

Mapping: Finding Our Way

We are lost without a *map*. In our constantly shifting world, *Mapping* is seamlessly and invisibly integrated into our everyday living to help us find our way. We not only need guidance if we want to get from A to B, but we seek guidance to simply carry on with life's unpredictability. The word suggests a process, a process to *map* whether a geographic place, metaphorical idea, a project, and/or a challenging issue. We constantly work with subjective *maps*.

In the creating of art, for example, we explore, discover, invent, and reinvent; we often make plans on route, finding 'B" as we engage in the creative process. There are endless variations; *Mapping* offers artists a structure, a visual display to investigate, and a way to construct boundaries and parameters.

From another lens - the language of art- classical art history is *mapped* often through location tracking, cataloguing, researching, and presented through some form of logical *mapping* to convey "beauty" (Umberto Eco's The Infinity of Lists (2009). *Mapping* can be a list, a theme, an issue that connects parts of a list or a method to diagnose a phenomenon. In this issue we ask what opportunities does *mapping* offer to those involved in education through art. As co-principal editors of IMAG we were inspired from the 2022 InSEA World Forum, where *Mapping* as a theme provided those attending different directions and angles to react to and get inspired by.

We hope that your horizons of *Mapping* are stretched in this issue as you travel through the intricate cracks in the ice of Norway, learn about inclusive practices within teaching in ... Hungary, enjoy body painting in the Czech Republic, sustain artistic identity in the United States, and back to Norway to explore interdisciplinary co-production.

We wish you many productive and imaginative ways to find your way through *mapping*.

On behalf of the IMAG Quartet:: Gabriella Pataky Viola Rekvényi

DOI: 10.24981/2414-3332-14.2023-1 Umberto Eco (2009). *The Infinity of Lists*. Rizzoli.

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- **INDEX** 02 **::** *Editorial* Mapping: Finding Our Way Gabriella PATAKY, Viola REKVENYI
 - 04 Intersections in the Research Territory Leticia BALZI COSTA

11 **3•6•12+INCUBATOR: Building an Inclusive Pedagogy**

Györgyi BOKOR-BACSÁK, Fruzsina ÉLŐ, Gabriella PATAKY, Viola REKVÉNYI, Sára SÁNDORFI-MAGYAR, Judit SKALICZKI, Krisztina STOMFAI, Mariann SZIRÁNYI, Veronika SZRENKA

- 16 **Body Painting in Case-based Learning for Prospective Art Education Teachers** Alena S. DRURY
- 22 **Reverently Navigating Artistic Identity Beyond the Classroom Years** Elise CLEARY, Jonathan SILVERMAN, Linda REYNOLDS
- 31 **The Material Touch: Mapping Cross-sectional and Interdisciplinary Co-production of Knowledge** Gry O. ULRICHSEN

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INTERSECTIONS IN THE RESEARCH TERRITORY

Keywords and phrases: research methodologies, art education, teacher education, school, ethnography

Image 1. Sketch of ice cracks. [Drawing]. Leticia Balzi Costa. (2022).



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In this article, I present how as a teacher of art and researcher I used ice-cracks as a metaphor to map the complexity of conducting and navigating research at middle school. Ice-cracks can visualize the idea of sharing stories and connecting them to personal experiences. Research pitfalls and many other variables in the map show how research is not static. Like music, I need to feel, listen, dance, and perform while walking the research map as it unfolds in multiple directions. This visual essay describes and explains how I visualized the research itinerary and its elements, including myself as an ethnographer. I used a dynamic diagram inspired in ice-cracks as a navigation map that helped me to conduct research in the fieldwork while borrowing other ways of knowing. I did this to better understand the changing research terrain and connect it to the community needs. This visual essay presents the map and reflections inspired by a/r/ tographic principles. I also reflect on the importance of pitfalls since they are learning opportunities changing the research terrain and informing the arts curriculum I used to teach and collect data.

The First Step: Production of Knowledge

MAPPING

When I walk through the arts-based research process, the inquiry unfolds changing the scenarios we may use to collect data. This situation affects the researcher and the research subjects. Ironically, because I live in Norway and the rivers froze during winter, I thought that research can look like ice archaeology: one must pay attention to when the ice melts and cracks in order to find interesting things. My first step was to observe how ice cracked by the environment forces like water, stones and by my footsteps and hands. capture these moments. Highlights of the documentation process are shown in image 3, image 4 and image 5. These photographs were used to represent through a drawing possible directions of my roles as a researcher, teacher and artist following Irwin's (2013) ideas of "coordination points for worlds in progress", "terrain of the movement... becomingintensity, becoming-event, and becoming-movement" (pp. 198-215). Irwin (2013) and Østern et al. (2021) state that

anything that allows the researcher to produce research material through artistic practices –including the body when performing art as research– is useful to approach teaching strategies from a performative practice. This a/r/tographic process presents the entanglements between elements of art, subjects and forces in the research affecting and moving the inquiry (Mazzei, & Jackson, 2012). Image 1 and image 2 shows some of the sketches I did while observing how icecracks happen.



Image 2. Sketch of ice cracks. [Drawing]. Leticia Balzi Costa. (2022). Observing how the cracks intersect and organising data in a rhizomatic structure, led me to think how experiences –including pitfalls– are ways of producing knowledge in research (Irwin, 2019; Jenssen & Martin, 2021; Smith & Dean, 2009).



Image 3. Ice cracks. [Photography]. Leticia Balzi Costa. (2022). • •

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Image 4. Ice cracks. [Photography]. Leticia Balzi Costa. (2022).

Image 5. Ice cracks. [Photography]. Leticia Balzi Costa. (2022).

