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INSEA

COLLABORATION

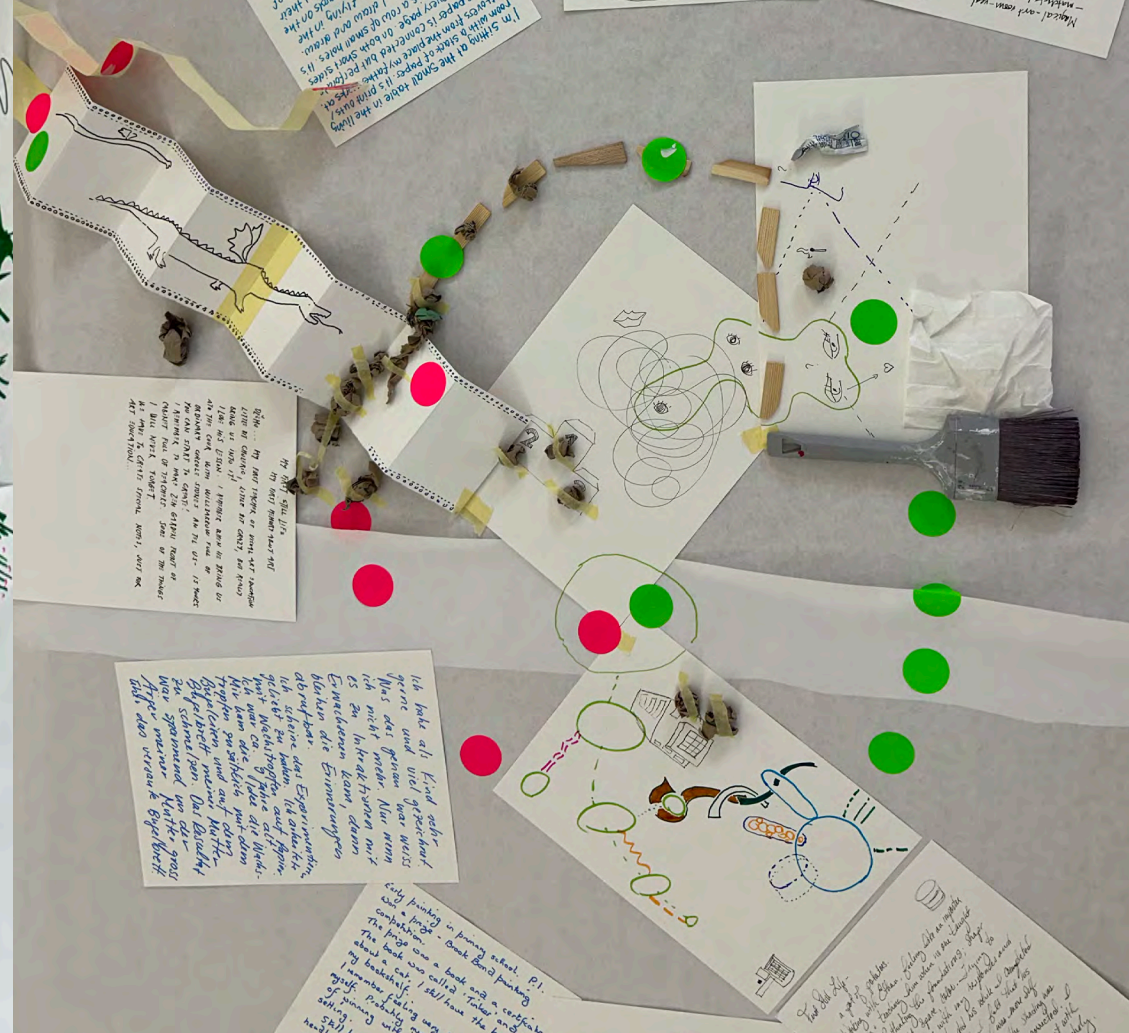
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# IMAG :: issue 20 Collaboration and Connection

CONNECTION



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**COLLABORATION AND CONNECTION**

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Cover image: Gabriella Pataky

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## Collaboration and Connection Editorial



*Collaboration and Connection  
InSEA Seminar in Namibia, 2018.  
Image by Gabriella Pataky*

For this, the 20th issue of IMAG, the principal editors chose to focus on *Collaboration and Connection*. We chose this for three reasons. The first recognizes that as artists and educators we often collaborate to create curriculum and co-facilitate learning environments. Much of what happens in an art room, community, studios, museums, and digital interaction involves collective problem posing and solving as well as exploring ways to forge understanding across and within cultures, mediums, and paradigms.

