, food, etc.), plant dyes (such as plant roots, stems, fruits, peels, flowers, leaves, etc.) and dyeing methods (such as painting, boiling, cold dyeing, etc.). They extract dyes from plants, and hand-dyed cloth. The process of plant dyeing is complicated and requires a long wait so it helps to cultivate students’ patience and perseverance in craft creation. During the hands-on and fun process, students learn to explore, observe, work together, and share their creations with others. With an eco-friendly attitude, students apply aesthetics in life, develop new ideas, and appreciate the charm of plant dyeing.

植物染，亦稱作「草木染」或「天然染」，從植物採集、萃取染料到上色等一系列工序將被染物進行染色的手工藝技術。九年級的學生透過認識可以染色的物質(如布料、紙張、食物等)、植物染材(如植物的根、莖、果實、果皮、花、葉等)和染色方法(如塗染法、煮染、冷染等)，從植物提煉萃取染料，進行手作染布實作。植物染製作過程繁複，需長時間等待，藉此培養學生對於工藝創作的耐心與毅力。實作歷程中學生學習探索與觀察的能力，大家一同合作學習完成作品並相互分享獲得樂趣。以友善環境的態度，學習生活美學之運用，展現植物染工藝文化新意與魅力。

My school places great importance in humanities and arts education. In order to encourage students and make them more willing to participate in art creation, the school has exhibited students’ works in many places on campus.

This curriculum was designed for the ninth grade students. The interest in learning plant dyeing was triggered by the discovery of dyed plants. To beautify the environment, the school asked workers to trim the trees on campus. And the branches and green leaves left behind were cleaned up by the students.

While students were cleaning up the pruned branches and leaves, one asked “*What else could we do with these branches and leaves, instead of burning them and causing more air pollution?*” Students responded with various answers: “*Let’s make a slingshot!*” “*Tie into balls!*” Suddenly one student asked: “*Teacher, there is red juice from the crushed fruits over there. Could the juice be washed off if it was stained on the clothes?*” After thinking for a while, I asked them “*Have you ever heard of plant dyeing?*” Immediately they said yes. Students responded: “*I did DIY plant dyeing while traveling with my family.*” Students asked: “*How to dye?*” It was obvious that students were very interested in learning more about plant dyeing. Therefore, I came to realize this could turn into a fantastic learning experience because they were so curious and motivated.

In the end, 460 ninth grade students participated in the plant dyeing activity and shared their final results at school. This curriculum guided students to learn life aesthetics, be eco-friendly, develop new ideas, and appreciate the charm of plant dyeing craft culture. The curriculum also taught students how to transform garbage into artworks. Because they learned the concept of symmetry and geometric composition in previous lessons, they also applied prior knowledge in their dyeing works. Overall, students not only express enthusiasm for art creation but show respect while appreciating art works.



Figure 1: Students entered the school celebration venue with their unique plant dyeing works. © Chung Feng Ma, 2020

Their motivation to learn and enthusiasm for the creation and plant dyeing were evident. (Figure 1)

There were 17 classes involved in the project. In my visual art class, students discussed and decided the dyeing color for each class. (Figure 2) Students worked hard to research the internet and shared related information about plant dyeing in groups.

To create a wonderful experience for students, I used what I learned in the dyeing workshops and consulted dyeing

experts with regard to the process and techniques of blue dyeing and plant dyeing. I also worked with teachers of other subjects before teaching, such as asking the history teacher about the history and origin of early plant dyeing in Taiwan. In addition, I also learned about acid-base neutralization, oxidation, reduction and other related knowledge of plant dyeing with teachers of physics and chemistry so that students can clearly understand the process and principle of plant dyeing. (Figure 3)



Figure 2: Students decided the dyeing color.
© Chung Feng Ma, 2020



Figure 3: The teacher showed the plant dyes examples to the students. © Chung Feng Ma, 2020



Figure 4: Teacher explained the processes of plant dyeing with the chain-boiled square hanging at the back of the classroom. © Chung Feng Ma, 2020

In class, I introduced Xunzi (荀子), who was a well-known thinker in ancient China.

- “Xunzi pointed out that cyan comes from blue, but better than blue.”
- “What does cyan mean?”
- “What does blue mean?”
- “Nature offers the best natural pigment. What are the examples of daily utensils or food made by natural dyes?”

From this curriculum, students came to realize that mother nature offers the best natural pigments. Our ancestors learned to use it for food, utensils, and all kinds of handicrafts. (Figure 4)

In the art class, students used natural materials to soak, boil, and soften the raw materials. They used natural flowers, grass, trees, stems, leaves, fruits, seeds etc. They also used mordant, creatively tied, cooked the cloth (Figure 5) or applied cold dyeing method (Figure 6). Students discussed how to use the pruned branches and leaves for plant dyeing by observing plants that can be found everywhere. Students combined their life experiences, understood the meaning of cultural heritage, appreciate art innovation and the sustainable usages of environmental resources. (Figure 7) Plant dyeing is a creative way to connect the nature and environment. (Figure 8)



Figure 5: Students boiled and dyed square towels with plant dye solution. © Chung Feng Ma, 2020

Figure 7: Group photo after finishing plant dyeing works. © Chung Feng Ma, 2020

Figure 8: Students were dancing into the school celebration venue with the scarf they made. © Chung Feng Ma, 2020



Figure 6: Students put the square towel soaked in blue dye solution to fully redox layer by layer. © Chung Feng Ma, 2020



Figure 9: Students learned from each other. © Chung Feng Ma, 2020



Figure 10: Students are amazed and delighted by their work! © Chung Feng Ma, 2020



In the process of artistic creation, communication and coordination, students helped each other and developed teamwork skills. (Figure 9) After the class, students were interested in searching for even more related information on the internet. And they utilized the binding skills and tried to do plant dyeing using the plants found in the kitchen or at the backyard etc. They applied and practiced what they learned in class, and showed their aesthetic awareness and literacy in life (Figure 10).

A student shared with me after the course: I appreciate students' feedback. What they shared encouraged me to continue working on this job.

Teacher, I saw a handful of sweet potato leaves at home after the class. I did a plant dyeing with my mother. Wow! Sweet potato leaves could also be a material of plant dyeing!

Improving the Aesthetic Deliciousness of School Lunch Through Food Plating

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Overview

Taiwan has dedicated to the promotion of the aesthetic and design curriculum innovation program for years. The aesthetic education program is intended to cultivate students' aesthetic literacy in daily life. On this account, this curriculum aims to cultivate students' aesthetics even during lunchtime since Taiwan's students are offered a school lunch every day, but there is less aesthetic literacy regarding the food taking and arrangement on the plate. The teacher has pondered whether it is possible to enhance the aesthetic of the food through the aesthetic plating purposefully and appropriately for students to perceive the importance of the plating.

臺灣近六年致力推行美感與設計課程創新計畫，期能建立學生的生活美感素養。本課程設計的教學動機，緣起於學生每天在校食用營養午餐，但是普遍缺乏取餐擺盤的生活美感素養，教師思考是否能透過合目的及合宜的美感擺盤方式，提升飲食的美味好感，讓學生覺知擺盤美感的重要性。

Taiwan has been dedicated to the promotion of the aesthetic and design curriculum innovation program for years. Through aesthetics education, the following six major elements and principles of design have been emphasized including color, proportion, composition, texture, structure and construction, and the aesthetic education program is intended to cultivate students' aesthetic literacy in daily life.

Unlike traditional art education, the new aesthetic education has introduced the “*flipped teaching*” method into the classroom, hoping to guide students to not only spontaneously discover the aesthetic issues in their living environment, but also find the solutions through analysis and surmise that can further help improve their own lives and beautify their environments.

On this account, this course is motivated to cultivate students' aesthetic literacy even during lunchtime since Taiwan's students are offered a school lunch every day, but there is little aesthetic awareness regarding the food taking and plating. I have pondered whether it is possible to enhance the aesthetic of the food through the aesthetic plating purposefully and appropriately for students to perceive the importance of the plating.

Food culture involves an aesthetic heritage, which is based on the accumulation of life experience. From utensils containing

food to the dining environment, all of the small and big details are a presentation of aesthetics. Therefore, the core concept of this curriculum is: “*How do we make school lunch more aesthetic through food plating?*” Through the analysis and integration of aesthetic elements of food plating, students are guided to establish the connection between food plating design and aesthetic facets, and internalize the acquired aesthetic literacy into habits and implement them into their daily lives.

This course is designed for 14-year-old second-year junior high school students. The teacher prepared briefings, study sheets, photo cards of school lunch, whiteboards for group discussions, drawing paper, paint utensils, and feedback sheets before class.

This course structure was divided into six elements and principles of design:

(1) “*Is It an Aesthetic Structure*” introduced the lunch of different elementary and junior high schools and guided students to analyze the aesthetic elements of three-dimensional compositions.

(2) “*Why is it an Aesthetic Structure or not*” used cards of food ingredients for students to analyze food plating and guided them to analyze the characteristics of food ingredients and aesthetic elements.

(3) “How to Improve the Aesthetic Structure” guided students to think about and discuss how to enhance the aesthetic deliciousness of school lunch through food plating.

(4) “Aesthetic Analysis of Good Compositions” invited students to draw a sketch of the school lunch plating with design thinking concept.



Figure 1: The students discussed and analyzed the aesthetic elements of three-dimensional compositions. They explored the mistakes that led to an ugly composition and also the arrangements that made a beautiful composition, which helped them to understand the host-guest relationship of a good three-dimensional composition. © Chiu Min Fang, 2019

(5) “Practice School Lunch Plating” allowed students to practice how to plate real food ingredients with school lunch.

(6) “Aesthetic School Lunch” enabled students to do different ways of school lunch plating for five days and share their aesthetic experience with others.

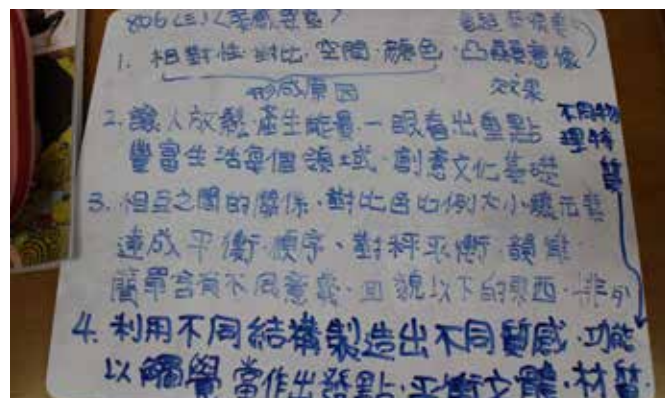


Figure 2: By analyzing the cases of school lunch plating through the organization, classification, and summarization of food plating, students explored the principles and techniques of plating. They understand the aesthetic sense of the three-dimensional composition. They further drew the grids of the plate in red pen and wrote the color distribution of their plating. © Chiu Min Fang, 2019



Figure 3: Students were encouraged to explore the relationship between the aesthetic sense of the food and its proportion, structure, color, composition and texture. They summarized the design principle of point, line and generalized the relationship between plating and deliciousness. © Chiu Min Fang, 2019



Figure 4: Students composed commentary as special correspondents for school lunch, using design thinking to draw the sketch of school lunch and share the food ingredients and the connection with aesthetic plating. © Chiu Min Fang, 2019



Figure 5: Students were reminded that the use of different food utensils could also improve the level of plating aesthetics. They were asked to take the challenge of using different pattern for school lunch plating for five consecutive days.
© Chiu Min Fang, 2019

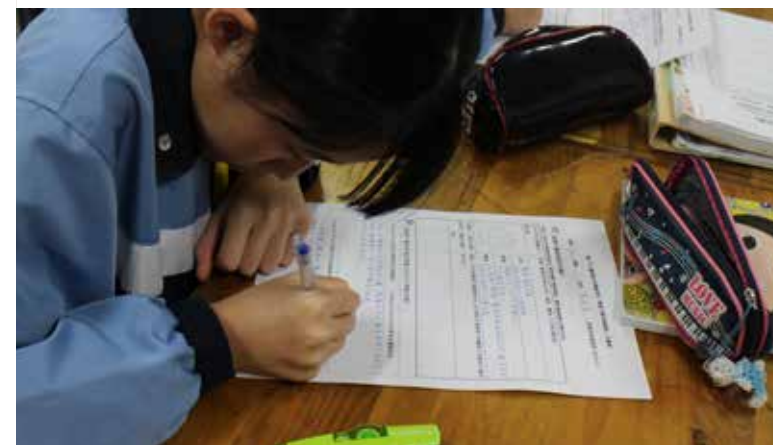


Figure 6: By using the ORID Method (Objective, Reflective, Interpretive and Decisional), students reflected on their learning process and shared their aesthetic experience of food plating with others.
© Chiu Min Fang, 2019

From the students' feedback, it can be confirmed that this course helps them establish the aesthetic literacy of food taking and plating in daily life.

One student stated that in the past, he always stacked the food randomly and even messily on the plate. Through the learning process of this course, he realized that the first step to making school lunch look delicious was to arrange the order of the plating grids. One student said that from the learning sheet of "*Being Hungry for the Deliciousness*" and the unboxing of food ingredients, he learned the color matching of food ingredients and the good composition and proportion of food ingredients on the plate, gradually figuring out the principle and method of food plating.

In another student's feedback, he mentioned that the aesthetic plating

method learned from the course could be used in future different occasions, such as camping, picnic, eating at home, or taking a beautiful photo during afternoon tea.

One student said that as plating could affect appetite, it was important to make school lunch looks delicious with a higher value through food plating. There was another student who also stressed that he would share what he learned from the course with others, especially his mother, making food look more delicious through plating.

From students reflected on their learning process and shared their aesthetic experience of food plating with others. They were expected to internalize the acquired aesthetic literacy into actual habits and implement them into their daily lives in the future.

Basic Elements of Design: Re-creating “Las Meninas”

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Overview

“Las Meninas”, the famous Velázquez painting, was the principal backbone of this art work. Points, lines, forms, textures...were the basic elements of the design language that we used to re-create the master piece. Groups about four/five kids interpreted the different characters of the painting (Velázquez, Meninas,...) using points, lines, textures,... They worked with concepts as composition, scale and so on. They also investigated about Velázquez to understand the author, the period and the painting and also designed baroque costume’s inspired on the period. The results were fantastic.

“Las Meninas”, el famoso cuadro de Velázquez, es el elemento vertebrador de este trabajo. Los elementos básicos del lenguaje visual (punto, línea, plano,...) se utilizaron para recrear la obra. En grupos de 4/5 alumnos interpretaron los distintos personajes del cuadro (Velázquez, Meninas,...) usando los puntos, las líneas, las texturas, ... Se trabajó la composición, la escala, etc. Investigaron sobre Velázquez para entender al autor, el periodo y el cuadro. También diseñaron vestuario de inspiración barroca. Los resultados fueron fantásticos.

“Las Meninas”, by the famous Spanish painter Diego Velázquez (1599-1660), is the backbone of this art activity, titled *Basic elements of design: re-creating “Las Meninas”*. The project was developed during the first term of academic year 2011-2012 at a public high school in Mos, a rural area close to Vigo, one of the big cities of Galicia in North West Spain.

At that time, we could classify the area as disadvantaged due to the lack of good public transport to facilitate mobility and access and to the socioeconomic background of a significant portion of student population with low income, living in monoparental families, migrants (mainly from South America, China and Morocco) and different levels of ability.

Sometimes, as formal education teachers we have to deal with problems related to the lack of interest from some of the student body, specially those with a history of academic failure, that find the official curriculum boring and far from their interest.