MAPPING

A Dynamic Map to Think/Navigate Through Arts-Based Research

The dynamic diagram presented in *image* 6 shows how this research would look like as a cracking system. Particularly in my research I focused on responding to the current world and its issues by designing an arts curriculum in collaboration with students from middle-school. Teaching presented successes and pitfalls provoking unexpected experiences where moments of knowledge production flowed in all directions. Because of this, the cracks on the map intersect and affect the outcome which is the arts curriculum (Hannula, Vadén, & Suoranta, 2014, pp. 3-19). The map has a sort of bird's-eye-view perspective since it gives a possible general frame and helps to gain the perspective of integrating the voices of the researcher/artist/teacher I embody. It helped me to structure all the complexities in layers and spheres to focus on possible intersections between subject, theories, disciplines, and the experiences from the real world and its issues. I did this to remind myself that research through the arts is a holistic hybrid process. To illustrate the performative researcher position from an ethnographic perspective, I included the question of "How can presentational forms be understood as research?" (p. 102). Then I drew a red line shown in image 7 as a possible path. This line moves in a wandering direction around the arts curriculum, disciplines like the humanities and relevant theory. It is also intersected by the pitfalls impacting on the curriculum design.

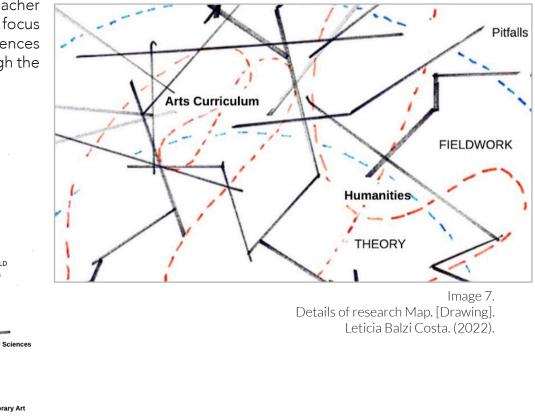


Image 6. Research Map. [Drawing]. Leticia Balzi Costa. (2022).

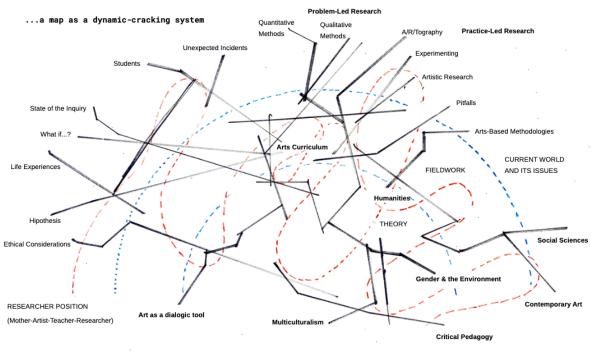
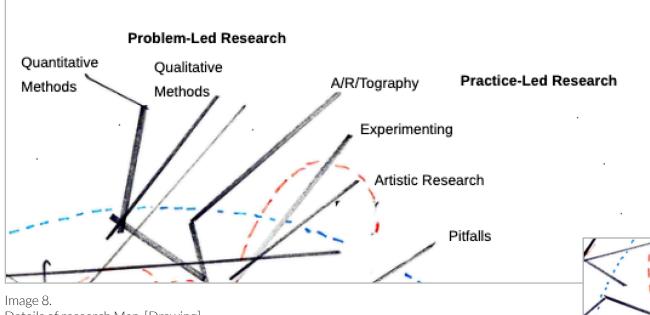


Image 8. Balzi Costa, L. (2022). Research Map. [Drawing on paper. 100 x 40 cm.] This dynamic cyclic representation is supported by Irwin's criteria of a "non-representational" (Irwin, 2013: 211) rhizomatic map because the initial ice-crack sketches where synthetized becoming an abstract drawing. The presented map/dynamic diagram also aligns with "the paradigms of research" (Haseman, 2006, pp. 98-106) because one can situate the self from a non-individualistic and depersonalized perspective. The idea of the intersections in the research territory can be used as stop moments to re-think and rediagram the research and practical implications are reflected through the arts curriculum.

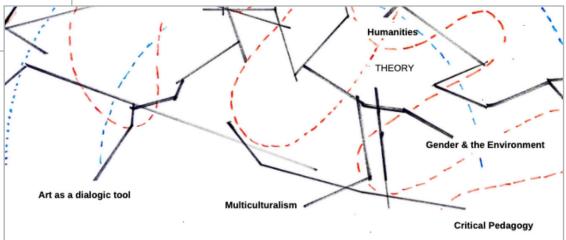




The hybridization of methods employed and shown in image 8 can be extrapolated to other arts-based research contexts –such as another school– but it will probably have different outcomes since the terrain is different.

The keywords 'art as a dialogic tool', 'multiculturalism', 'critical pedagogy,' and 'contemporary art' shown in image 9, function in the diagram as forces that move the ice and everything on and underneath it. When they intersect, they provoke a crack helping the researcher making theoretical connections between fieldwork, theory, and the current :: world.

> Image 9. Details of research Map. [Drawing]. Leticia Balzi Costa. (2022).



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Conclusion

Art educators face challenges when conducting artsbased research because the spaces for learning, pitfalls and ethical considerations change and relate to each other. They inform what teachers call 'hidden curriculum.' As I stand at the intersections of the research territory, I acknowledge the situationally and relationality of co-creating disruptive situations -provoking the cracks-, in class with my students and interacting with the material I need as an artist, teacher and researcher, to define a future pedagogical approaches. In other words, research is an in-becoming dynamic flow provoked by a series of entangled events (Østern et al., 2021); lesson plans, interviews, students' reactions, etc.; which produce and use knowledge from de-centered positions. Planning and acting from that position shifted my teacher gaze from being reflexive to being diffractive. Pitfalls and trust can significantly move the inquiry in connection to the subjects and my interaction with them adding meaning to the wandering directions through love and ethics. I share the idea that in my research my students and myself, feel pain, joy, despair when discussing the current world issues such as discrimination and these are transformative forces because when a shell is cracked, and pitfalls may occur, dialogues create new inquiries that help students think critically from an open-minded position.