In addition, we live in a world with multiple perspectives, theories, and practice. Too often these are based on a provincial view on what is “right.” Our choice of *Collaboration and Connection* is founded on the belief that the arts provide a viable forum for the negotiation, empathy, and cultural and environmental sensitivity necessary to work through the challenges of living together peacefully.

The third reason we chose this topic is to recall and honor the on-going collaboration and connection we, as principal editors of IMAG have experienced over the last five years. Subsequently, we have included a visual essay that reflects our process to conceive and lead a workshop at the 2025 InSEA World Congress in Olomouc, Czech Republic that focused on offering participants (future authors) insight on our collaboration and connection when producing an IMAG issue. Our visual essay will be the last in the series of five reflecting on *Collaboration and Connection*.

We begin with pedagogical companions Marzieh Mosavarzadeh and Ken Morimoto in *Love Letter(ing)* offering us an invigorating and caring cross continent exchange sharing poetry and images on community, love ethic, and their respective life experiencing. As collaborators they “(co)create as acts of negotiation, to experience art as a promise of relation, and to inhabit the porous spaces between self, other, and world.”

Malfalda Alves Carreira and Ana Serra Rocha in *What separates us from the impossible: An unfinished rhizomatic way of questioning* illuminate a collaborative artistic approach in the co-design of a poster. They remind us that the end product is less critical than “dwelling within the experience within.” By embracing rhizomatic inquiry as well as a/r/tography and cardography the authors develop a trust in their networking to focus on “green” as a metaphor for co-exist in a neutral space and place.

Breaking down “pre-formed images” is key to Barbara Drobot’s visual essay *Continuous Line: Art and the Courage of Vulnerability*. Drobot stresses the importance of “finishing no matter what” and to work through any fears about mistakes. The shared vulnerability helped her students recognize they were on equal ground in their artistic exploration and their ability to bring “uninterrupted” attention to the subject matter observed.

Kuoyang Yu helps us envision what it is like to communicate on topics related to art and education with Artificial Intelligence (AI) in *Post-Feeling: Body, Colour, a Pedagogical Perception in Resonance with AI*. Intuitively applying color to a QR code and noting heart rate while entangled in dialogue with AI helped Yu visually “reveal the traces of human-machine engagement.”

We are very excited to share these varied interpretations of how our colleagues envision *Collaboration and Connection*. How invigorating that in one issue we can offer poetic and visual love letters, a dialogue with AI, the power of a continuous line, the color green as co-existing metaphor, and unexpected territories while demystifying IMAG. We hope you enjoy.