In that particular academic year I taught Arts in two different groups of 15/16 year-old teenagers (4th year of Secondary School in Spain, equivalent to 10th grade in the US system); and “different” was indeed the appropriate adjective to describe both. One of them was curious and industrious, the other one was apathetic and some of



Figure 1: Infanta Margarita © González Crespán, 2020

these students showed a lack of interest about academic skills. These two different attitudes to the same subject concerned me. So I started to look for alternative solutions: my goal was to be able to involve both groups in the activity and encourage them.

One of the corresponding units in the Arts curriculum is “Basic elements of design: point, line, form and texture”. For me, this was a good starting point to try to stimulate students by explaining these foundation concepts for the study, appreciation and analysis of art; however, in the process of teaching, I could feel some of the students disconnected during the theory classes so I had to do something to activate them again.

I was told by a colleague there was an interesting education tool called *Webquest* so I started to investigate about that. *Webquest* promotes students to look for information about a subject or task using the internet. This can be a powerful tool that, at least at the beginning, should be guided by the teacher by providing them with appropriate pre-selected addresses to gather the information from.

Because of my interest in art and also in art history and my belief in the benefits of combining both for the learning of art basics, I thought a good way to hook all of the student’s attention could be to create a *Webquest*. A painter or an art work could be the channel to start practice with those basic elements of design while they could also learn something about art history.

Unfortunately, working with *Webquest* demanded a learning time I did not have so I decided to work concurrently the



Figure 2: Velázquez 1 and Velázquez 2 © González Crespán, 2020



Figure 3: Dog © González Crespán, 2020

theory and practice using the resources I had close at hand: a powerpoint presentation inspired by the notion of *Webquest*.

In that presentation, my teenage students were given the opportunity to become detectives since they had to solve a mystery. I applied the *Webquest* “searching mode” to a powerpoint style, combining perfectly the artistic concepts with the history of art.

Following the model of Sherlock Holmes, my students turned detectives were given a series of simple questions to answer: Who was Velázquez? When did he live? Who were “Las Meninas”? Who commissioned the art work ? What were the influences in this painting? How did it influence and inspire other artists? I also suggested links for them to find information.

The learning process was divided into several different sections, combining group and individual activities as well as varied assessment systems: murals, test, written essay and, as a wrap-up, the design of wardrobe inspired in the Baroque period; as detailed below:

- Mural: This was a team activity with groups comprising four or five students. Each team had to solve the mystery and then interpret the different characters in the painting (Velázquez, the Meninas,

Mari Bárbola, Infanta Margarita, the Dog, ...) using points, lines, textures,... after all this was an Art class and they had to apply the basic design elements explained. We had to adapt the space of the class every 50-minute session: to assemble tables to room the supports we were working on, to prepare the materials, to work on the art pieces and before the bell rang, to tidy everything up for the next group.

The first issue they had to deal with was the scale of the figures (each group one character): we were working in a big cardboard support (the pieces measuring about 2x1 metres) that had been previously glued, covered with newspaper and partially painted. They drew a squared grid on the supports where they translated the figure selected by drawing lots. Once they had the figure they started to paint using the basics.

They experimented with a lot of materials: cardboard, charcoal, felt pens, tempera paint, acrylic paint, chalk, newspaper, paper, tippex, foam. The composition had a premise: they had to apply all the concepts about design we had learnt: points/dots, all kinds of lines , forms and of course the textures that could be obtained by mixing all of them. They had to experiment with multiple possibilities.

They painted, drew, made collage,...and combined different techniques to make their portraits.

- Test and essay about Velázquez and “Las Meninas”: They also took a test about basic elements of the design work and they had to write an essay answering questions about the painter and the painting (Who, When, Where,...).
- And finally, they were assigned an individual activity to present and discuss Baroque wardrobe inspired by the clothing in the painting. At this stage they designed costumes on the Baroque period using materials to paint them such as waxes, watercolour pencils, graphite pencils, felt pens,...

Figure 4: Isabel de Velasco © González Crespán, 2020



Figure 5: María Agustina Sarmiento © González Crespán, 2020



The results were fantastic and they worked with concepts as composition, scale and design to place the figures on the background.

The theory part made them investigate about Velázquez and “Las Meninas” in order to understand the author, the period and the painting. I was very pleased with the results and so were they.

And it was indeed stimulating, even for those showing less involvement and interest at the beginning.

Figure 6: Mari Bárbola 1 © González Crespán, 2020



Figure 7: Mari Bárbola 2 © González Crespán, 2020



Actually, the work was so impressive that the Head of the School decided to place the results in the walls of the High School, where they still are nowadays, almost 10 years after.

The students felt their work was appreciated and this feeling reinforced their self-esteem. Years later, I met one of these students who told me she still remembered the information she had collected about Velázquez and “Las Meninas”.

I had reached my goal!

Figure 11: General view stairs © González Crespán, 2020



Figure 8, 9, 10: Baroque wradrobe 1, 2, 3 © González Crespán, 2017



Our Puzzle of the Past: A Family History Printmaking & Mixed Media Project

Ellen Wright, PhD As a teacher with newcomer English Language learners, and of Visual Art over 36 years I appreciate that teaching is a creative practice. My PhD followed a pedagogy of making in studio art practice research where rubbings represented sensual biographies of place in relation to memory, the senses and home.
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Vanessa Vanclicf, MEd In my 25 years as a Middle and Senior School teacher, I have taught many subjects but my true passion is history. My goal is for young people to develop the skills and desire to personally connect and actively engage with their own family's history and with our collective past.
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All photos courtesy of Ellen Wright.

Overview

This Middle School teacher collaboration connects students to their families through History and Visual Art. Students research their family through primary source documents and an oral history interview with an older relative. This personal research reveals stories about the diversity and array of experiences of family members. Students compose an original poem which is inspirational for drawing and then carve Softoleum to produce a portfolio of monoprints in a variety of printmaking techniques. The poem and monoprints are shared with families at the Exhibition of Learning, where students teach family members to print with the student's own carved image.

Figure 1: "Dear Far Away Friends." This monoprint incorporates the salutation used in letters sent home from a great grandparent during the Second World War.



Sometimes our personal lives sneak into our working lives. I inherited a box of family photos and a relative's teen photo album. I shared the photo album with my grade 8 class of girls, at the independent single gender school where I work in an urban Canadian center. We noted the similarity of poses in these 65+ year old photos to the ones they now take with their friends.

I wondered what photos students could gather from their families, what stories they might have. I was not prepared for the enormity of the request and all that would cascade forth from it. There were stories of love, loyalty, invention and survival, plus stories of deceit, fear, difficult choices and horrifying events.

My great grandparents lost everything they owned – property, money, business – before they came to Canada.

My family came to Canada when I was a child to escape the war in my home country.

My grandmother cried when she told me the story of her mother's life.

We thought with this project, it was time to tell our daughter the story of her family's past.

Figure 2: "I Will Not Bow."



Figure 3: "Mask of Words."



Figure 4 "Word Whirlpool" & Figure 5 "Home": Monoprints by the same student.

I am from medicine, from Rexall and books. I am from St. John's, Iraq, Arabic and English, and Atlantic Ocean. I am from rice and stew, the walking to Iran and smuggled on a boat. From 'don't play with fire' and 'curiosity killed the cat'...

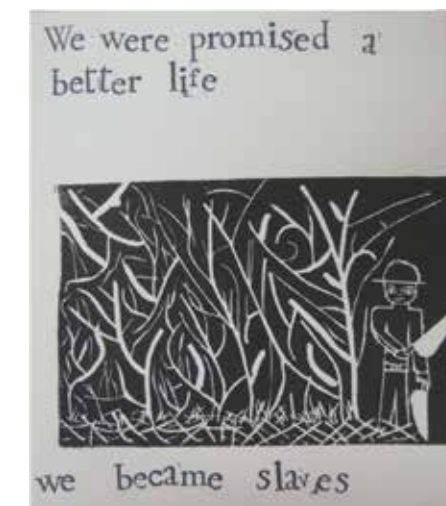


Figure 6 "We were promised a better life. We became slaves: Cane Field." & Figure 7 "Indian Labour in British Guiana: Cane Field.": Monoprints by the same student.

The first year I developed this project, students used acrylic painting and mixed media with family photos, documents, maps and found objects. As a group, students incorporated eight different languages, returned to their elders to ask for more information, more photos, and in the process, were amazed by the unfolding of unheard stories. I was overwhelmed by the responses from students.

We looked at the memory boxes of Joseph Cornell and the mixed media artworks of Jane Ash Poitras, a contemporary Canadian Indigenous woman who critically incorporates historical and personal photos, children's school documents, legal documents and found objects in her paintings, prints and installations.

It became evident that family stories are spectacularly unique yet speak of the shared larger historical events of the time.

Acrylic on canvas. A student from China searched online and found a photo of an "old Chinese home from before" that was similar to her Grandmother's home. She said that her Grandma had been forced to sell her house by the authorities. Her Grandma, her mother and she had all grown up in that house. She was taking the painting home to give to her Grandma.



Figure 9: "I am from My Grandma's Old House."



Figure 8: "Grandma age 11. Neno means Grandmother and Avoca means child in Gaelic." Mixed media.

Figure 10: Students bring their primary source documents to school.



This is the message, the enduring understanding that we teachers hope these 12 and 13 year old grade 8 students will appreciate in this interdisciplinary project, "Our Puzzle of the Past: A Family History Printmaking & Mixed Media Project."

This first time doing the project, students excitedly declared they had already studied old photos in Social Studies with their History teacher, Vanessa Vanclief. After sharing this project, to my great fortune, she suggested we work together. Over the ensuing 8 years, Vanessa has used 9-10 classes in the fall to teach the students to think and work as historians, to distinguish and analyse primary sources, and to examine the specifics in order to make broader conclusions about the time period

and context in which the sources were produced.

Students bring in to class an assortment of pertinent objects belonging to previous generations: copies of family photos (everyday "action" shots preferred over formal portraits); copies of family documents (diary entries, letters, immigration papers, soldier records, wedding announcements, report cards); and maps showing geographical origin and travel paths of various family members. Students then conduct and record an oral history interview with an older family member to take a deeper dive into their family's history.

The research done in their history class is the foundation for artmaking for the next two to four months. The family research is creatively interpreted into a poem following George Ella Lyon's, "Where I'm From," and shared in small and class group choral reading. Students then draw a composite image with reference to photos, stories, family heirlooms, careers, hobbies, clothing, food and homes of their family ancestors and relatives.



I am from jades & gold,
given annually from
the day I was made,
& many lost.

I'm from Lo Heng, birthday
peach breads & dumplings.
From the farm where my
great & grandfather hearted
and the sea he swam across
to escape.

I am from the secret
base, a temple,
Where everything is kept
as history.



Figure 11: "Creation of Life."



I am from a new home and
Aandong, from leaving your
comfort zone, from accepting
change and risk, from not
knowing what comes next,
making decisions that need to
be made.

From deciding to leave a sister
behind, but not being able
to stand her cry, and the day
my grandfather walked home
and his family was gone, for
reasons unknown that still wait
to be discovered.

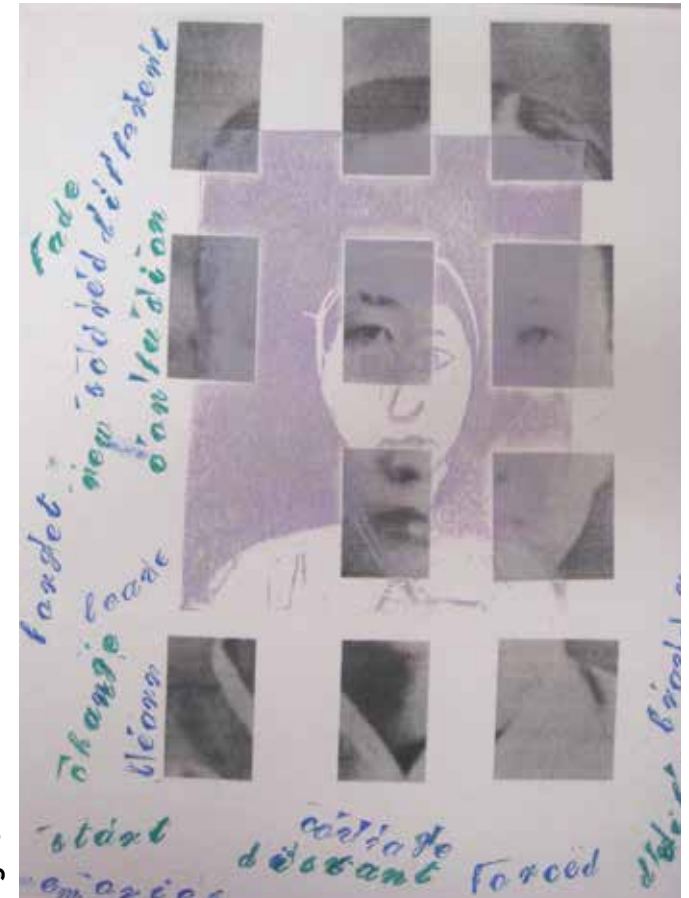


Figure 12



Figure 13: “The Beginning of the Escape.”



Figure 14: “Fond Transport.”



Figure 14: “Showing Through.” Three transparent maps, of each of Africa, India and Ireland are layered on top of each other, then printed on in blue ink.

Printmaking became the medium of choice, emphasizing positive and negative shapes as students carve into rubber Softoleum. Using the carved rubber block and a checklist, they work at their own pace to create a portfolio of Monoprints applying printmaking techniques of layering, multiples, and rainbow rolls, collaged with the family photos, documents, and maps as well as hand-stamped text quoted from their interview and their poem.

“My family comes from five different countries: India, Sri Lanka, Singapore, Thailand and now Canada. So, I’m not sure what I am. I’m a bit of everything.”

What role do maps play in our lives? How do they define us, remind us, or involve aspects of our identity? Could the students use maps from the time period of their relatives’ migration?



Figure 16: “Spool of Life.”

By virtue of being a method of creating multiples, making monoprints invites experimentation and variation with elements within an image and with the emphasis of the image, as can be seen left, with the photo collaged frame, “Spool of Life,” contrasted with another version, “A Stitch in Time,” wrapped in string, right. Student artists reflect individually, then with



Figure 17: “A Stitch in Time.”

peers, gradually forming a community of artists where they spontaneously critique and praise prints, share research and become story tellers.

At the end of year Exhibition of Learning students shared with their family their “Where I’m From” poems, their portfolios of monoprints, and then they taught family

members to make a print using their own carved block image.

This project is an invitation to learn about history, politics, immigration, cultures, languages, technology, economics, geography as well as the personalities that shaped their families. Students researched: digital and paper atlases to find old maps; the dates of wars; Bills of Lading and Shipping Rights; 70-year old newspaper articles; the history of fashion in different cultures, wedding dresses and shoes; they drew historical models of cars, trolleys, boats and architecture; and searched for musical instruments and song lyrics; sought a person or device to translate words, scribbles on the backs of photos, and personal letters.

The prints below, “Traditional Naija” left, and “Iranian Summer” right, were made after students researched clothing and household items from their and their family members’ countries of origin.