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MAPPING



3•6•12+INCUBATOR: BUILDING AN INCLUSIVE PEDAGOGY

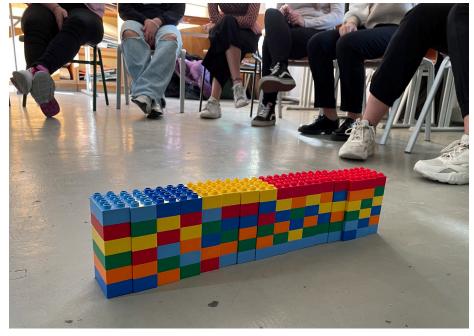
Keywords and phrases: learning through play; building inclusive communities; visual learning; communication; design thinking for personal growth



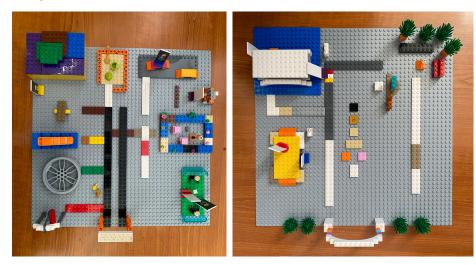
Györgyi BOKOR-BACSÁK Fruzsina ÉLŐ Gabriella PATAKY Viola REKVÉNYI Sára SÁNDORFI-MAGYAR Judit SKALICZKI Krisztina STOMFAI Mariann SZIRÁNYI Veronika SZRENKA

Acknowledgement: This project is a collaboration and co-influencing experience between the 3•6•12+ Visual Skills Lab (Department of Visual Education, Eötvös Lorand Science University Faculty of Primary and Pre-school Education, ELTE TÓK, Budapest, Hungary) and the Association for Inclusion (Budapest, Hungary) with the support of the LEGO Local Community Engagement (LCE) program. The main aim of the Association for Inclusion is to make connections between disabled and non-disabled children with the vision to create an inclusive and diverse society. 3•6•12+ Visual Skills Lab has a mission to develop a creative and innovative educational platform for prospective generalist and art/visual culture teachers reaching them through visualization and education through art.

This visual essay presents a project combining ideas of learning through play (Elkind, 2007; Hirsh-Pasek & Golinkoff, 2008), learning through art (Dobbs, 2003), and learning through inclusion. Using these ideas, the main aim of this project is to introduce to young professionals in pedagogy training the concept of inclusion of children who are underserved in terms of accessing quality education for children who are neurodivergent, disabled, and non-disabled, and whose needs are not fully addressed in the current school system. Therefore, for us mapping means an integral tool for to get students in teacher training to understand and elaborate the concept of learning through play, art, and inclusion. The importance of experimental education is well defined and broadly acknowledged as an effective transfer of knowledge. Fostering visual competencies and applying tools of visual education is important especially among school-aged children, as it supports their understanding and internalization of information. Currently, celebrating and accepting the difference at every level from gender through abilities/disabilities has become more a common goal for society and educational programs. However, art education programs would benefit by extending student understanding of inclusion and differences and how they can integrate into their future learning environments.



In Hungary, integrating inclusive knowledge and practice is not well presented in the pedagogy curricula though an increasing number of children are diagnosed with certain kinds of disability (ADHD, autism, SEN/SEND). The majority of students who are classified as disabled are mostly educated in a separate school system (despite international recommendations and guidelines on inclusive pedagogy). The poor connection between pedagogy training and pedagogy training of special needs education is also one of the several contributing factors leading to segregation in the school system and in Hungarian society. Therefore, our aim is to give students in pedagogy training knowledge of what it means to work with underserved children.



MAPPING

This project was started in summer 2022 with young adults who are in their first year of pedagogy studies. During this academic year we have introduced a game called SixBricks – Building an Inclusive Community, and the Disability Awareness Board Game. Both games were created with the concept of learning through play to provide the audience information on disabilities and help them become more aware of this topic.

The game SixBricks – Building an Inclusive Community consists of LEGO bricks and cards with specific instructions on how to build a tower in a small group. Through this self-experience as a first step, students might encounter not only certain types of disabilities, and what it could mean living with disability, but they can also reflect on their feelings, emotions, and hurdles they experience while using bricks in :: these special situations.

With the Disability Awareness Board Game, they create spaces (e.g., playground) for kids with typical and atypical development. This experience and inner observation create the understanding and empathy to bring inclusive ideas closer to the students (Tamás, 2017). Using a design thinking approach the students are creating personas representing themselves. This helps us, instructors, to understand their status and motivation by mapping their mindset, as well as helping them to get a better picture of themselves. During the upcoming academic year (spring 2023) we as instructors plan to focus on visual storytelling in order to enhance the development of communication and social skills of the students. This self-experience will be supported by the My Story Light game (visual story telling based on creating freestyle installations documented as photo series), which is a tool already used by professionals with kids with typical and atypical development.

The 3•6•12+Incubator project is a pedagogical mapping project; as instructors we help young adults who, at the beginning of their path as educators, learn about themselves through art and visual tools. From participating in such activities as Six Bricks and the Disability Awareness Board Game they learn to reflect on their emotions, feelings, and their own "disabilities" which help them connect with sincerity to their pupils and communities and create an accepting and inclusive environment. When our future teachers become more proficient in building inclusive environments, they will positively impact our broader community. Young adults who have just started their pedagogy studies are at the stage of mapping out the possibilities of their professional development. Stepping in and presenting ideas of inclusion, collaboration, and learning through play and art at this early stage of pedagogy studies will shape their philosophy which influences their continued studies and practice in their future learning environment. Using the tools of visual education creates a more elaborated knowledge and offers prospective educators a new way of thinking not only about disabilities but also about the concept of education.





