

Construction of the Concept of "Artistic Knowledge" through a Holistic Approach: Based on the Practice of Memory Drawing Course for the Elderly

Fumiko Takahashi, Tokyo Future University

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Level 1 Heading

The presenter's awareness of the problem is to analyze and understand the multilayered aspects of art education based on "artistic knowledge. This concept is the methodological recognition of aesthetics and the origins of artworks. It is conceived as an essential competency for teacher education. The purpose of this presentation is to examine the construction of this concept by considering the interpretation of the holistic approach and the practice of memory painting from the perspective of the expansion (wholeness) and depth (holiness) of the holistic approach.

Updating the Interpretive Diagram of the Holistic Approach to Art Education

The presenter has already conceived a holistic frame based on her interest in the concept of "holiness" in art education. Finally, based on the proposal of Atsuhiko Yoshida (2022), my model has developed by placing the indicators of "Individual ⇔ "Universal" on the horizontal axis and "Spiritual" ⇔ "Materiel" on the vertical axis. I then added three aspects that form the basis of the methodological recognition of "artistic knowledge." The dynamic operation of the formative aspect of III, which connects the sides of I and II, is shown as a fastener.

Suggested 5 Approaches to Artistic Knowledge

- 1) **Integration of Sensibility and Form,**
 - Integration of invisible and visible dimensions
- 2) **Methodological Recognition:**
 - The Individual approach to aesthetic
- 3) **Analysis of the three aspects of representation**
 - **Content Aspect:** Focus on individual intentionality :
 - **Formal Aspect :** Characteristics of materials (form, color, etc.)
 - **Formative Aspect :** Arrangement for dynamic movement
- 4) **Pragmatism:** Extraction of values by inductive method
- 5) **Aesthetic Perspectives:** Recognition of Sensibility (Aisthesis)

The content of the Memory Drawing Study Group for the elderly

The "Memory Drawing Study Group" is held once a month with 14 participants (50s - 70s) this year. Everyone has some strong memories, and there is a wide range of images from conceptual to physical. The process of drawing memory is an activity that revives the atmosphere of the people and places that were present in the fragments. In this research group, the image of internal memory is regarded as a local resource rooted in the land or region. While valuing the strength of the lines and the sense of touch captured in the masses, they confirmed that the effect of colors that complement each other is used to create an assertive expression.

Expansion and deepening of artistic knowledge from a holistic approach

The following aesthetic methodology on the part of the teacher can be interpreted as inductively extracted from the works of the participants. : By taking advantage of the blur, contrast, and omission characteristics of watercolor, inspired by the works of Jean-Michel Foron, and the awareness of drawing as a set of "memory/vision", individual ideas can be dynamically expanded.

References

Fumiko Takahashi, (2023) "Construction and Examination of an Analytical Index Model for Sensitive Representations Based on 'Artistic Knowledge': Through the Teaching Materials of “Drawing Trees,” “Hero Peacock King”, and “Rivet Crafts”. *Journal of Art Education, Volume 44*, pg181-pg192.

Bio

Dr. Fumiko Takahashi is an associate professor of art education at Tokyo Future University. Her research is a concept of ‘artistic knowledge’. E-mail: Takahashi-fumiko@tokyomirai.jp