Jonathan Silverman,  
on behalf of the Editorial Team



## Love Letter(ing)

Keywords: collaborative arts-based inquiry, care as pedagogical labour, distance

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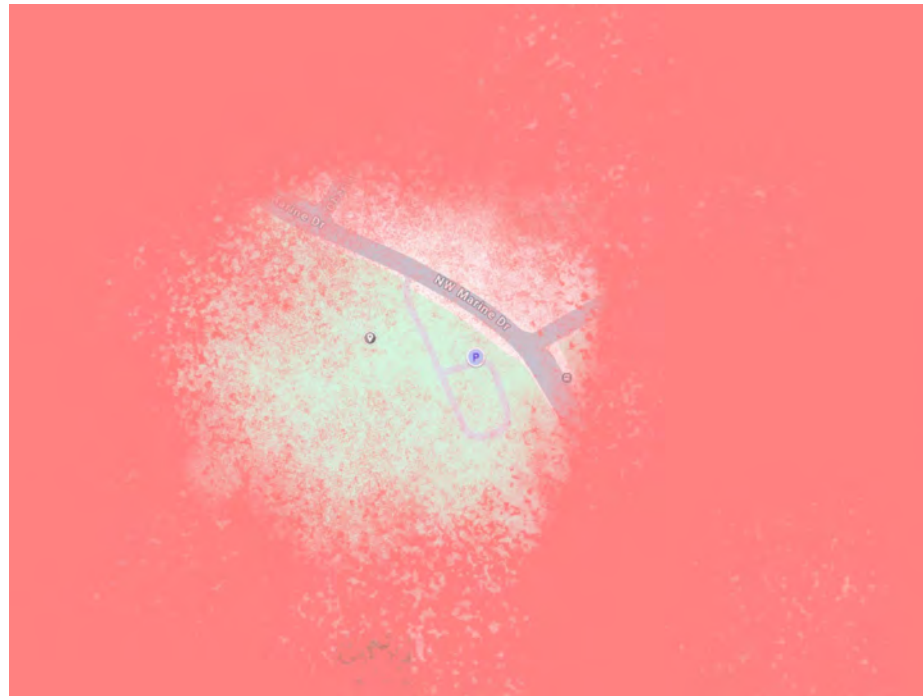


Figure 1.  
Marzieh Mosavarzadeh, *Love Letter(ing)*,  
Vancouver, March 2025

As artful and pedagogical companions, we *make with* fragments—resonances of places and their people—while attending to how collaboration shapes shared inquiry. We witness our becoming(s) across the Pacific Ocean, practicing in interstices: hand-drawn gestures, digital ghosts, photographic traces, and playlists layering into emergent compositions. Currents of water, readings, marginalia, and writing guide us toward love as method, an ethical practice of connection. Here, mediums (co)respond, insist, and offer textures that carry affect (Manning, 2010), inviting negotiation, responsiveness, and attentiveness beyond individual knowing. Sustenance arrives through tending: correspondence as ritual, commitment as care. Together, we cultivate tenderness as a/r/tographers, “sustaining hearts” (Leggo & Irwin, 2013, p. 3) across distance.

This practice of love letter(ing) enacts care as pedagogical labour (Noddings, 2017), where attentiveness, receptivity, and responsiveness shape relational learning. As Noddings describes, care emerges through open listening, followed by feeling, reflection, and motivational displacement, and is completed when it is received as such. Through these exchanges, artmaking, research, and pedagogy entwine as practices of becoming. Manning (2010) reminds us that becoming is not individual but relational; an incipient discontinuity arising where the virtual and the actual coincide. Becoming alongside one another, we receive permissions (Lucero, 2013) to (co/re)imagine toward uncertain shores, exploring the pedagogy of (co)living (Baldus, 2024; Morimoto, 2024; Mosavarzadeh, 2024).