MAPPING

Our goal is to reach all pedagogy students enrolled in their first year of studies to both support their emerging professional identity and to give them a strong foundation and perspective on disabilities and inclusion. Using the concept of persona and stakeholder to internally understand inclusive communities will ideally "map" a new generation of educators. This professional development is crucial considering the current hurdles of the Hungarian education system.



As instructors we plan to measure the attitude of students towards disabilities and inclusion at the beginning of their studies compared with their attitudes following their experiences in this project which could forecast their attitude they will stand for in their professional life.

Mapping refers to our process of developing this new curricula for young adults in pedagogy training (students in their first year of pre-, and primary-school teacher training and of art/visual teacher training, at Eötvös Loránd University, and future art and design/visual culture teachers at Moholy-Nagy Art University). We had the trial phase in fall 2022, and by next year we plan to model a finalized curriculum. From our discoveries we intend to create training material and resources for other university education programs.

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Disclaimer:

Our group of authors is all committed to sustainability. Among our goals, the emphasis on environmentally friendly aspects related to the use of LEGO is prominent.

BODY PAINTING IN CASE-BASED LEARNING FOR PROSPECTIVE ART EDUCATION TEACHERS

Keywords and phrases: body painting, case-based learning, teacher training

Figure 1. Art supplies for the lecture on body painting. Pastel and watercolour face paints with brushes and sponges, make-up removing items, and wet wipes.(Drury 2022).

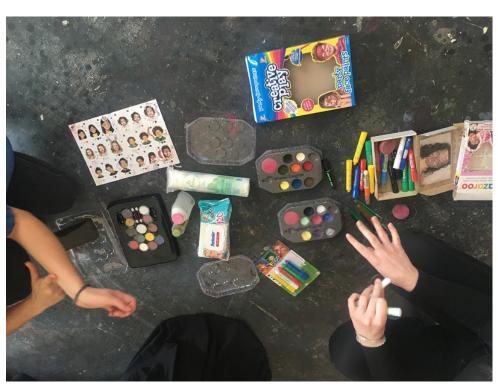
Introduction

Alena S. DRURY is a doctoral degree candidate in the Theory of Art and Gallery Education programme at the Masaryk University in Brno, Czech Republic. Her research is focused on the role of new media in secondary school art education and innovative teaching models in undergraduate teacher training. *alena.sojka.drury@gmail.com* The idea to design a model lecture on body painting originated while watching my young children painting their faces and arms enjoying every minute of the process. As an art education researcher and a contemporary art advocate, I was considering how to motivate teenagers to open their minds and hearts to art forms like performance art that might seldom be perceived as visual art without prior education. The concept of this research project involved experimental lectures conducted at secondary schools and case-based lectures for prospective art education teachers at the Masaryk university (MUNI) in Brno, Czech Republic, all on the theme of body painting.



MAPPING

The case-based methodology is a student-centric, highly interactive pedagogy that has the potential to change the classroom process into a collective search for a solution to a specific problem, based on a case (Foran, 2001). The case method was developed into an effective teaching approach in the late eighties at the Harvard Business School (Christensen et al., 1987). It has been used in education in various fields ranging from sciences to humanities. The term "case" refers to a text providing information about a situation without further analysis. Proposed solutions to the problem arise through discussion of the participants facilitated by the educator. The principal goals of the method are learning through role-playing situations, developing critical thinking skills, and group problem-solving (Foran, 2001).



I have used the case method principles in my PhD dissertation project to design a case-based learning model for undergraduate students, prospective teachers for grades 6-12 focused on teaching contemporary art themes in art classes at the secondary school. In the secondary school, I taught experimental lectures to children 12-14 years old. Based on this experience I mapped this experience into a model case-based lecture for future art education teachers. This model lecture was founded on linking authentic school environment and critical enquiry into the teacher-learner process collected over the years 2021-2022. The text of the "case" was replaced by role-play experience within the workshop.

The body painting art classes lasted 90 minutes and were performed in two cooperating schools with 42 pupils. The case-based lecture lasted two hours including a discussion and 29 university students participated in the workshops. Participants both at school and in the workshops worked individually or in groups of two or three. They used special face painting pastels and watercolours. The structure of the lecture was analogous to the art class, starting with the introduction of the theme focusing on cultural contexts of indigenous nations, motivational activities, creative phase, and reflection. However, after each stage, there was an opportunity for the visual art teacher candidates to communicate their experience and raise questions.



MAPPING

In the workshops, I addressed the adult students with tasks equivalent to the age of the teenagers to simulate the atmosphere in the classroom. The intention of such an approach was to support the ability to perceive the situation from the teenager's perspective, with the assumption that empathizing with the child can help the educator better understand dynamics in the classroom. The participants of the workshops were informed that the artwork should also be created from the position of a teenager. Encouraging the students to take on the role of the 12- to 14-year-old pupils elevated the pressure on the creative output from the lecture and contributed to the focus on process rather than product (Drury in Stehlíková Babyrádová, 2020).



Figure 3. Body painting inspired by nature. Watercolour face paint. Workshop at MUNI. (Drury 2022).

Figure 2. Creative phase in the body painting workshop at MUNI. (Drury 2022).

When working on the painting, the participants were immersed in the process of covering the chosen body part and their expression was calm and relaxed. The contemplative character of body painting may contribute to a good atmosphere in the classroom and improve the bodyawareness of the teenage child. In a questionnaire distributed at the end of the workshop, one student observed that the activity was "relaxing, (he thought) that the children would take the theme less seriously than e.g. drawing a still-life and use their imagination more."

Creating a culturally inclusive environment was realised by using inclusive language, group work and a participatory character of the activity that supported collaboration and promoted prosocial behaviour in the pupils. One student commented on this aspect in the questionnaire that "group work is entertaining and ice-breaking, the children can get to know each other better." In the motivational phase, images of body painting reflecting cultural diversity were provided and participants were engaged in a discussion supporting inter-cultural understanding. Students were also encouraged to enquire about differences in body painting and more permanent forms of body art, such as tattoo art.