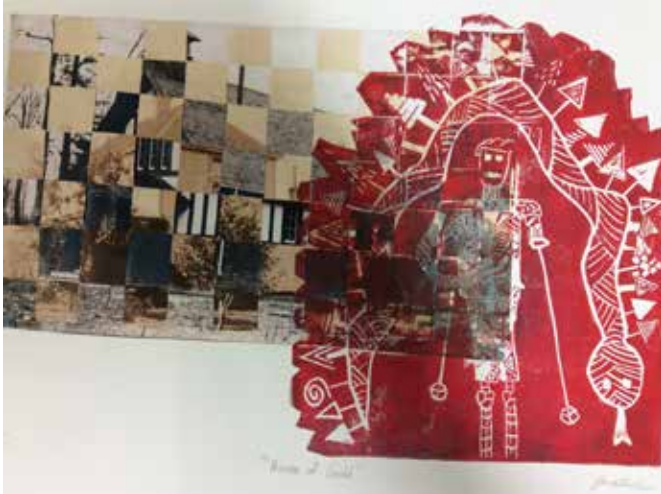


Figure 19: “Traditional Naija”



Figure 20: “Iranian Summer”



Figure 18: “House of Gold.” Photographs of two homes from different sides of the family were cut into strips and woven together in this mixed media monoprint.

Figure 21: “Piece by Piece.”



I cut my family photo into jigsaw puzzle shapes. Before this project, I never understood my whole family history. A jigsaw puzzle represents my understanding of my family: small pieces will eventually become a full picture if all pieces are found and put together carefully. I didn’t put all of the shapes that I cut from my photo because there are still missing pieces.

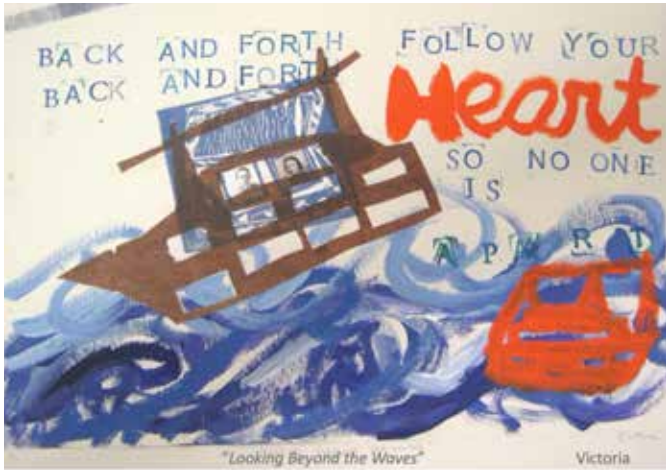


Figure 22: “Looking Beyond the Waves.”

Families are motivated to share personal history with their young people in an authentic research project. Students form a community of artists. Academically, the beauty of this project is that it fosters a porous relationship between disciplines. But more significantly, it cultivates an appreciation for the complexity and scope of diversity within an individual family, such as their own, and hopefully, this appreciation can then extend to the lives of others. As this middle school teacher collaboration evolves, it exemplifies how an interdisciplinary project that integrates History and Visual Art curricula can meet and exceed educational standards while promoting student voice and choice, and through the process, build community.

The Heart of the City: A Collagraph Mural Project

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Overview

In this essay, I present a collagraphy project that engaged Grade 8/9 visual art students at Lehurst College in Kingston, Ontario, Canada in creating a collaborative panoramic mural comprised of collagraphs of the buildings that flank the city's historic Public Square. Collagraphy — a relief printmaking technique in which different materials are glued to a flat surface — is usually new to students and yields impressive results while requiring the same skills as collage. In sharing this project, I hope to inspire other art educators to introduce their own students to collagraphy and hope that they will find the techniques and examples presented useful to their own teaching practice.

Collagraphy is usually new to students and yields impressive results while requiring the same skills as collage.

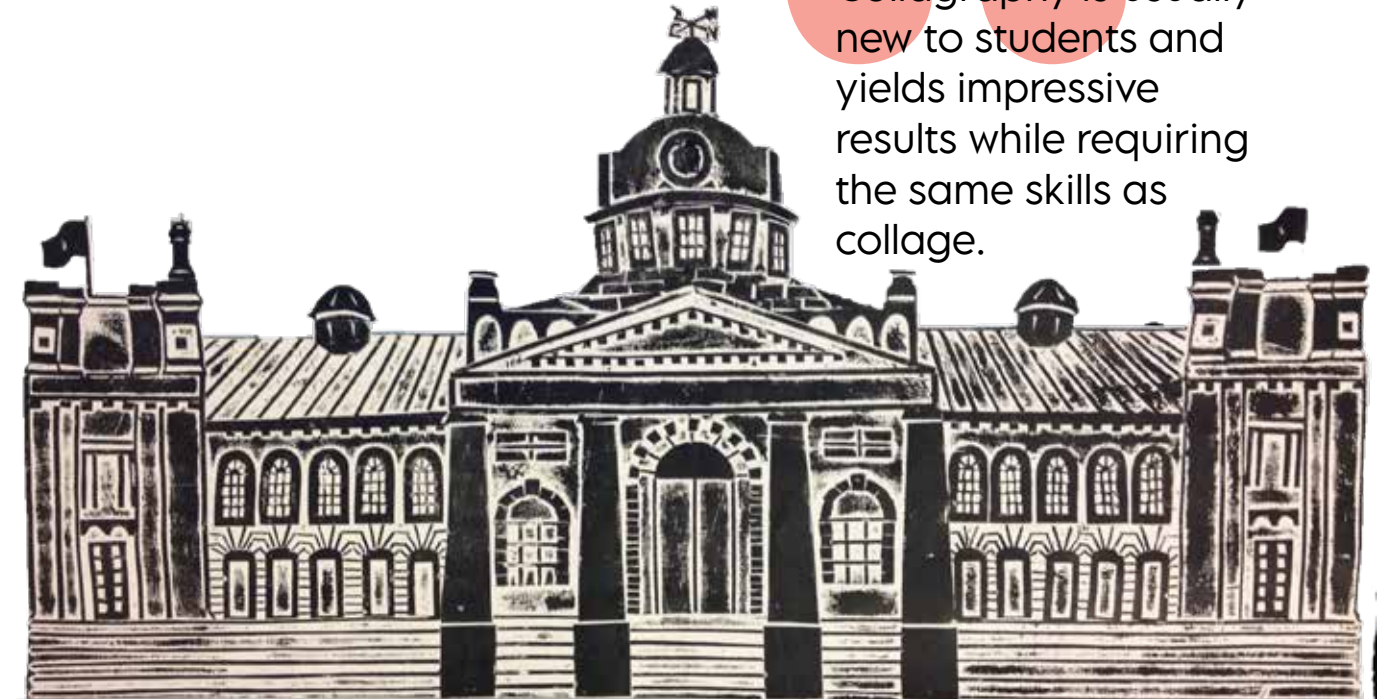


Figure 1: Collagraph mural detail (Kingston City Hall) © Agnieszka Chalas, 2019

Nestled in the inner harbour of Kingston, Ontario, Canada at the eastern edge of Lake Ontario, Lehurst College — a not-for-profit, co-educational day school for students in grades 5–12 — occupies the ground floor of a beautifully restored textile mill. During the 2019 school year, I facilitated a collagraphy project in my Grade 8/9 visual art class at Lehurst which focused on learning about and commemorating Kingston's Public Square.

Located in the heart of downtown Kingston, the Square is one of the foremost urban

open spaces of its kind in Canada. Surrounded by heritage buildings dating from the early 19th century, including Kingston's City Hall, the Square is a year-round community gathering space and a site of a historic marketplace that dates to 1801.

The purpose of the project was to deepen my students' understandings of the Public Square's 200-year history and teach them a brand-new printmaking technique — one that is particularly well suited to depicting architectural details.

After overviewing the purpose of the project and introducing my students to collagraphy, I took my class on a neighbourhood walk to Kingston's Public Square where students sketched, from direct observation, the façade of a building that they had previously drawn randomly. The students were likewise tasked with rendering one other item (e.g., a bench, a tree, a lamp post, the fountain in the square, etc.) to contribute to the collaborative mural.

Back in the classroom, students conducted research into both the history of the public square and their chosen buildings and, following a hands-on collage demonstration, began making their individual collagraph plates.

The first step in this process required students to reference their sketches to create detailed enlarged drawings of their building façades on a piece of white cartridge paper. Most drawings measured around 11 inches by 14 inches with the exception of the drawing of Kingston City Hall, which was significantly larger (i.e., 22" x 28") due to the fact that it occupies an entire city block.

Because images get reversed in the printing process, students needed to compensate for this by creating a plate whose image was the reverse of their actual prints.

This was especially important in the case of buildings with signage. To achieve a reversed image, students first traced their drawings using tracing paper and pencils. Next, they flipped the tracing paper over onto a piece of paperboard (i.e., so that the side they drew on was facing down) and used their pencils once again to transfer the traced drawing onto the surface below. They then added 1-3 layers of additional paperboard to this surface to create a kind of 'raised collage.'

Namely, after cutting out key architectural features from a separate piece of paperboard, students glued them over top of where they appeared in the transferred drawing on their paperboard surface.

Many students found it helpful to re-use their tracing paper at this stage, particularly in the case of repeating architectural features such as windows. Transferring such features onto paperboard multiple times before cutting them out and subsequently gluing them down not only saved students time but also ensured that these features were both consistent with one another and to scale with their drawings.

Once their collagraph plates were complete, students placed the plates face up on a piece of newspaper and applied a water-soluble block printing ink to them



Figure 2: Collagraph plate (Kingston City Hall) © Agnieszka Chalas, 2019

with a brayer. Students then moved their inked plates to a piece of newsprint, lay a sheet of white cartridge paper on top of them, and rolled over the paper with a clean brayer. They likewise used their fingertips to rub the paper down into any recessed areas.

This final step in the inking process helps to ensure that ink rubs off surfaces at edges and at lower points, creating a crisper and more detailed image.

Next, the paper was pulled off of the plate and allowed to dry after which the resulting collagraphs were 'outlined' with a craft knife in order to remove any un-inked paper that may have surrounded each building.

The students in my class pulled several collagraphs from their plates, practicing getting the ink just right, before selecting the best in their edition for inclusion in the mural.



Figure 3: Collagraph before the removal of unwanted paper © Agnieszka Chalas, 2019

Figure 4, 5: Collagraph after the removal of unwanted paper © Agnieszka Chalas, 2019

Ultimately, the collagraphs were glued onto a pre-painted ten-meter by one-meter roll of canvass in the order that they appear in the public square with Kingston City Hall placed in the center of the canvass. At the completion of the mural, which was hung in our school's foyer for permanent display, I invited the students in my class to participate in a critique where they discussed the final product and reflected back on the art making process. Some of the questions that I posed to my students at this time included: *"What did you learn about collagraphy?"* *"Which collage techniques did you use to create details in your print?"* and, *"What stories does the mural convey about our city?"*

Overall, this very successful project enabled my students to both gain a new appreciation for why the Public Square is a focal point for the City of Kingston, learn a relief printmaking technique that they may not have been previously exposed to, and demonstrate their understandings of collagraphy materials, tools, and processes. Specifically, by engaging in the collagraph mural project, the students in my class learned, among other things, that reversal in printmaking requires careful thinking and planning in advance and that collage techniques such as layering can be used to build up different surface levels (elevations) in a collagraph plate, resulting in a detailed and textured print.

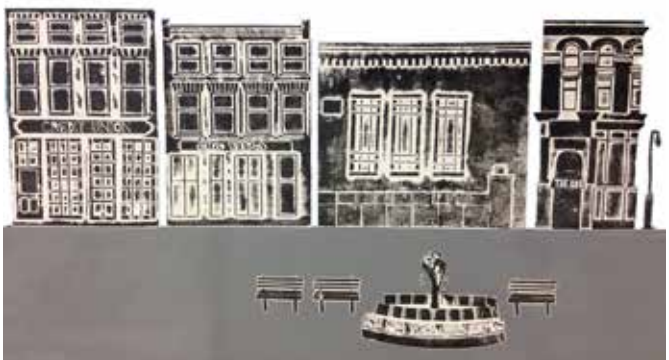


Figure 6, 7, 8, 9: Collagraph mural detail © Agnieszka Chalas, 2019



Students gained a new appreciation for why the public square is commonly referred to as the “heart of Kingston.”

Discovering the NORTH

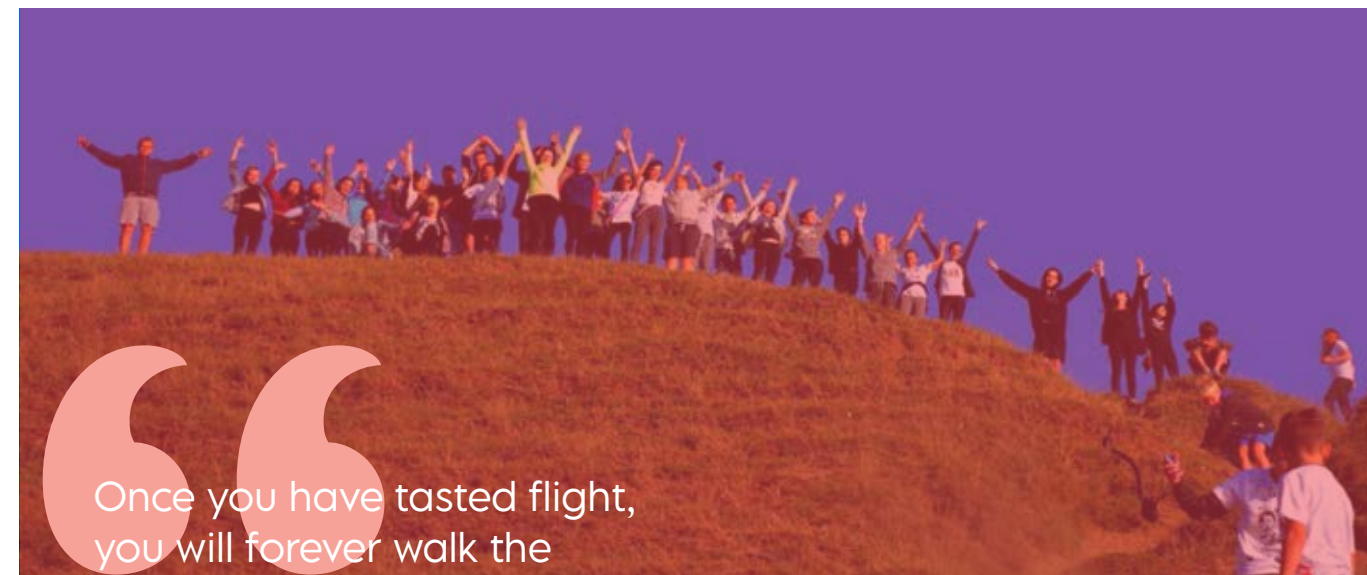
Aldona Kaczmarczyk-Kolucka - Art Educator, Art Historian & Artist / Founder and leader of art studio *Creatio* MDK, Rybnik, Poland / Executive Board member of Polish Committee InSEA / Advisory Board member of ICAF
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Overview

Art studio is a magic place for children and youth. I show the possibilities posed by non-formal education focused on creative ways discovering the world. Studio *Creatio* provides a creative atmosphere for students to experiment and experience Art Education and Education through Art – both during workshops and the journeys through Europe. Art and adventure become the essential luggage on life's journey for my students.

Pracownia plastyczna to magiczne miejsce dla dzieci i młodzieży. Chcę pokazać możliwości, jakie daje edukacja nieformalna nastawiona na twórcze odkrywanie świata. Pracownia *Creatio* zapewnia wychowankom kreatywną atmosferę do eksperymentowania i doświadczania edukacji artystycznej i wychowania przez sztukę. Dzieje się to zarówno podczas warsztatów jak i podróży kulturowych po Europie. Sztuka i przygoda stają się dla moich młodych artystów niezbędnym bagażem na życiową podróż.