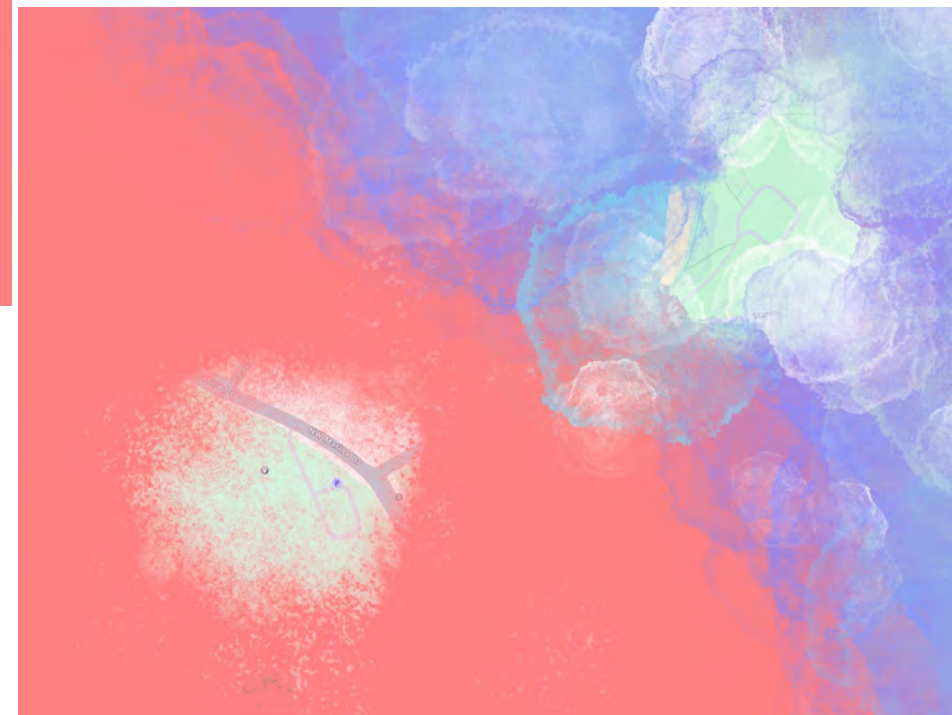


Figure 2.  
Ken Morimoto & Marzieh Mosavarzadeh, *Love Letter(ing)*,  
Tokyo, March 2025

I listened to your playlist all the way to the Atlantic Ocean.  
 It kept me company on the way back to the Pacific Ocean,  
 looping distance into sound, letting movement feel less solitary.  
 "Love [in every single way]" I also like—found it ironic,  
 given I found it during my (ongoing) transition back to Japan.  
 We've had an unusually cool spell, but the cherry blossoms have finally  
 bloomed.  
 Looking at them,  
 I was surprised to find myself  
 missing the view of the cherry blossoms  
 in the Nitobe garden.  
 Seasons overlap unevenly now,  
 memory arriving ahead of the body.

I took a walk along the river in New West with A;  
 we read a chapter from *Art on My Mind* by bell hooks.  
 Just before that, I spotted a bunch of starflowers  
 and thought of you.  
 I'm glad A was able to spend time with you,  
 though I also find myself envious of the opportunity.  
 "When we choose to love we choose to move against fear — against  
 alienation and separation. The choice to love is a choice to connect —  
 to find ourselves in others" (hooks, 2016, p. 125).

I haven't found the courage to go back  
 to some of the places  
 we made together.



Figure 3.  
 Marzieh Mosavarzadeh & Ken Morimoto, *Love Letter(ing)*,  
 Vancouver, March 2025



Figure 4.  
 Ken Morimoto & Marzieh Mosavarzadeh, *Love Letter(ing)*,  
 Tokyo, April 2025

Every return feels strange,  
 heavy,  
 bittersweet.

You're not having to walk  
in places we once walked together.  
To be frank,  
I find myself envious, too.

"The love we make in community stays with us wherever we go.  
With this knowledge as our guide,  
we make any place we go a place where we return to love" (hooks, 2000, p. 144).



Figure 5.  
Marzieh Mosavarzadeh & Ken Morimoto, *Love Letter(ing)*,  
Vancouver, April 2025

It rained today.  
I walked the neighbourhood,  
reminisced about our rainy walks along the Fraser River,  
and felt,  
for a moment,  
a little closer  
to that high-rise in New West.  
I thought about  
what might be left of me  
in boxes or drives/clouds  
(those will most likely be lost)  
one day.

It's nice to be part of something—a community perhaps—and to  
imagine how our work in academia might live longer than us. "honor  
the primacy of a love ethic..." (hooks, 2016, p. 119).  
I like being able to do all this with you.  
Otherwise, my motivations loosen.



Figure 6.  
Ken Morimoto & Marzieh Mosavarzadeh, *Love Letter(ing)*,  
Tokyo, April 2025



Figure 7.  
Marzieh Mosavarzadeh & Ken Morimoto, *Love Letter(ing)*,  
Vancouver, April 2025



Figure 8.  
Ken Morimoto & Marzieh Mosavarzadeh, *Love Letter(ing)*,  
Tokyo, April 2025

I am pleased with what we have made,  
what we are making,  
and what we will make together.  
"Embracing a love ethic means..." (hooks, 2016, p. 126).  
I've been sitting with our last correspondence.

Sometimes  
I sense distance; I miss our beach walks.