MAPPING



Figure 6. Computer game (Minecraft) inspired cooperative body painting. Pastel face paint. Secondary school art class. (Drury 2022).

Sometimes, the outcomes of the creative phase from the body painting workshop and from the school art class came out very similar. Especially artworks without any specific inspirational source.



Figure 4. Contemporary art inspired body painting. Watercolour face paint. Secondary school art class. (Drury 2022).

Figure 5. Cooperation on body art inspired by the elements. Pastel face paint. Workshop at MUNI. (Drury 2022).

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MAPPING



Figure 7. Playing with colours. Pastel face paint. Left: Workshop at MUNI. Right: Secondary school art class. (Drury 2022).

I observed a mild tendency in the university students to take inspiration from the motivational images at the beginning of the lesson, similarly to the pupils in the art classes. It appeared to help fulfill one of the desired educational goals to create body painting artworks that their peers could map to their original inspirational origin during the reflection phase, rather than suppress creativity.

Reflection

Teaching performance art with the theme of body painting in the secondary school art class had very positive feedback from both the pupil and prospective teacher audience. Participants of the workshops at MUNI observed that apart from promoting contemporary art in a teenagerfriendly mode, body painting could help create cross-cultural connections and contribute to the well-being of the pupils in the classroom.

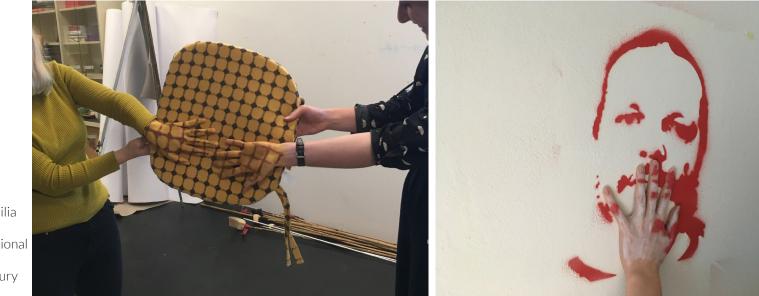


Figure 8. Body art inspired by Cecilia Paredes, Peruvian artist presented in the motivational phase. Pastel face paint. Workshop at MUNI. (Drury 2022).

The adaptation of the case-based method for the workshops involved replacing the text describing the case with personal experience mediated by role-playing. Based on the analysis of the questionnaire survey at the end of the model lectures, this approach helped the majority of the future art education teachers better understand how the pupil in the classroom would react to the theme of the lecture. One of the participants described: "it helped me imagine reactions of the children in this age group and the atmosphere in the classroom." Many also confirmed that after the experience they would include this topic in their own teaching practice.

Case-based learning in art education offers an innovative perspective within the teacher training and in this way can contribute to "encouraging children to love art " as suggested by another of the university students.



MAPPING

Figure 10. Body painting in rainbow colours inspired by LGBTQ culture. Watercolour face paint. Workshop at MUNI (Drury 2022).



Figure 11. (left) Painting of a lizard inspired by Aboriginal art. Pastel face paint. Workshop at MUNI. (Drury 2022). Figure 12. (right) Pattern inspired by Czech folk costume motifs. Pastel face paint. Workshop at MUNI. (Drury 2022).

Figure 9. Painting inspired by indigenous tribal culture. Watercolour face paint. Workshop at MUNI. (Drury 2022).

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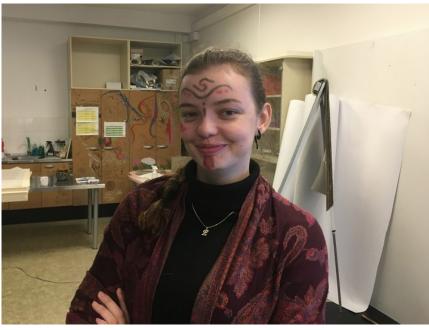


Figure 13. Face painting inspired by Maori culture tattoos. Pastel face paint. Workshop at MUNI. (Drury 2022).

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REVERENTLY NAVIGATING ARTISTIC IDENTITY BEYOND THE CLASSROOM YEARS

Keywords and phrases: Navigating Artistic Identity, Creative Process, Teaching, and Sense of Place



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MAPPING

How do art educators "map" their identities after leaving the classroom? In this visual essay three recently retired art educators who have known each other for 25 years share individually how they sustain their artistic identities. By viewing each other's art work, visiting museums and galleries, and engaging in conversations over lunch they have shared stories of their common and uncommon experiences teaching, engaging in the creative process, and finding ways to live an ethical and joyful life.



Image 1 "Warming Up" (above left) Image 2 "Collected Driftwood" (above right) Image 3 "Navigating Bowls"

MAPPING



23

Living from the Inside Out

A little over a year ago, I decided to retire after thirty years of teaching art. I pondered how to stay tied to all that had come before and how to map a course to navigate new places and connections. With this sudden gift of time how could I grow as an artist?

Inspiration for artmaking has always come to me in nature. As a shy and introspective child, I sought safety and retreat in nature and art. That remains true today. Inspiration often comes from natural objects found while taking walks or working in the garden. They fascinate me with their incredible beauty and intricate details. This past summer I came upon a dead Luna moth. Its chartreuse wings were remarkable in their iridescence, it's feathery antennae perfectly formed. It evoked a sense of mystery and wonder, as well as a reminder of life's fragile and fleeting nature.



Image 4 "Luna"

Image 5 "Response"

Simple everyday visions inspire me – the curl of a ribbon, the reflection of sunlight refracted through glass, the swirl of colors from a paintbrush into water. I find reverence in the beauty of ordinary household objects and often arrange them into small vignettes on my tables and windowsills.