#Cultural Journey #North



Once you have tasted flight,
you will forever walk the
earth with your eyes turned
skyward, for there you have
been, and there you will
always long to return.

Figure 1: Art Studio *Creatio*, Sweden © Aldona Kaczmarczyk-Kolucka, 2017

This saying attributed to Leonardo da Vinci fully applies to what I have always wanted to do. I am lucky that I was able to combine my passion with my work. I checked that if you taste the unusual ways of discovering a world – you'll be bored with the traditional education forms. Also from my childhood I knew that education cannot be boring, that's why I took up non-formal ways of learning, which give me a wide range of possibilities in creation and a lot of freedom in my work.

In 1996 I opened a private art studio *Creatio* for children and youth. Since then I have been working with students aged 5 to 25. After a few years, my studio changed from private to a public one, associated with Municipality Youth Centre, but learning ideas and the students remained the same. Art education in our case is a long-term process because most of them stay with me for years and I am able to observe their changing needs, expectations, thinking and their relations with art.

It often happens that people equate an art studio with an art school. In fact, these are two very different places. I do not pursue any specific or pre-imposed school curricula. I create them myself, flexibly depending on the needs of my pupils or my own interests. *Creatio* is a studio where each young person with passion or interest in art, can come and join. I do not judge or test their skill or talent. I don't hold exams. I let them spread their wings in close contact with art.

Our activities include both, art education and education through art. Art is way of discovering and experiencing a life, it gives them not only educational value but also a lot of fun, joy and practical concepts. I must admit that over time, the artistic activities in the studio become more professional and advanced, and thus the knowledge and skills of students in this field develop. This is the natural process, but not the main goal of our learning.

In the future, I would like each of them, regardless of whether they are professionally related to art or not, to be able to creatively go through life using the experience acquired in the studio. I also believe that their sensitivity and the courage of unusual solutions will be greater after so many colorful years together in *Creatio*.

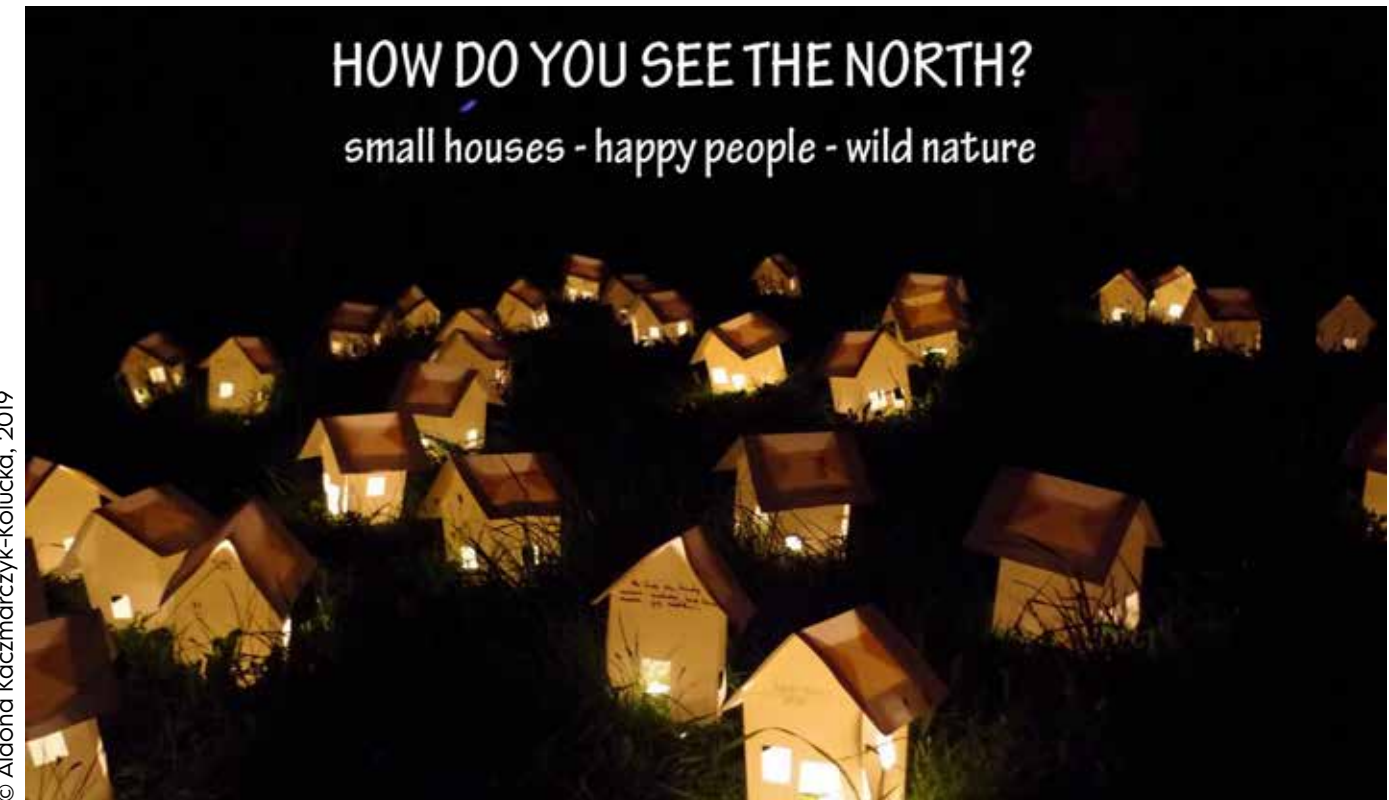
As a child, I discovered not only Leonardo's quotes and a love of free creative expression, but also my interest in the north. I am not sure why it was so interesting for me. When my friends liked hot holiday places with palms, sand and sun I was dreaming about huge lonely space, snow, white silence and northern landscapes. With time it became like my *idée fixe*.

The North, which at the beginning was a geographical place, slowly expanded in my mind, to the NORTH, which is a broad cultural, artistic, natural, mental and visual concept. For many years this is how I think and talk about her.

Working with young people for a long time, I have passed this fascination on to my students and so for many years my young artists and me discover the NORTH, we learn the NORTH and we feel the NORTH. I suppose that we touched only the surface of a broad issue but it's good beginning.

Apart from Leonardo, creative freedom and the north, there is one more very important thing for me - travelling. Polish reporter Ryszard Kapuściński (2004) wrote: *"In fact, there is such a thing as a travel infection and such a disease is in fact incurable."* I fully agree with his saying and I dreamed of combining travelling with my work. Thus, from the start of the studio's existence I have organized cultural

Figure 2: Workshop "Feeling the North", Norway
© Aldona Kaczmarczyk-Kolucka, 2019



tours around Europe for my art groups. These are two-week creative journeys, somewhat reminiscent of painting open-air, but based on cross-disciplinary artistic activities. Children and teenagers love them, and me too. The vast majority of our art-based workshops and games are created at this time. In culture journeys young artists participate from *Creatio* from ages 10 till 25. Some of them, after a few years of travelling, become young leaders and act as volunteers helping me to organize new ventures. Creating in close contact with nature brings amazing results.

Among the many European countries we have visited, we most often return to the Scandinavian countries. It is there that we are most fully successful in realizing our dreams discovering the north.

Sometimes we use art to learn the NORTH, sometimes the NORTH creates opportunity to learn the art. Creative activities refer to nature, climate, art, culture, customs, history, space and coloration of the NORTH.

Kalevala

From the beginning a trip to Finland I had a plan to introduce my children to Kalevala Finnish national epic poem. Every evening we were collectively reading one chapter of this poem and successive group received the task to prepare performance of dance,

music, lights and drama. They could use the natural environment for their performance and next presented it for the rest of studio, locals and other tourists. We made a film documentation which we were able to show in our country.

Figure 3, 4, 5: Kalevala , Finnish national poem – performance, Finland © Aldona Kaczmarczyk-Kolucka, 2018



Joik

This activity helped us in understanding cultural diversity and identity of the northern area. During a trip to Sweden I recorded and played to my students some Joik pieces. After listening they were discussing about the meaning and the connotation of Joik for them. Next step was making the visualization of these sounds by photography or printing.

In print arts they needed to use only natural elements finding in the nearest surrounding area and to show the rhythm or the repeatability. Thereby, the children through other perceptions of these lands created new art works and also became the response and interaction to traditional joiks. Their most often question during these workshops was “*What is it?*”

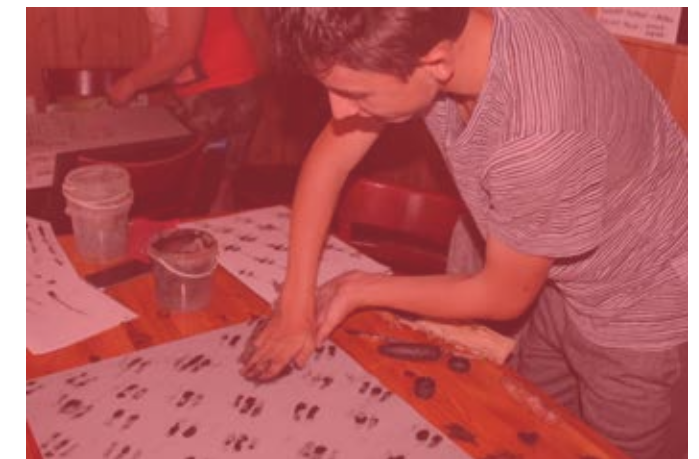


Figure 6, 7: Music and printing workshop “Feeling the Joik”, Sweden © Aldona Kaczmarczyk-Kolucka, 2017

Snow I

Here, the snow was educational tool for printing art. I used it for teaching about linocut technique. It was long - few weeks/ months creation process. First phase was looking for the snow, finding different shades of snow, taking photos of various conditions of snow for some time. Second part was creativity workshops with water & ink painting, showing snow as abstract image with using many shades of pale, grey and white.

Next I cut the painted pictures into some small pieces. Each of them became a design for linocut work. Students tried to find own way of showing the grey colour in linocut. They needed to understand that in linocut we create greyness only with black and white colours. They learned how, by different cutting, they receive the wanted graphic effects. The final results was printing the art works and making the exhibition.

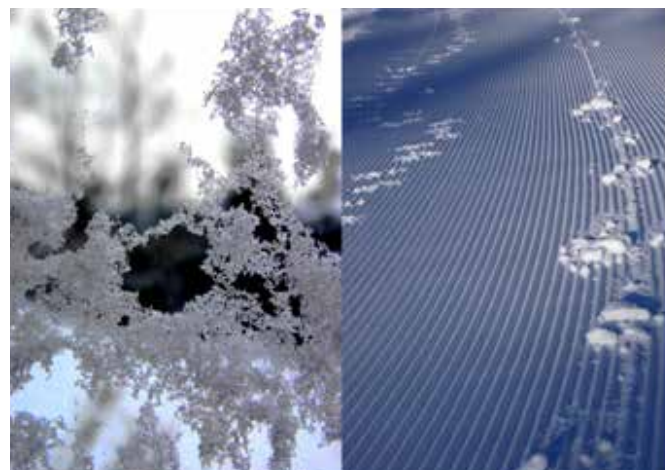
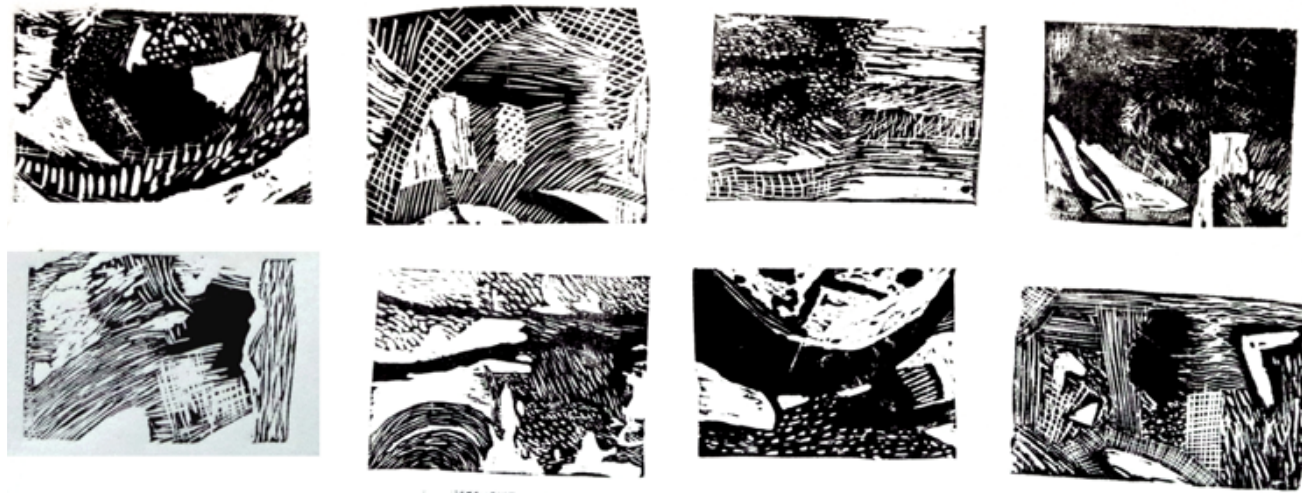


Figure 8, 9, 10: : Photo and Linocut printing workshop "Snow I", Poland © Aldona Kaczmarczyk-Kolucka, 2020

Snow II

This art activity had similar purpose as the previous one. The snow was the starting point for learning about texture, form and rhythm. We used big format of paper in referring to massive space of Norwegian fjords where we lived. This task was the lesson of patience for many participants.

Finally, we made a show in the outdoor space where each creator walked like a model on the catwalk, presenting a handmade snow creation on himself. The hosts of the accommodation place were delighted and their children had a wonderful time.

Figure 11, 12, 13, 14: Texture paper art workshop "Snow II", Norway © Aldona Kaczmarczyk-Kolucka, 2019





Figure 15: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019



Figure 16: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019



Figure 17: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019



Figure 18: Fashion open-air workshop “Landscapes of Lapland”, Denmark, Norway © Aldona Kaczmarczyk-Kolucka, 2019



Landscapes of Lapland

Even though my eternal dream is Lapland, I have never managed to organize a trip there for my whole art group. During the open-air workshops in Norway and Denmark, I told them about Lapland, showed them photographs and films presenting the beauty of nature in this region. Then each of the groups got a picture of the landscape, which became an inspiration for the costume. The only material that the students could use for this was white cardboard, rope, pieces of foil and mesh.

The conclusion was an extremely wonderful fashion show, with Joik as the soundtrack. I am a creative person myself, I also know the creative possibilities of my students, but

what they created on this project amazed me. The costumes were incredibly beautiful and inventive and brilliantly reflected the spirit of the Lappish landscapes.

The idea that children need creative (the best outdoor) space to fully develop is clear to me. And that means that working with students in our studio is still a big adventure and a challenge, the same for my students and for me. I believe that Creatio’s people will forever walk the earth with your eyes turned skyward and I know that the NORTH is still waiting for us.



Figure 19: Working with students in studio © Wojciech Kolucki, 2020

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Using Technology to Cultivate Students' Sense of Ecological Aesthetics Through Experiential Learning

Yuchun Chen I am a visual arts and research teacher at Jieshou Junior High School in Taipei city of Taiwan. I always stay focused on aesthetic education and social issues integrated instruction. It's my wish that students will be able to make good use of technology and become a person with a sense of beauty.
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Overview

Interdisciplinary learning educators in Taipei are considering how to deal with this issue: Where does the feeling come from if the student doesn't feel it? How to build a connection between students and the real world? How to take ecological aesthetics as one of the core competencies and develop a thematic curriculum? How to effectively integrate learning with technology for these Touch-Screen Generation children? We hope that our students can become people who can make good use of technology and aesthetic perception to live a good life. Therefore, we designed a course combined with digital learning, which emphasizes an aesthetic concept of engaging the five senses, to explore the relationship between "people and the land", starting from the campus to community and getting closer and closer to the land.