When I was in the classroom, I found many parallels between teaching art and creating it. On any given day it can be exciting, frustrating, rewarding, discouraging or amusing, but it is always humbling. There is much I miss about teaching, especially sharing the joy of creation with my students. My memories of them continue to inspire me and their artistic visions have become an indelible part of my own art-making.

The opera singer Jessye Norman offers these wise words - "To live artfully is to live from the inside out." She tells us to "Listen to your soul's music every day." In the time ahead of me I hope to take her advice to heart.



Elise Cleary

Image 6 "Collective Vision"

MAPPING



Image 7 "Seeded"

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MAPPING

Timeless Mapping

Timeless mapping centering wanderlust the spinning of unknowing navigating the dance asymmetrical symmetry the wheel turns with or without me stillness with motion amid a Gregorian chant and a rap absorption of forming function with a twist a simple mug, a flaring bowl rooted from the earth glazed with elements embedded in Japanese aesthetics the beauty of impermanence mapping between too much funny and too little stretch at times with delicacy at times with raw spunk a cylinder collapses from thin walls over saturation a cylinder affirms what it already knows gesturing on its own we negotiate how to appease the creative process how to ground distracting energy how to yield to audacity and vulnerability how to coexist in comfort with discomfort.



Image 8 "Raku-Fired Vase" (top) Image 9 "Pit-Fired Horse Hair Design" (down) • •

Landscape mapping of place getting lost in the woods tucked in nature's hearth rooted on trails each step a prelude familiar landmarks an arching limb, a bubbling brook each step a possibility unacquainted juxtapositions, hues, textures, finding the clearing, being in reflection a speck within Vermont's beauty forested land and farms a speck seeking bio/cultural diversity within a very white state probing the space between and among aesthetic beauty and the ethics of aesthetics, imagination, creativity environmental and social justice.

MAPPING

Backward Mapping humbling and joyful days curriculum artist having destinations honoring the who's who in courses designed for bringing forth wiggling the footpaths assembling the senses and experiences locating elusive herd paths of discovery teaching moments in the present gathering memories, dreams, and background skills, connections helping to map the journeys of others encouragement with humility witnessing the voices to inspire other voices.



Image 10 "Stoneware Tea Pot and Chawans" (left) Image 11 "Between and Among- Handbuilt Stoneware" (right)



Image 12 "Driftwood Covid Characters"

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Mapping a pandemic getting lost by the lake wandering, wondering with washed, weathered driftwood which wind whimsically into covid characters

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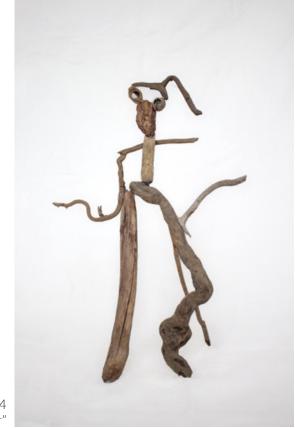
nomads whispering worldly stories with each other concerned timeless expressions eyes on the world a quartet converses and questions with different notes mapping the openings feeling the earth feeling the other grounding, rooting, foraging



Image 13 "Driftwood Covid Characters"

Image 14 "Driftwood Covid Character"

Jonathan Silverman



MAPPING

Framing the Long View

While in my graduate studies I came across the Navajo concept of "hozho" which fits my life direction. To me it is more a compass than a map, like being drawn to a particular landscape. My simplified interpretation of this philosophy: a belief that making beauty increases the harmony of the universe. Hozho refers to an interconnected-ness between beauty, harmony and goodness in all things physical and spiritual that result in health and well-being for all things and beings.



Image 15 "Looking Southwest from Mt Philo"



Image 16 "Autumn Vignette"

The feel of early childhood memories never evaporates; scenes, heirlooms, old trees can fuel present art making and happiness. Whatever beloved natural experience adds to wellbeing, harmony, balance to me is hozho which can be perceived as an overlay connecting the map of my art making and life.





Since I was six I knew I wanted to live in Vermont. It was the effect of going to a cherished summer place halfway up a steep hill, an old rustic hill farm full of antiques. Thought about it all year, thought it was heaven, can still describe its layout, wall paper, old smell, kerosene lamps, iron cookstove, the view, way different from my competitive, crowded, suburban hometown. Started drawing horses, then they needed a place to stand, that drawing practice got me to art school but really, I just wanted an old farmhouse and a gray mare (which I got at age 30.) I moved to Vermont and in time became a high school art teacher for 34 years. I continue to paint watercolor landscapes of real and ideal Vermont scenes, photographing almost daily inspirational scenes of sky, land, light and weather.

Image 17 "Trying to do Justice to Nature"



Image 18

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My aim is to communicate appreciation of the feeling of nature in the gorgeous Champlain Valley, its spiritual effect, hozho essence or "feel" of these landscapes images. My son and high school students learned of my belief that "Love is the glue holding everything together," what we appreciate connects us to our world, helps us adapt to life in a positive manner and invites creativity.

Linda Reynolds



Image 19 "Snow Shadows" DOI: 10.24981/2414-3332-14.2023-5

THE MATERIAL TOUCH: MAPPING CROSS-SECTIONTAL AND INTERDISCIPLINARY CO-PRODUCTION OF KNOWLEDGE

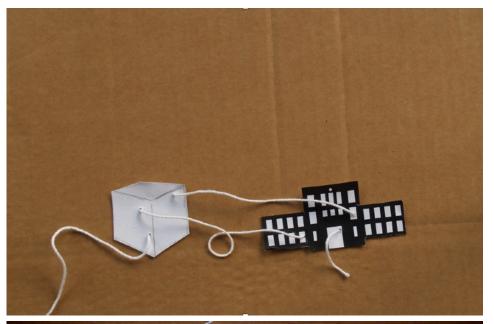
Keywords and phrases: Interdisciplinary and cross-sectional collaboration, participatory art, didactic practice, the modernist doxa, co-production of knowledge

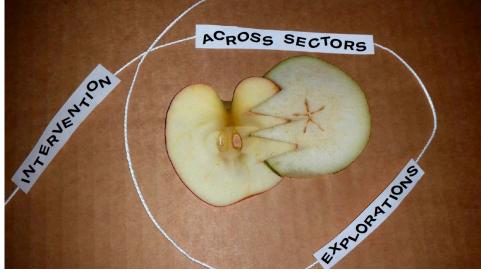


Gry O. ULRICHSEN is an educator/artist/ researcher currently finishing a PhD in teacher education at NTNU. She explores entanglements between post humanist and decolonial critique/practices, and how they emerge through collaborative, participatory and socially engaged approaches in the fields of art and education. Gry has worked in the art collective https://newmeaning.no/ gryulrichsen@hotmail.com

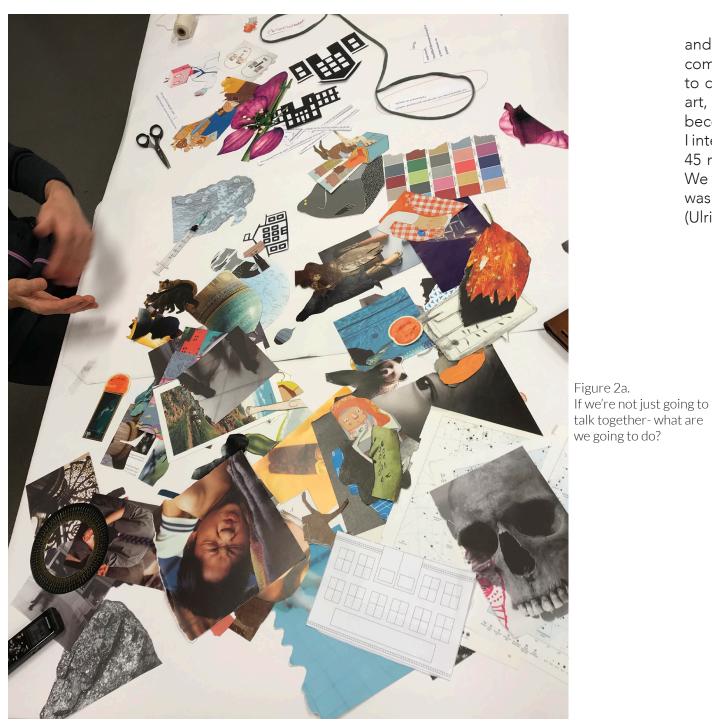
Figure 1a. Interdisciplinary and cross-sectional collaboration

This essay deals with aspects of interdisciplinary and cross-sectional collaboration between extra-curricular arts education in visual arts in a Community School of Music and Art (CSMA) and a primary school. I have made a mapping of practices in professional development, as a method to explore multi-vocality, production of interaction, and critical reflexivity (cf. Martin & Kamberelis, 2013; Sharma, 2017).





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MAPPING

Co-production challenges established routines and knowledge, thus making professional practice more complex. In this essay, I explore how materiality contributes to collaborative learning between a CSMA-teacher in visual art, a primary school teacher (PS-teacher), and myself as a becoming researcher. In an existing collaborative programme, I intervened with a new structure where over 4 months, we had 45 minutes to explore teaching practices after each lesson. We would try to find a practice where verbal cognitive activity was interwoven with corporal, sensous, and visual activity (Ulrichsen, 2022).



Figure 2b.

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Figure 4a. Motivation to participate in the research.

[Community School of Music and Art Teacher:] "It needs to be tided not perfect but move something here, something there arrange a little

Collaboration is not working We need frameworks Structures to work together."

In an initial meeting with the teachers, each chose an image to kick-start a conversation. The PS-teacher describes a class full of energy, but also with a challenging dynamic where undemanding pupils receive little attention. Her motivation for inviting the CSMAteacher is to encourage these pupils to flourish. The CSMA-teacher expresses frustration with the poor structure of the existing model for collaboration that puts her role at risk.

MAPPING

We explore didactic ideas and solve logistical issues. We talk. We touch and are touched by images, materiality, pupils, pupils' work, knowledge discourses, each other, and our messenger thread (cf. Fullagar & Murris, 2021). The next session is developed on the basis of the pupils' response to the materials and ideas introduced.

After the teaching sessions, I give the teachers different propositions: Intra-act with the materiality in front of you. Choose a moment of what happened in the classroom. The first thing that comes to your mind or body?



Figure 4b. Motivation to participate in the research.

> [Primary School Teacher:] "I go for colours, energy they are a speed-loving bunch A long, potholed road, a lot of attitude, conflict resolution, anger they are bigger now, it has become better some drown in this Patient as no other never requiring attention Mostly I have in mind making those kids thrive

it has been hard to persevere"

The CSMA-teacher responds by expressing a desire to tear the sheet into 27 pieces, like a manifestation of the 27 pupils' lively engagement. The PS-teacher just starts folding, like the pupils who did not catch the instructions, stating that yet again, the same individuals were falling by the wayside. By touching and intra-acting with the sheet of paper, two disparate perceptions of the teaching session emerge. The PS-teacher has an in-depth knowledge of the pupils that the CSMA-teacher lacks and engages with those pupils who were not originally included. The divergent understanding creates a basis for further discussion. By articulating the individual perception in something that is literally and materially on the table, beyond oneself, seems conflicting interpretations feel less intimidating. Such practice could disrupt patterns where we tend to affirm each other's assumptions instead of attempting further exploratory intra-action by challenging each other's practices and underlying values in teaching. I ask;

How can touching materiality in professional learning communities (PLC) enhance co-production of knowledge?

Figure 5a.

To shape differences in a piece of paper. [Community School of Music and Art Teacher:] "Tearing it into 27 pieces they all became so clear to me such positive remarks they did their best they let themselves get carried away

it was a good meeting - for you too?"