我們思考著：如果學生無感如何產生感觸？我們該如何打開學生和真實世界的連結？如何以生態美學作為課程的核心並發展主題式課程？該如何為《滑世代》的學子們有效的整合學習與科技？我們期望我們學生能成為善用科技與美感知覺的數位美感生活家。因此，我們強調五感體驗的美感理念，結合數位學習，設計一系列探討「人與土地」關係的課程，從校園出發，走進社區並親近土地。

#man-land relationship

Our students, who grow up in the center of Taipei metropolitan area, are surrounded by the concrete jungle and swamped with tight schedules. Therefore, our team, a group of teachers from my school, wants to guide students to think about "the relationship between people and the land" to understand where they grew up, and to appreciate the land of Taiwan. The core concept of this course is ecological aesthetics which emphasizes the unity of nature and human derives from the oriental aesthetics, and also the symbiosis and common good relationships in the ecosystem.

Our team members have received countless positive feedback from students and their parents. For example, student's parents shared that their kid, who is silent at home most of the time, started a conversation on the history and the beauty of their neighborhood, and even shared the experience of walking barefoot on earth and doing farming.

This course, which is designed for seventh-graders in the center of Taipei metropolitan area, consists of eight classes and one-day field trip in Yilan, which is a county in the northeastern Taiwan. Five topics are included in this course: *Telling Stories of Images I Took*, *Communities I Have Heard*, *Smart Learning Challenge*, *Close to Our Land*, and *Virtual Exhibition*.

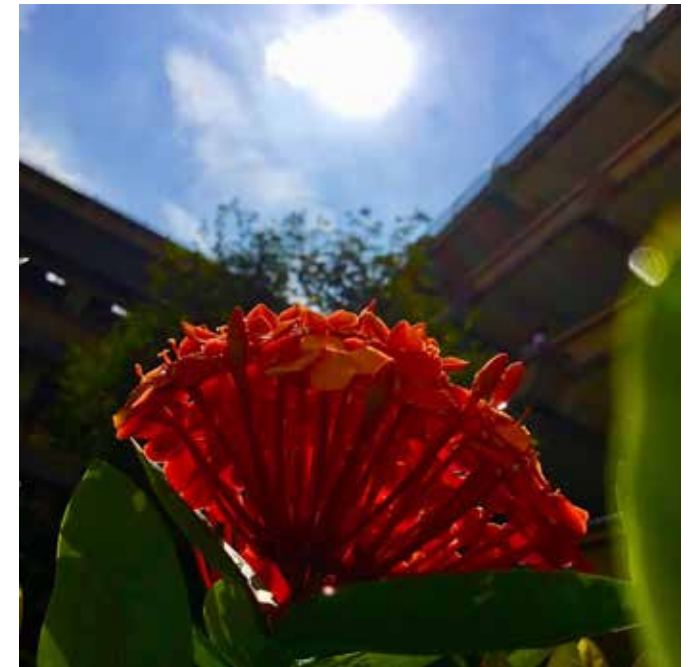


Figure 1: Campus photo taken by students.

"Slow down, open your senses, feel life" is an important idea we want to convey to students. This expectation of this course is that students can sense the campus where they study and the community where they live. Students observe, feel, experience and understand their living environment. They can also record the history and the context of where they grew up by images and texts.

Figure 2: Students use photo to express their friendship.



Figure 3: Write a description of the photo.



Figure 4: Share photos and narratives.



Figure 5: Record the voice of the community.



Figure 6: Overlapping maps of different periods.



First of all, we guided the students to observe and discover the beauty of our campus and kept the moment through photography. For example, in Figure 1, the original unremarkable red flower stood out after being photographed at an elevation angle, contrasting the blue sky and high buildings, and the photo showed the beautiful discoveries from the environment. Figure 2 presented the interaction between people and the land from students' perspectives. Another group of students took a picture of the shadows of their group members with bird's-eye view shot to express their firm friendship. After the shooting, the students went back to the classroom and wrote down the description of their pictures with five senses. This practice trained students' ability of telling stories (Fig. 3 - 4).

The next step was to move toward the community. The students learned more about their living places by listening to the sounds in the neighborhood. For example, the sound of airplane, bus, bird singing,

and noise from stirring pan where the most famous pan-fried bun is. The activity urged students to understand the community via hearing (Fig. 5). Such activities not only activated the auditory senses that students seldom use for observation but guided them to calm down to listen to the place in which they reside.

We overlapped and compared the century old historical maps with the current Google Map to reveal the change of the community (Fig. 6). The students discovered that the straight road next to the school turned out to be the third runway of Taipei Songshan Airport in the 1960s. Even their parents, who grew up in the community, did not know about this. Finally, students choose their favorite sceneries, took pictures of the beautiful or meaningful views, and upload them to Padlet to share with others.

To engage the students, we set a competition in real-time feedback on digital devices. Students actively searched

information and answered questions.

This activity allowed students to learn the culture, history, the architectural beauty of the Lanyang Museum and organic farming in an independent and joyful atmosphere (Fig.7 - 8). At this stage, students not only learned the history of Taiwan but considered the questions about the relationship between land and people - who is the owner, and who is the guest?

These inquiries led students to acknowledge the reciprocity between human beings and nature. Human beings, as the passing travelers in the tides of time, must treat Mother Nature with love and respect for environmental sustainability.

Figure 8: Use group competitions to activate the learning atmosphere.



Figure 7: Students use the instant feedback system to answer.



Figure 9: Surban children feel the temperature of the land..



Figure 10: Students learn rice milling.



Figure 11: Students learn rice milling.



Figure 12: Students visit Lanyang Museum.



Figure 13: Students use line@ app for instant feedback.



For many urban children, it might be an unprecedented experience to plant rice barefoot and feel the softness and temperature of the soil in the paddy field (Fig. 9). The one-day outdoor activities led students to become more intimate with the land through visiting rice warehouses, learning rice milling, and making traditional rice dishes (Fig.10 - 11).

While visiting the Lanyang Museum students could perceive the architectural beauty and historical atmosphere that emphasizes the relationship between humans and land (Fig. 12). To encourage the students to study attentively in the museum, they would answer the questions that the teacher set on line@app at the end of each phase of the tour (Fig. 13).

For the final summative assessment, we picked outstanding works from the photos that were taken by the students on campus, community and Yilan, etc., to hold a virtual exhibition. Students could also choose a 360-degree panoramic

view from different scenery of the campus to generate a Virtual Reality setting for display. Through the process, they learned to do programming and conducted virtual exhibitions with an earnest attitude (Fig. 14 - 15).

The virtual space is programmed to be interactive. Students designed the movements of the virtual characters and introduced their creative ideas by inserting text into virtual exhibitions (Fig. 16).

Figure 14: The students are very serious in learning.



Figure 15: Use VR glasses to watch the work.



Figure 16: Students design actions and instructions through programming.



The viewers could click on icons in virtual space to grasp the concepts of students' work. The virtual space allowed students to bring all kinds of imagination and creativity without limitation. Student could also efficiently share their work with others (Fig. 17).

Figure 17: Students' works in virtual space.



This feedback is from one of the students showed the essential connotation of this curriculum. Aesthetic literacy is developing and being cultivated in the process as we guide students to observe, perceive, and think about the environment and encounters. It is also a path to arouse their five senses through experiencing, creating, practicing and reflecting.

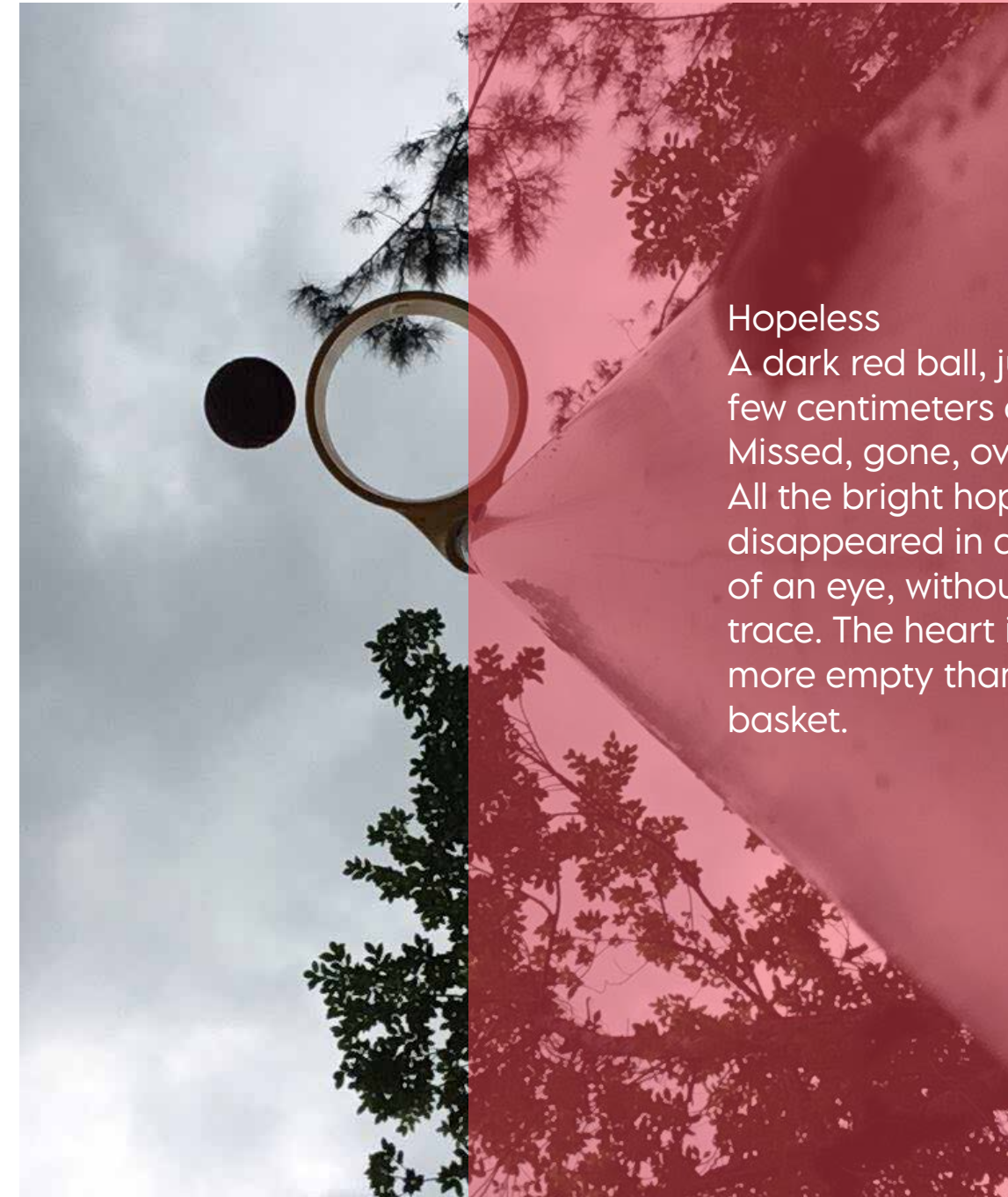
For example, the students visualized their feeling of hopelessness with a missed basketball shot through a campus photo and a short poem (Fig. 18). They captured the moment and expressed their emotions with a looking-up angle and pure colors.

We take ecological aesthetics as the theoretical foundation of this curriculum. Learning through art carries cross-domain concepts, such as creativity, human and nature interaction, and cultural change. In addition to art learning, the various digital technology devices are integrated into the course content and play a significant role in learning tools, teaching strategies, and evaluation methods. Holding a presentation with virtual reality makes what was hard to manageable in a traditional arts course becomes another valuable feature of this course. This curriculum is not only an enjoyable and rich approach for teaching and learning but also broadens the horizon of current visual art education.

“This course allowed me to experience the hard work of farming, the beauty of the community, and a profound feeling of the intimate relationship between people and the land.

Furthermore, I learned how to code and create a virtual space for exhibitions to display creations that were impossible in real space”.

All photos courtesy of Yuchun Chen, 2019.



Hopeless
A dark red ball, just a few centimeters away,
Missed, gone, over!
All the bright hopes disappeared in a blink of an eye, without a trace. The heart is more empty than the basket.

A Message in a Bottle

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Overview

‘A message in a bottle’, was a development education project through the medium of art. The aim of the project was to research and respond to the theme of ‘displacement’ as part of a group, in an artistic and visual manner. The project was aimed at thirteen to fourteen-year-old art students, in a mainstream post-primary school. This essay outlines the development, content, artistic journey and reflective process that the students took part in, during the course of the project. This essay is interwoven with students’ comments, observations and reactions to the project along with photographic samples of their visual art responses.

#art installation #group experiential learning through art

Figure 1: The Change Lab © Tony Murphy, 2017



This teaching methodology is based on the development education module (understanding global issues) that I undertook during the first year of my Professional Master of Education (PME) programme, in the National College of Art and Design. It is now firmly embedded in my teaching practice, as it was so rewarding for both my students and

myself. As part of this programme (a two year course to become an art teacher), I completed a group development education project, one in which we decided to focus on internal displacement for the ‘The Change Lab’ exhibition. It was a large scale installation of paper bags with a hard hitting message.

When I began teaching, I wanted to put this development education module into practice as an art educator, as I believed it was beneficial and crucial for my own students to engage with its developmental path. This message in a bottle project, that I completed with my students, is a way of putting a university module into something accessible for students studying art at secondary school.

A Message in a Bottle is a development education art project, which I have taught and facilitated to first year students, who were between thirteen and fourteen years old. There were thirty female students in the art class; students with special educational needs, students of varying artistic and mixed ability (strong, average and weak), which I catered for, by using various methods of differentiation, in order to make the project accessible to everyone.

The students were from different backgrounds, religions and countries, but all living in or around the town of Enniscorthy, which is situated in County Wexford, Ireland. The groups of four/five were decided prior to the project, taking into consideration the interests, skills, strengths and weaknesses of each student so that everyone would be able to bring something different to the project and learn from one another.

Figure 2: Eva, Peter and Rhian, 'Displacement' Group © Tony Murphy, 2017



Each group came up with group rules that they would adhere to over the course of the project, which ultimately got them used to group work. One group agreed that, *'everyone should have a voice, be respected and listened to'*, while another agreed, *'nobody should feel left out or like their opinions don't matter'*.

It was a four week project, consisting of four eighty minute classes. The aim of the project was to research and respond to the theme of 'Displacement', in order to map out their artistic/visual responses as part of a group in the form of 'A Message in a Bottle', and thus raise awareness for their chosen aspect of displacement, whilst establishing initial skills in painting, drawing and mark-making through the use of key art elements and design principles.

Figure 3: Bottle Ideas © Rhian Foley, 2018



Each group of four was encouraged to respond to the theme of displacement on a personal, local, national or international level. This depended on the groups' interests and abilities.

For example, one group chose to research homelessness on a national level while another focused on geographical disasters on a global scale, both of which led to the displacement of people. Each group was given a sketchbook in which to work, which was to get them used to this format for the new junior cycle specification for visual art, which was replacing the old junior certificate art, craft and design programme in Ireland.

Cross-curricular links to other subjects were planned, such as elements of Civic, Social, Political Education, where we looked at aspects of development education throughout each class.

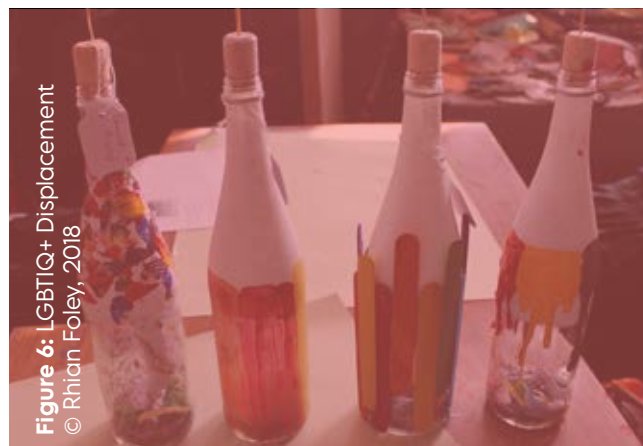
Figure 4: Students Experimenting © Rhian Foley, 2018



Some of the groups looked at historical, or geographical instances where displacement may have occurred so this provided a link with subjects like geography and history.

Literacy and numeracy were also evident as students undertook artistic and visual cultural research, investigated their chosen area of displacement, problem solving as a group took place and took things like scale and composition into consideration, when working on their final display.

The final artwork, as suggested by the title, was a small scale group installation of glass bottles containing messages, both inside and out, which were each individual group's visual responses to their chosen area of displacement.



Students were encouraged to express their own ideas, feelings, reactions and responses to their research of displacement. It was a very active few weeks and the art room was full of energy and various activities. Some groups used photography, others painting/drawing, calligraphy and mixed media materials. Discovery and experiential learning underpinned this entire project and student autonomy, 'learner voice' were crucial aspects to each lesson while experiencing group work and peer evaluation.

Some of my students responded on a personal level, explaining how they have felt displaced due to bullying, because of their sexuality within the school community and represented this in their letters inside their bottles and by using pride colours on the outside, see above.

One group responded by exploring how environmental reasons can cause displacement and their letters were addressed to the people of the world, while they focused on painting natural disasters such as a tornado on the outside of their bottles, see below.

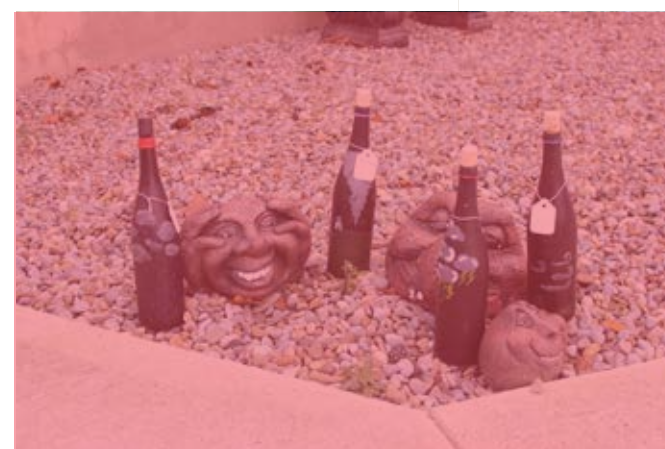


Figure 10: Homelessness Displacement © Rhian Foley, 2018



Figure 11: Animal Cruelty Displacement © Rhian Foley, 2018



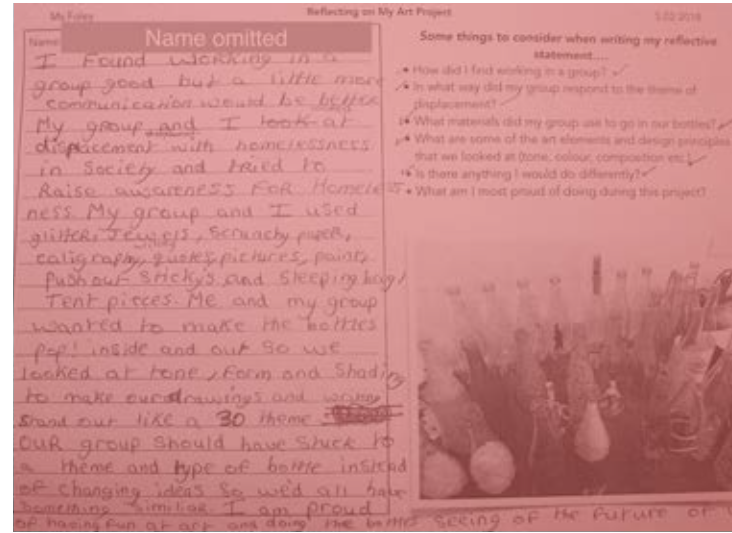
Another group of students looked at national displacement in Ireland, with a focus on the homeless crisis in our capital city, Dublin. This group addressed their bottles to local politicians and chose to focus on having dark street scenes with glimpses of light on their bottles to represent hope in a sometimes hopeless situation.

A different group looked at animal displacement and visited the local shelter to get more information as part of their research and to ask how they could highlight the problem of animal abuse and stray pets in our local area.

We displayed the groups' artwork outside in the school courtyard so that the rest of the school community could see their work and take notice of the issues that they were raising awareness for, as a class. The students loved seeing their work outside, with one student commenting,

It is nice to show the rest of the school what art is about, they all think it is about drawing pretty pictures, when in fact it is not, it is much more than that.

Figure 12: Student Reflection © Rhian Foley, 2018



Collectively, the class felt they had achieved something and what they produced mattered, with one student stating, 'I am proud of having fun at art and doing the bottles, seeing the future of what art could be'. Communication between students became a strong element of their four week journey. The student path was different for all of them with some students benefitting all round from the group element, some from the artistic process and some from the problem solving element. Seeing their meaningful responses and what they accomplished made me very proud to be an art teacher.

As part of the reflection process, I had the class take part in a walking debate with questions such as; 'group work and peer learning are both important to me' and 'art

is an important tool to raise awareness for issues like displacement'. The students had to walk towards a sign that said agree, disagree or stay in the middle of the room. The students loved the walking debate and they were well able to voice their various opinions about this development education project. One student was adamant, 'that group work was terrible because you had to rely on other people' which wasn't her cup of tea while another student said that, 'everyone could benefit from more group work, as a balance is needed in the school'. The class felt 'our school could do more to include people'. They all felt that the staff could maybe show more respect towards their ideas and opinions, as in this project, where they got to make decisions.

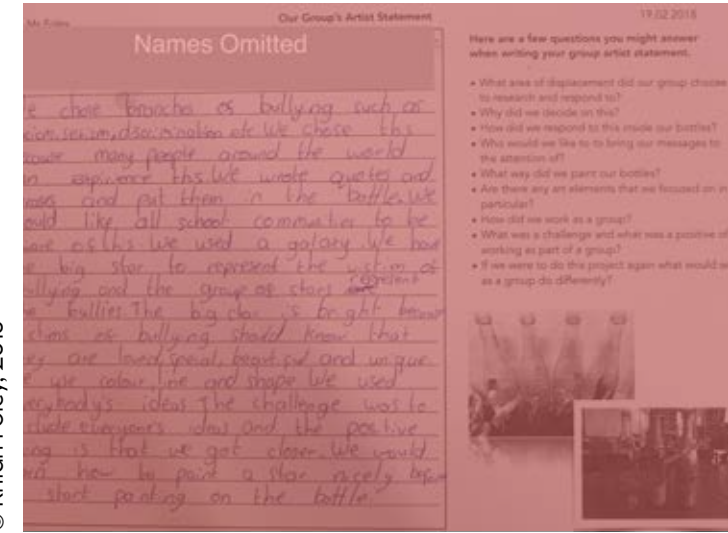
Figure 13: A Message in a Bottle Installation © Rhian Foley, 2018



Each group reflected on their work, both individually and as a group. They completed artist statements to go with their work, commenting on what went well, what didn't and what they would do differently. Some suggested that they would have chosen a different type of displacement, while others would have changed the artistic aspects of their bottles.

One group said, 'Our group chose personal displacement because we wanted to know what it meant to each member of our group and how it affects everyone differently. We wrote letters to people that we felt should know how we are feeling and put their names on our bottles' labels. We painted our bottle with a window to make others aware that there is another side to everyone. We worked well as a group, even if we had

Figure 14: Group Artist Statement © Rhian Foley, 2018



different ideas and made compromises during the project so that worked well. We decided that if we were to do this project again we would use more materials inside our bottle and focus on a different colour palette on the outside that made more sense with our theme'.

Overall, I felt this project helped the students develop their artistic and problem solving skills, while learning how to navigate group work by tackling relevant, real world issues through the medium of art.

De Lixo a Bicho Project: Art Education for Sustainability

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Overview

De Lixo a Bicho is an interdisciplinary project with insertion in art education, craftsmanship, sustainable design and social and environmental actions, which brings together more than 50 teenage students from IFSC (Instituto Federal de Santa Catarina - campus Itajaí - Santa Catarina, Brazil). Through the creation of toys with clean waste discarded from industry, the knowledge and reflections around production, consumption, management and conscious disposal are encouraged and the school space becomes the ideal setting for the re-signification of learning based on playfulness.

The *Bichoruga*, a prototype of a sea turtle built by women, in a social reinsertion institution (prison), is the symbol toy of these concepts, strengthening ways of teaching and learning art and contributing to the construction of critical and reflective thinking of students.

#Art Education #Residual Toys #Socioenvironmental Actions

Figure 1: Brand of the project
DE LIXO A BICHO © Rita Peixe, 2019



Figure 2: Some toys developed from clean waste from the industry © Rita Peixe, 2019



Introdução

“*De Lixo A Bicho*” é um projeto interdisciplinar com inserção em arte educação, artesanaria, design sustentável e em ações socioambientais, que reúne mais de 50 alunos adolescentes do IFSC (Instituto Federal de Santa Catarina – campus Itajaí – Santa Catarina, Brasil). Por meio da criação de brinquedos com resíduos limpos descartados da indústria, os conhecimentos e reflexões em torno da produção, consumo, gestão e descarte consciente são fomentados e o espaço escolar passa a ser o cenário ideal para ressignificação das aprendizagens baseadas no lúdico.

A *Bichoruga*, protótipo de uma tartaruga marinha construída por mulheres em uma instituição de reinserção social (presídio), é o brinquedo símbolo desses conceitos, fortalecendo formas de ensinar e aprender arte e contribuindo na construção do pensamento crítico e reflexivo dos estudantes.

Figure 3: Manoches, toys sewn from waste fabrics © Rita Peixe, 2019



Figure 4,5: Elaboration of some prototypes from the waste © Rita Peixe, 2019



Figure 6,7: Meetings with groups of students participating in the project © Rita Peixe, 2019



School as a Space for Art, Creativity and Protagonism

Art classes have been the motivating context for the development of a transversal project, which uses clean waste from industry (fabric, plastics, wood, among others), sewing various kinds of thread, drawings and a lot of creativity. Thus, the project *De Lixo A Bicho* (From Trash to Animal) is carried out in a Federal Institution of Integrated Technical Education, located in Itajaí, in the State of Santa Catarina (Brazil).

At the Federal Institute of Santa Catarina (IFSC), this teaching-learning, research and extension project involves the school and the community, including companies that donate the waste, several elementary schools, Non-Governmental Organisations (NGOs) and Social Reinsertion Institutions (women's work yard in a prison).

The “Collaborative Network”, which includes all these institutions, counts on the voluntary participation of approximately fifty (50) adolescent students aged between 15 and 17, who play a leading role in the project's creation processes and interventions through practices involving art, sustainable design, handicrafts and social and environmental actions.

In a critical perspective, the methodology of the *De Lixo A Bicho* project is developed through the following stages: (a) Organization of the participating team in the alignment of creative and reflective processes with theoretical studies, lectures and interactions, as well as practical experiences that meet the contexts of the project; (b) Mapping and articulation of Collaborative Networks

through partnerships with companies (from the textile area, buttons, cardboard, wood, among others) aimed at capturing the clean waste destined for the making of toys; (c) Technical visits and actions with the women from the *Todas [c] Elas* women's work site in Piraquara (Paraná/Brazil) prison for training and production of the *Bichoruga*; (d) Proposing, creating and making toy prototypes; (e) Making these playful objects from prototyping, with testing in social-environmental mediations in the region's public schools; (f) Recording and publicising the actions developed.

It is important to emphasize that the students, gathered in working groups, have been challenged to develop the projects of residual toys, intended for actions focused on socio-environmental education in

schools in the region. The initial proposal to trigger and meet the creativity challenge, in the creation of the toys, had three criteria as its principle: the playful character; the use of waste and the environmental appeal. After many meetings and a plethora of ideas, eight original toys have been created and prototyped, being named by the students as:

1. *Bichoruga*; 2. *De olho no Bicho* (Eye on the Bug); 3. *Manoches*; 4. *Detetive Ambiental* (Environmental Detective); 5. *O Jogo dos R's* (Game of R's); 6. *Todos por um Planeta* (All for One Planet); 7. *Bioinvasão Marinha* (Marine Bioinvasion); 8. *Eco-prisma* (Eco-prism).



Figure 8,9: Orientation to the students and activities in working groups © Rita Peixe, 2019



Figure 10,11: Organization of the students for the socio-environmental actions © Rita Peixe



De Lixo A Bicho Project Description: Concepts and Commitments

At the beginning there were dreams, intentions and concerns to promote relationships between the clean waste produced by partner industries, environmental issues, playful aspects and the community. Then, the search for materials and more appropriate ways of working: here, the waste fabrics from industrial waste and the skillful hands to give shape to the proposal come in. The pieces have been being cut, assembled and, finally, included details and finishes.

The result has been an institutional project where students develop active participation and awareness. The project also provides opportunities for social reinsertion and produces important effects in the community, where creativity, art, design, craftsmanship and environmental issues

become the sewing threads of all these points of life.

Coordinated by the Art area of the IFSC Itajaí, the project *De Lixo A Bicho* (From Trash to Animal) is formed by a multidisciplinary, proposing and productive team, composed by teachers from areas such as Biology, Oceanography, Chemistry and students from the Integrated Technical courses in Mechanics and Fishing Resources. This contributes significantly to reinforce the transversality of the project and its actions.

As described, the initial idea makes reference to creative, residual and sustainable aspects (reuse of clean waste from industry - here called “Trash”), for the production of games, which we named



“Animal”, taking into account the rereading of everyday games and the approach of environmental issues, which is why the project is called *De Lixo A Bicho*.

In its conceptual approaches, the project *De Lixo A Bicho* aims at fostering

experiences and actions of socio-environmental education within the school community, through the use of residual playful materials from collaborative networks, which promote the artistic/craft and relational sense among the social actors involved.

Figure 12, 13: Making of the BICHORUGA in the Todas [c] Elas space of the women's prison



Figure 14, 15: BICHORUGAS being assembled and prototype finished © Rita Peixe, 2019



Bichorugas to inspire, foster ideas of sustainability and think about artistic practices: report of an experience

One of the important toys used with the school community of the Public School System of Itajaí and the region is the toy called *Bichoruga*. It is intertwined with the history of the project *De Lixo A Bicho*, as it is the first toy created within the project. The *Bichorugas* are produced by women deprived of their freedom, in the *Todas [c] Elas*¹ (All Them/ All Cells) feminine work site, in the Piraquara Prison (PR), partner of the Project, who sew them with the use of fabric waste discarded by industries.

This toy is based on the traditional *Jogo das Cinco Marias* (Five Marys game) and redesigned in the shape of a little turtle, sewn with waste fabrics. Inside its shell, it has five little bags of fabric in the shape of jellyfish, the main natural food of a species of sea turtle.