Figure 5b. [Primary School Teacher:] "All I did was fold just like children do many just start folding without any instructions Because they're a bit difficult to capture

If I'd been alone here, it would've felt quite beyond me."



Figure 5c.

MAPPING

The leadership team in both schools is positive and partially facilitates the development of our PLC, but this benevolence must be followed up with resources. The PSteacher is invited to participate without being relieved of other duties, thus reinforcing feelings of inadequacy.



Figure 6a. Time and positionality -*If only I had two hours more!*



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In the PLC, different knowledge discourses are put into play. For the PS-teacher, rooted in a tradition of cognitive learning, our practice revealed a vulnerability that I recognised in myself. She expresses feelings of alienation related to the part of the practice involving open and art-led impulses. The programme I intervened in had only one semester as its framework. This is minimal time to move perceptions about learning, and for these movements to be transformed into changing forms of co-production and teaching practices.

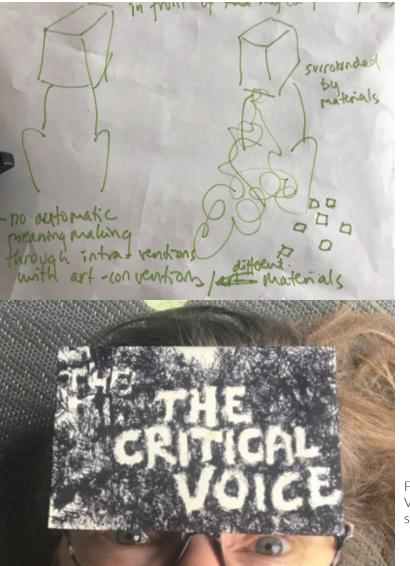
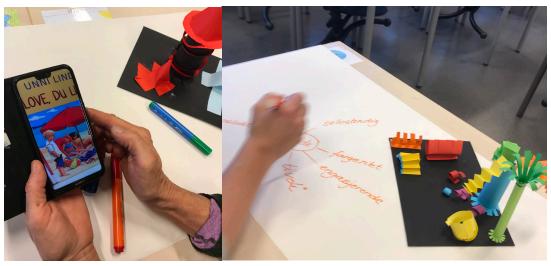


Figure 7. Vulnerability and the self critical voice.

Proposition; Take a photo with your smartphone that you associate with a pupil's work. Go along with an association, a feeling, or a thought. Through this simple impulse, the teachers makes an aesthetic choice before working with mind maps.

> Figure 8. Warming up the unused muscle – I need a recipe (just like my pupils)



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"Everyone must feel they master their subject

the result and their products has to be good

Sometimes I finish the pupils work at home "

[Community School of Music and Art Teacher:]

Figure 9a. Struggling with the modernist doxa – *Sometimes I finish the pupils' work at home*. MAPPING





Figure 9b. The participatory turn - collective - critical thinking - process - relational

Figure 9c. The modernist doxa - discipline based - object - technic and skills - individual activity/expression



[Community School of Music and Art Teacher:] I carry it all on my own. The teachers feel I am a gift, they are so grateful.

Everyone must feel mastery, everyone must be satisfied.

In the existing framework, there was no formalized structure in which to share responsibility. In this model, the CSMA-teacher expresses a perception that she was hired to deliver what the PS-teacher lacks. It often makes her fear she will fail, losing sight of the task, and that the pupils will be unable to present a product that is exhibitable. In this infrastructure, it is difficult not to reproduce modernist objectoriented teaching practices (cf. Øyen & Ulrichsen, 2021).

Through our practice she describes how she is able to wait for the pupils' responses (to the introduced materials and impulses) and her co-teacher's input. She gains the courage to stay with the intuitive and participatory in her teaching practice too, based on a belief that something valuable will arise when we enter the unknown together. The CSMA-teacher gradually begins to rely on the process that unfolds by focusing on the organic nature of teaching (cf. Kim, 2016) Through the co-production un-learning occurs and an awareness of how views on art are interwoven with didactic choices grows. Supported by our practices in the PLC, the CSMA-teacher makes participatory anchored art didactic choices.

Moving towards a participatory art didactic practice - We will not show pupils' work at parents' evening!

Cross-sectional learning and co-production are demanding. In the boundaries between different subjects and sectors, there exists a potential space for learning in which new forms of participation are developed through negotiation and combining knowledge from different fields. The wide range of knowledge resources invites teachers to consider different actions and to gain importance such as when they challenge their own and each other's preconceptions, performances, and customary practices (cf. Jones et al., 2022). We take small steps together to establish a learning culture in our PLC embedded in theories on learning and knowing where the cognitive, corporal, sensous, and kinaesthetic merge and drive acquisition of knowledge forward (cf. Battacharya, 2018). The presence of ambivalence, joy, and vulnerability is welcomed. We do not only verbally reflect on what has already been completed, but also open up to envisioning emerging practices about whose feasibility we cannot be aware of at present.

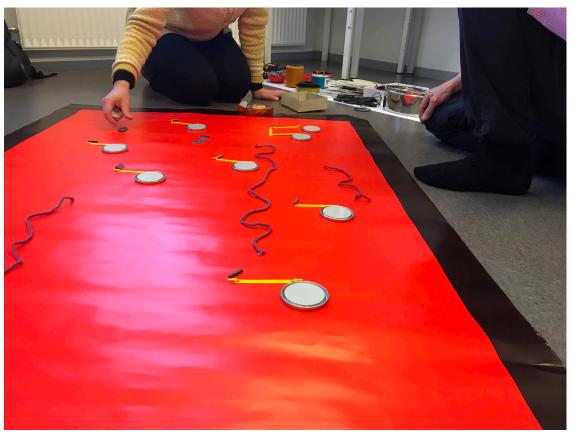


Figure 10. Doing with materiality and images – a site of presence and ambivalence - *It evokes an answer in me (like music).*

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