These bags, called “aquamarines”, are filled with shredded shells, which are also waste from a local fish processing cooperative.

The *Bichoruga* is intended to address the problem of plastic consumption and its impacts on sea turtles, which confuse it with food. The design project for this product incorporates social and ecological aspects as referential elements, highlighting the artistic/artisan knowledge, playfulness, socio-environmental, historical and cultural aspects.

Thus, in the social and environmental education actions that take place in schools, students play with the *Bichoruga* and through the visual material they handle, they learn concepts related to the proper disposal of waste – especially plastic bags – and also reflect collectively about plastic consumption.

Figure 16: BICHORUGA and the Game of the five Marys, with the little bags in the shape of jellyfish © Rita Peixe, 2019



Figure 17: Leaflet developed by the students about BICHORUGA and ways to play, to be distributed in schools © Rita Peixe, 2019

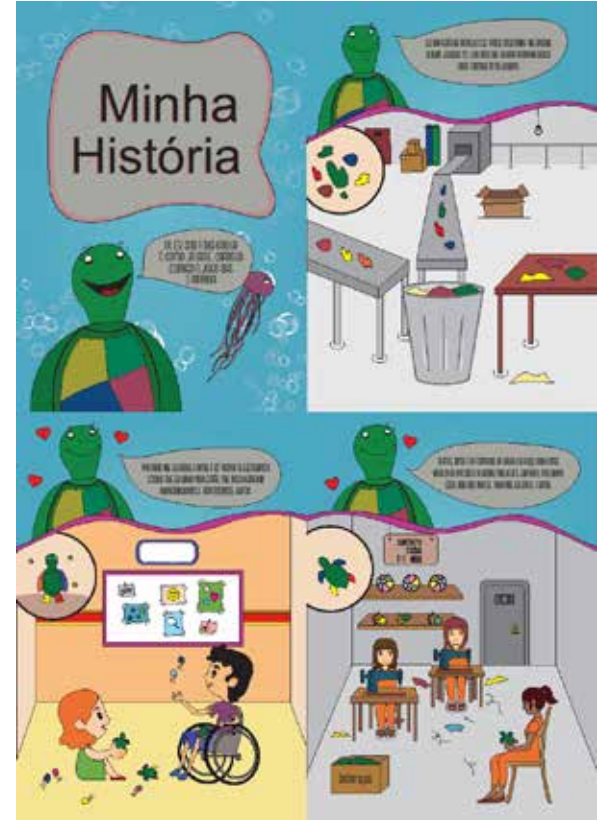


Figure 22, 23: Enthusiasm and involvement of students in the socio-environmental actions of creative practices in schools © Rita Peixe, 2019



Figure 25: Some participants and collaborators of the project DE LIXO A BICHO, teachers and students © Rita Peixe, 2019

Figure 20, 21: Participation of the project's students in social and environmental actions in schools and community © Rita Peixe, 2019



Figure 24: Teenage students and teachers participating in the project DE LIXO A BICHO © Rita Peixe, 2019



Figure 18, 19: Play to learn to play - A natural cycle of learning between students, teachers and community © Rita Peixe, 2019



It is essential to mention the importance of art as a great promoter for teaching and learning reflective actions. In this scenario, it is important to bear in mind that research and playfulness are instruments of knowledge and possible ways of improving the world. In this sense, it is vital to provide ways of learning outside the classroom, based on real problems and include other challenges, such as the socio-environmental ones.

Teaching and learning from art, craftsmanship and sustainable design can contribute to the development of knowledge, skills and various abilities, necessary for life and the world of work, so much a priority in today's educational landscape.

References

¹ In Brazilian Portuguese, the name of the project *Todas [c]Elas* has been given two meanings as *Elas* means They (the women in prison) and *Celas* means the prison cells. In this sense, the name means all women, but also all cells.

OBS.

All the images in this document are part of the Project's collection, and interventions were made on the faces to preserve the identity of the students.

The Interdependence Hexagon Project: Art into Action

Two Arts-based Projects which Illustrate Community Service and Environmental Issues



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Overview

This essay describes the Hexagon Project, its mission and exhibitions focusing on creative responses to contemporary global challenges. First, hexagons - metaphors for interconnectedness - demonstrate students' understandings about seeing ourselves as interdependent. Themes such as Empathy, Transforming Conflict and Equity are illustrated. Second, we describe two of the many creative ways teachers and students participate: (1) a collaboration between a science teacher and an environmental educator, where students help remediate mine discharge, their hexagons becoming educational tools; (2) an example of "Art into Action" facilitated by an art teacher who harnessed junior high school students' passionate responses to a social issue.

#environmental art #community partnerships



The Hexagon Project and Its History

The International Hexagon Project is a visual arts non-profit organization based in Scranton, Pennsylvania, initiated by Beth Burkhauser in 2006. It was inspired by the Interdependence Movement launched in Philadelphia in 2003, as a post 9/11 remembrance. Interdependence Day is observed every year on September 12. Our mission is to spread the idea of interdependence through school and community created hexagons.

In this project, themes of social justice, identity, peace and the environment are expressed, through the arts, in an increasingly interconnected world. The shape of a hexagon creates a composition of complex relationships, interdependent lines, like bonds of human connection. It is an architectural element in which multiples attach and strengthen one another to become an infinite network of connections.



Figure 1: Cloth collage by high school student in Victoria, Australia © Beth Burkhauser



Figure 2: Collaborative Solutions Book by Middle School Students, Freeland, PA, USA © Beth Burkhauser



Figure 3: Cast Iron Hexagons from Community Iron Pour, Scranton, PA © Beth Burkhauser



Figure 4: COVID-19 by High School Student, Palpa, Nepal © Beth Burkhauser



Figure 5: Collaborative Multiples, High School, Thessaloniki, Greece
© Beth Burkhauser



Figure 6: Clay Installation, Houston, Texas, USA
© Beth Burkhauser

For making the hexagon artworks, there is no “formula,” no preconceived expectation nor “look” and all media are acceptable. The template or templates [no limit to number of hexagons used] is the only “creative design limitation” and collaboration is encouraged.

Teachers and community leaders are encouraged to make the Hexagon Project what they envision it to be – and take it to the degree they and their participants want to take it. It has been particularly relevant for middle school students who explore their connection to themselves and their world.



Figure 7: Hexagon Flying Pencil by Elementary Students in Nigeria, Africa
© Beth Burkhauser



Figure 8: Mixed Media on Racism by Middle School Students in Taylor, PA, USA
© Beth Burkhauser



Figure 9, 10, 11, 12, 13: Examples of exploration of personal identity, social and political issues © Beth Burkhauser

The most meaningful work comes from teachers who give their students freedom to choose a theme, research that theme and find a way to visualize it, take a stand on a particular social issue and make a statement – as an activist piece – that is appropriate for their developmental levels and interests. Special themes are selected each year, along with all themes of Interdependence, such as Environment, Empathy, Diversity/Equity and Technology, the Arts and Social Justice. Through our website, www.hexagonproject.org, educational materials are developed specifically for these themes such as the Transforming Conflict Workbook and the Connecting Art-Creating Solutions

Environmental Curriculum Guide. Hexagons are created throughout the school year and exhibited at a gallery space in Scranton, Pennsylvania, during the month of September. These exhibits make a powerful visual image of interdependent thought and action. The deadline for submissions is June 30 with some exceptions. The Project awards recognition, through a jurying process, to outstanding examples of creative interpretation of the yearly theme or the theme of Interdependence. In the last 16 years, we have exhibited over 12,000 hexagons from more than 100 schools across North America, Africa, Australia, Europe and Asia.

Figure 14, 15, 16: Examples of Recognition Event and Annual Exhibitions in Scranton, PA, USA © Lori Ryan & Beth Burkhauser



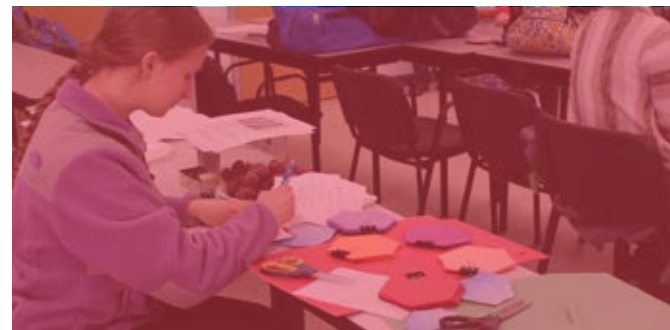


Figure 17,18: School-based exhibits at Girard College in Philadelphia (left) and Abington Heights High School, Clarks Summit, PA (right) © Beth Burkhauser

Examples of Practice

The examples of practice illustrated below are two of the many ways individuals are participating in the Hexagon Project in schools and communities across the globe. In “Changing Perspectives on Waterways,” a STEAM unit was generated in 2019 through the collaborative efforts of three educators: environmentalist and director of the Eastern Pennsylvania Coalition for Acid Mine Reclamation [EPCAMR], Robert Hughes, science teacher, Andrea Nerozzi and Hexagon Project director, Beth Burkhauser. They addressed the 2019 Hexagon Project theme, “Transforming Conflict.” In 2015, art educator Lisa Temples took advantage of a motivating assembly at Riverside Jr-Sr High School that set her students on a semester-long exploration that truly became “Art into Action.” Lisa has participated for many years in the Hexagon Project. Her students have created work in many media. She is an excellent example of a teacher who has incorporated the Hexagon Project and its themes into her curriculum, each year finding unique ways of engaging her students.

Figure 19: Pre-service teacher preparing materials for community event © Lori Ryan & Beth Burkhauser



Due to the COVID-19 pandemic, the 2020 exhibit was virtual on www.Artsonia.com. Our international exhibit will remain virtual, and we encourage local, regional and school-wide exhibits. Direct exposure within the communities in which the hexagons are created is of great importance. Community-building at the local level is part of our mission.

Pre-service students taking EDUC 435 Art Media and Methods have been involved with this project year after year. They have written unit plans, helped to design and install the show, worked with community and presented at art education conferences. Beth believes these students’ definitions of themselves as art educators have been enhanced by this introduction to social justice art education.

Figure 20: Mine water outfall on Solomon Creek in Hanover Township, PA © Yifei Liu



Figure 21: Robert Hughes instructing students on a field trip to a mine outfall and treatment facility © Yifei Liu



Figure 22: Students preparing paint from pigments derived from affected stream beds © Jill Snowdon



Changing Perspectives on Waterways

The Changing Perspectives on Waterways project arose from the commitment of authors Robert Hughes and Andrea Nerozzi to raising awareness about the need to remediate mine outfalls, places where large volumes of water exit from flooded, deep mine tunnels. In Pennsylvania, mine discharge affects thousands of miles of streams, significantly reducing biodiversity by drastically altering water quality and depositing thick, yellow-orange iron oxide sediments on the stream bed.

The Hexagon Project ideals and framework motivated students to create a mural for the Eastern Pennsylvania Coalition for Abandoned Mine Reclamation (EPCAMR) for use in educational outreach to highlight this problem.

Nine high school students, sophomores through seniors, volunteered for this extracurricular STEAM activity, contributing in a manner that exercised their strengths and expanded their abilities on their own terms. Andrea and Robert followed the

Hexagon structure, which emphasizes learning about an issue prior to starting the art project, by taking students on a field trip to a mine outfall and a treatment facility. The students also attended a lecture on coal spoil reclamation, meeting with a mining engineer, and investigated efforts to remediate other adverse impacts on Solomon Creek.

The students also learned how to make paints from raw materials and created their own gum Arabic-based watercolors using pigments derived from the iron oxide sediments found on affected stream beds and obtained through EPCAMR.

Those students who felt comfortable creating art, submitted work. Andrea also contributed to the mural, as this was very much a workshop-style environment, where the teacher and students worked side-by-side.

The hexagons were arranged so that the story of Solomon Creek would be told when viewed from left to right, from the pristine head waters, through an urban

Figure 23: Hexagons of an upstream site, unaffected by mine outfalls (left), and a portion of the polluted stream that passes under a bridge (right) © Andrea Nerozzi



environment, past mine outfalls, and to treatment facilities. Student understanding manifested itself in the final product, which was truly a team effort. Their work was recognized at the annual Hexagon exhibit both at an individual and community level.

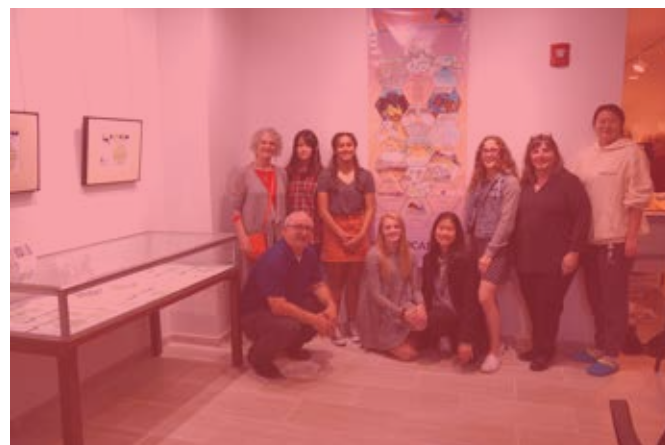
The mural has already served to educate youth and the public in several venues:

Figure 24: The horizontal banner that was created for EPCAMR using the student artwork © Kurt Effertz, Center City Print



exhibits, news articles, professional meetings and social media. In this community service project, art was truly used as a way to inform others about an environmental problem.

Figure 25: The vertical banner, Hexagon awards display and participants at The Kirby Center for Creative Arts exhibit on the Wyoming Seminary Upper School campus (Note: 3 students are absent from the photo) © Jill Snowdon



Art into Action: Community Ceramic Collection Canisters for Hope

This Hexagon Project unit serves as an example of community service. During an assembly at the Riverside Junior-Senior High School, Taylor, PA, Lisa's students became aware of a local animal rescue, "Tracey's Hope", that provides care for starving, abused and neglected dogs. She took advantage of the excitement aroused by this special presentation, and her group of 18 art students enthusiastically embraced this theme for their 8th grade ceramic project. It worked perfectly with the Hexagon Project's theme of Art into Action and allowed her students to become immersed in a meaningful community-supported partnership.

Working in small groups of three or four, they created ceramic money-collection canisters to be placed in community businesses. They used a hexagon-shaped template with bottom and lid for their slab-built boxes. Each box was unique and communicated the anti-animal-abuse theme through applied clay and colorful glazing. The students worked collaboratively, facing and solving several design challenges along the way: an opening with easy access to collect coins, but small enough to discourage theft.

The boxes also had to be aesthetically inviting to attract donors. After the



Figure 26: Riverside Students with donation canisters © Lisa Temples



Figure 27: Close-up of unique, functional designs © Lisa Temples

boxes were completed, each group was responsible for engaging a community business such as a deli or bank, placing and monitoring the boxes, collecting the proceeds and donating the proceeds to Tracey's Hope.



Outcomes were positive and satisfying for all. Local businesses were recognized for supporting this worthwhile cause, as were Lisa's students. Several seniors helped the 8th graders line up the businesses. As a result, this project served as part of their senior project volunteer hours. In addition, the students used their Facebook accounts to promote – and support – each other's projects with a positive use of social media. Ultimately, in a few short months, several hundred dollars were raised and presented to Tracey's Hope, and the following September, the team of students won the Hexagon Project's annual Community Partnership Award.

As social justice art education is becoming more important in the field of art education, the Hexagon Project is becoming a more discernible strategy for incorporating social justice content and action through art-making. Although design is limited to a downloadable hexagonal template, this project has elicited startling responses from pre-school through pre-service teachers around the world, challenging and inspiring all to think about, and act upon, our need to perceive ourselves as interdependent in an interconnected global society.

Figure 28: Positive promotions on Facebook © Lisa Temples

How Are You Connected to Nature? 9th Grade Students' Visual Responses to Climate Issues

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Overview

During this unit, students addressed one of the most important United Nations sustainable development goals: Climate Change. They analyzed the impact of climate change in their homeland, their role as consumers and used art in order to develop a visual response answering the questions of “How are you connected to Nature?” as well as “How does Climate Change affect you?”. They learned how to use Photoshop and created digital collages and double exposure compositions. Other students decided to work with illustration and paper collage. Students also sent a postcard to the United Nations using their statements to reach a wider audience.

#international education #middle-school

During this visual art unit framed by the context of the International Baccalaureate curriculum, students aged 14 – 15 from an international school in New York city addressed and created a visual response about the issue of climate change. Because it affects each region on the planet, students were touched by this problem as they come from different countries.

The project I proposed in art as a subject in the International Baccalaureate (IB) Middle Years Program (MYP) was introduced by asking the students to discuss how they are connected to nature. Then, by mediating conversations using images from artists and news about climate change, students addressed the impact of it by connecting the issue to how it affects their homeland. The summative assessment consisted in creating an artwork aiming to express their feelings, concerns and points of views about the issue of climate change. They applied the technical skills of double exposure portrait photography, digital collage and contemporary art principles.

As a main objective, the idea of teaching a unit about this theme was connected to the United Nations Sustainable Goals to climate action. Also, as a young generation, students will have to deal with the impact that global warming will have on their daily lives.

My pedagogical motivations were rooted to guide students to understand the importance of sharing and respecting cultural diversity by cultivating a sense of internationally-minded community in the classroom and creating open spaces for a democratic dialogue. Having said that, my pedagogical methods included some disruptive practices such as the use of the body to relax the mind, control anxiety and empower creativity.



Figure 1: Students use a visual prompt to discuss different artworks from artists

To start, students analyzed and interpreted different artist's examples. The artists used as references include, Barbara Kruger, Andre de Freitas, Christoffer Relander, Rocío Montoya, Arcimboldo, Caspar David Friedrich, among others– to understand how aesthetic choices can inspire their artwork. Particularly the lesson plan had a focus on surrealism because it connected to the main theme since it can be used to express inner perspectives by releasing the creative potential of the unconscious mind.

On the other hand, paintings like 'The Spring' (Arcimboldo, 1563) and German romanticism works by Caspar David Friedrich (1808–1810) also were used to mediate the discussions about how as humans we observe and are part of Nature.

The idea of creating a visual response utilizing the media of photography and digital collage incorporating conceptual ideas from surrealist painters, was particularly inspired by the works from artists René Magritte, 'La corde sensible' (1960) and the collages of Hannah Hoch (1928) as seen in Figure 1.

It is important to mention that Surrealism and Olivia Gude's *Contemporary Principles of Design* (2004) also connect with each other because both work using the juxtaposition of images. To address the specific issue of climate change, I used students' previous knowledge, personal

experiences from their homelands and videos from National Geographic. I also introduced the students to land art by showing *Rivers and Tides* from artist Andy Goldsworthy (2001).

At the beginning of the lesson I introduced an activity called *World climate map + Greenhouse effect list + Eco-vocabulary* which posters can be seen in Figure 2. This activity consisted in a collaborative brainstorming session where students

created a mind map with connections of facts and concepts about the theme called *World Climate Map* and a *greenhouse effect list* with specific facts. In order to do this, students used a prompt for the collaborative brainstorming map consisting of the following questions: Where do you come from? What do you remember about the climate of your native country as a child? What is the climate in your native country now? The prompt for the *greenhouse effect list* included questions such as: What are the effects of Global Warming? What have you read in the news lately? What do you think has been done so far? What should be done in the future? How would you like the world to look like in 10 years?

Last, I included a poster with the title *Eco-Vocabulary* to familiarize students with key words that they found while researching about climate change. The vocabulary wall was also used to help students understand new words such as global warming, eco-friendly, greenhouse effect, biosphere, habitat, conservation, endangered species, consumerism and prey. The new vocabulary, research facts and understanding of how surrealism can be used as inspiration, was used to integrate a creative statement as part of the summative assessment. The use of worksheets as shown in Figure 3 and Figure 4 helped to guide the creative process by bringing the students' personal experiences and research together.

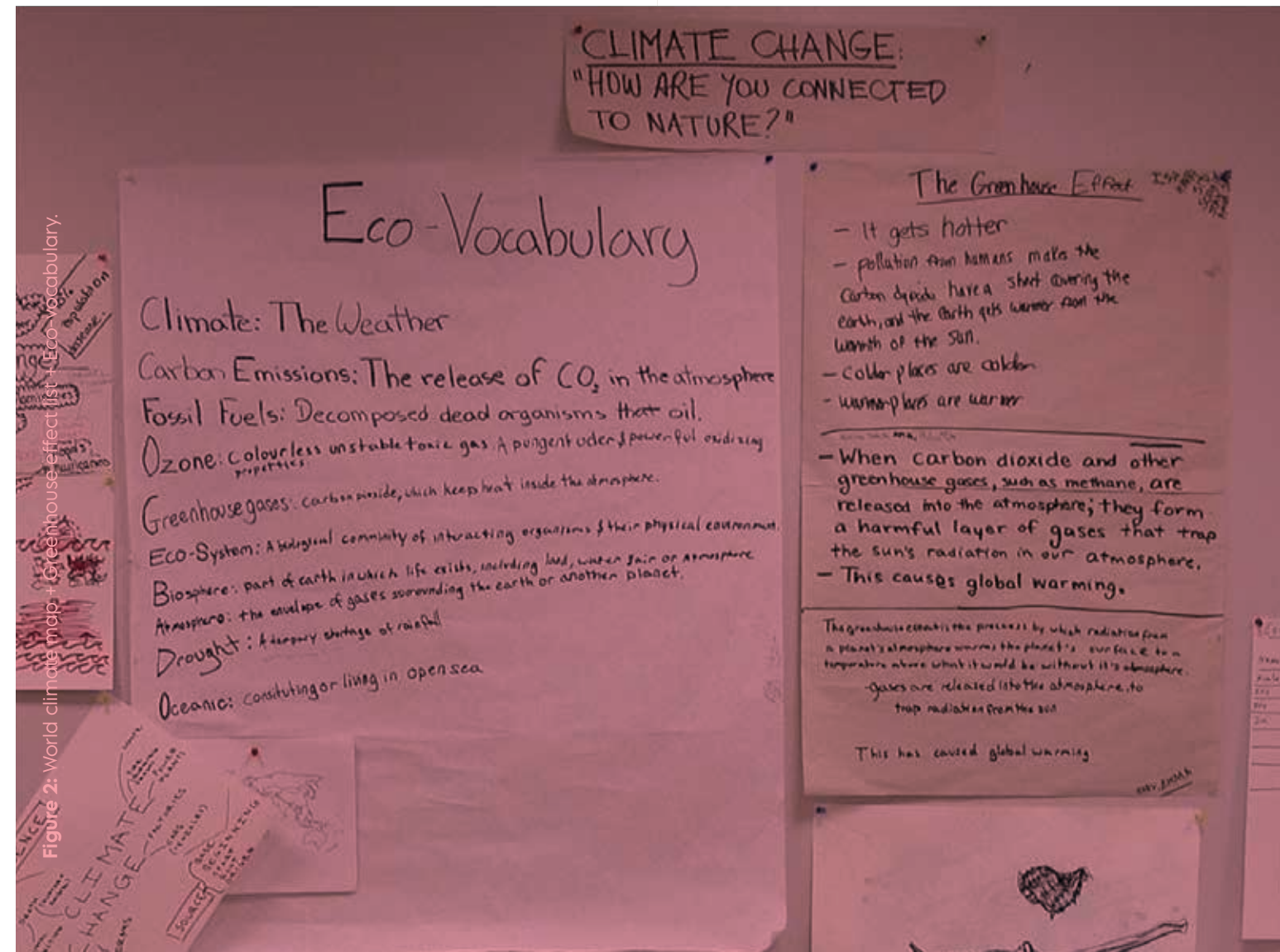
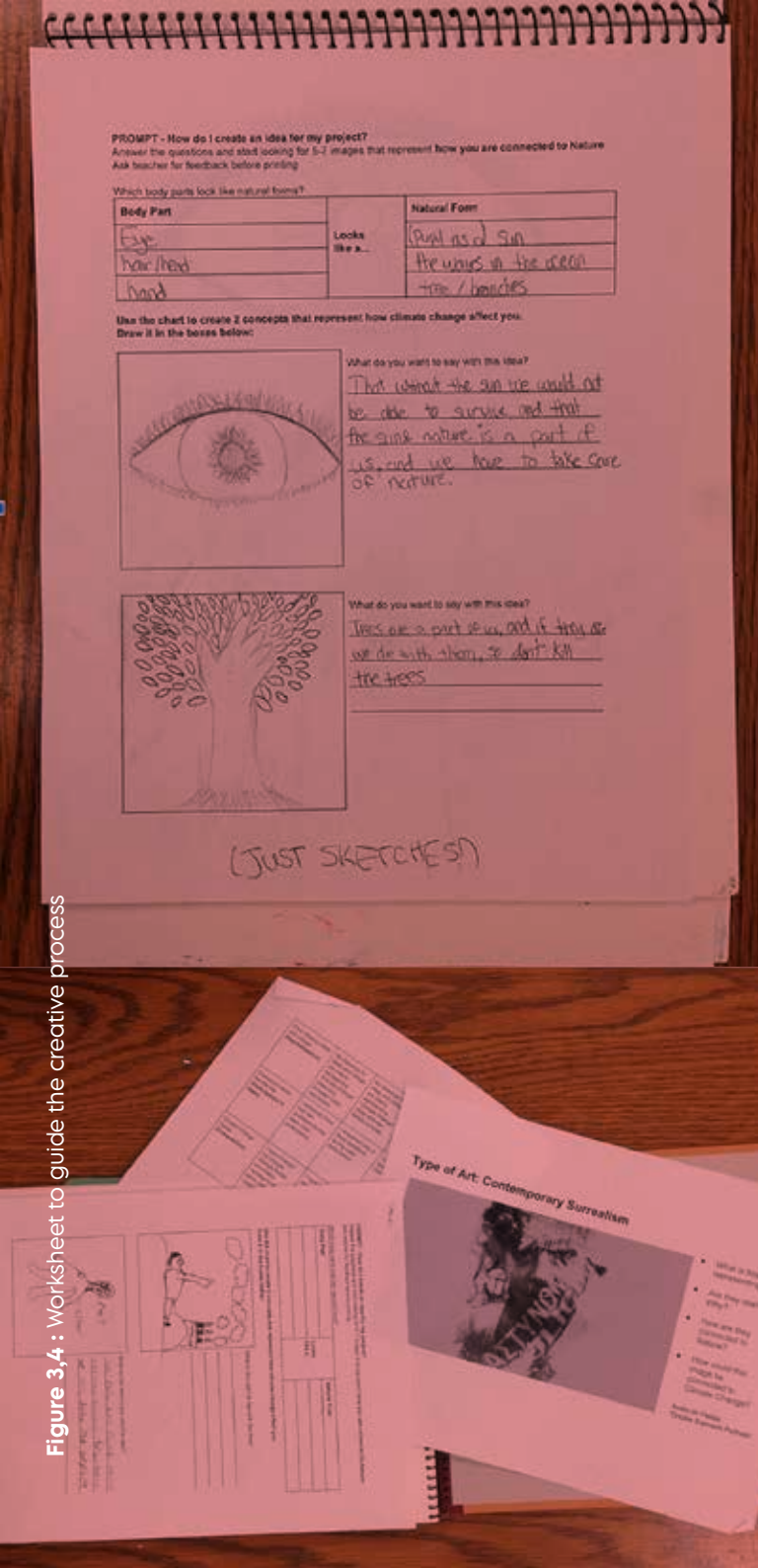


Figure 2: World climate map + Greenhouse effect list + Eco-vocabulary.

Figure 3.4 : Worksheet to guide the creative process



The students in the middle-years program at the international baccalaureate have process journals that they use to record anecdotes, data, ideas, sketches, etc. In this unit, they used their sketchbooks effectively for brainstorming and drawing some thumbnail sketches. After that, a peer feedback session was used as a means to promote respectful and constructive critiques that will help students to select one idea and produce the final outcome. Regarding the technical skills, the students applied the principles of design and contemporary art movements like contemporary surrealism in photography, painting and digital arts. I taught how to use Photoshop and principles of photography. The students created double exposure portraits as shown in Figure 5, Figure 6 and Figure 7.



Figure 5,6,7 : Example of student's work

The goal of this unit was to foster a sense of awareness about climate justice and to host a sense of global community that encourages students to become active participants of a global society. While planning this lesson I incorporated a list of Approaches to Learning (ATL) skills which included communication, social, creative and critical thinking skills. For example, when discussing their homeland and current context, students compared and contrasted their own native countries and analyzed the intersections of environmental degradation and the racial, social, and economic inequities that climate change perpetuates. Overall, this lesson plan might fit into a broad curriculum as it touches the relevant issue of climate change that can be approached in interdisciplinary ways by bringing subjects such as science and individuals and societies.



Figure 8 : Students' postcards as part of delivering a message to the Secretary General of the United Nations

Among the learning objectives, students were able to use art as a form of communication without having high expectations on how the final artwork should look like but paying more attention as a teacher on the creative and thinking process. For example, during the lessons, students discussed their role as consumers to understand the impact of misusing natural resources for consumerism.

Figure 9 shows the end of the lesson where students shared their artworks with each other. At the end, most of the students showed successful solutions to presented problems in the design of the final project. At the end of the unit, students shared their artworks in class and wrote a collaborative letter and postcards to the Secretary General of the United Nations. Each student printed a small postcard with the image of their artwork and also wrote their personal point of view about the issue as shown in Figure 8. The postcards were also sent together with the letter. Even if we didn't get an answer from the Secretary General, the students brought the issue back home and I am sure that triggered interesting conversations with their families who many of them resided in New York because of diplomatic reasons. If taught again, I am curious to see how students from different socio-cultural contexts bring their experiences about climate change affecting their homelands and lives in different ways.



Figure 9 : Students in New York City share their artworks with their peers.

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In this book, the third in the *Learning Through Art* series, we present 48 visual essays exploring the notion of ‘learning through art’, from the point of view of art educators working with students at all ages pre-university, in addition to a selection of essays that focus on issues of art-infused inclusive educational practices. Featuring the work of teachers, artists, museum educators and artist-educators, each contribution presents a ‘picture of practice’ that tells the story of what learning through art might mean in the classroom, studio, gallery or community.

Drawing on projects, interventions and lessons by 57 authors from 28 countries, this book truly is an international snapshot of what is going on in education through art around the world in early education, elementary, high school and inclusive education. Each visual essay has, where appropriate, an introduction in the first language of the authors. The first three sections focus on the pre-college or university years (3–7 years; 8–11 years; 12–18 years) and the final section is not linked to age groups, rather it focuses on issues of inclusive education. The contributing authors provide richly illustrated, personal and first-hand accounts of current practice. This book will be of interest to a wide audience including, for example, pre-service teacher education students, elementary and high school teachers, artists, designers, art educators and museum educators in addition to those with a general interest in art education.