There's a café here  
with a pottery studio you would enjoy.  
"We have first to choose love-..." (hooks, 2000, p. 155).

Let's sit together  
on a rock,  
for a moment,  
as we did a few years ago at Spanish Banks.



Figure 9.  
Marzieh Mosavarzadeh & Ken Morimoto, *Love Letter(ing)*,  
Vancouver, April 2025



Figure 10.  
Ken Morimoto & Marzieh Mosavarzadeh, *Love Letter(ing)*,  
Tokyo, May 2025

The shared poem alongside our visual letters is a stitchwork of several love letters sent and received between the two of us since March 2025, exchanged between Tokyo and Vancouver digitally. Through these gestures of (co)living—juxtapositions and pairings of images and text across oceans—we have learned that collaboration is a practice of attuning to the temporalities of distance, memory, and (re)turn. The form of this work, *a love letter in fragments*, extends our correspondence as both method and medium, holding space for vulnerability and reciprocity. It invites us to witness how artmaking can become a conduit for ethical responsiveness. Those who encounter this work (students, teachers, and (co)thinkers) are invited to dwell in the *unfinishedness of togetherness*: to (co)create as acts of negotiation, to experience art as a promise of relation, and to inhabit the porous spaces between self, other, and world. This work suggests that pedagogy, too, can be a love letter; addressed not only to one another but to the world we wish to (re)make together through tenderness and care. What remains is an open, generative tension: how to sustain care as practice; to keep (re)turning, through art, toward relation, love, and shared becoming.

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## What Separates Us From The Impossible: An Unfinished Rhizomatic Way Of Questioning

Keywords: cardography, collaborative practices of encounter, research workshops, unexpected practices



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Figure 1.  
*Between movements*

### INTRODUCTION

The visual essay emerges as a living record of several outcomes from Art Education Congresses that we participate in, where the inventive dimension of research demands public participation for an engagement intervention and documentation that unfolds in real time. Our interest in sharing this lived research experience, concerns a process of co-creation through a dialogical reflection and design, conceived as a rhizomatic inquiry that becomes visually representative of body-thinking a/r/tography within the audience.

We share a poster that intends to be unfinished, starting from the question *What separates us from the impossible— is it pink?*

At the MUSAA<sup>1</sup> Exhibition Congress, the poster moves toward another question: *Who follows us— is it green?*

<sup>1</sup> MUSAA - Museo, Universidad y Sociedad Através del Arte - Congreso Internacional A/r/tográfico de Educación en Artes Plásticas Visuales y Audiovisuales. Patrimonio, Bienestar y Diversidad

We believe this ongoing archive can inspire researchers, colleagues, students, and communities to produce new ways of embracing visual knowledge—ways that trace a deeper state of urgency to remain and to actively contemplate a state of being and doing.

### PROCESS

### RHIZOMATIC INQUIRY

This visual essay results from the experience of creating a scientific poster between two people who conceived it together. The intention was to go beyond an academic format, towards an a/r/tographic exercise that interrogates its function and its message. The process, initiated by the authors, became a living experience of artistic research, where the poster was no longer just a medium of communication and information, but became a network of actions.



Figure 2.  
*Cardography*

The network in action, in movement, extended across cities like lines that touch or cross at a distance. Each node of this network launched ideas that found in the other a place of trust: trust to experiment, to unfold, and to add layers of meaning. This gesture of crossing and of giving built a web of shared practices, where the unexpected becomes material and each gesture gains strength in the reciprocity of the other. Inspired by a/r/tography (Dias and Irwin, 2023), and by the method developed by Rocha called Cardography—an experimental methodology based on cardboard, conceived as multiples of itself, composed like a book page, that structures and creates a sequence of the intention yet to become (Rocha & Carreira, 2025). Cardography explores questions as a starting point to define its context, which is artistically constructed with a group of researchers who will carry out the cardography. It comprises an expressive visual image intended to be viewed/exhibited/read.



Figure 3.  
Adventure detail

Figure 4. (right)  
Working space

Within a speculative approach, this rhizomatic inquiry/network of action privileges immersive learning, with experiences of time, space, and place(s) of reflection, sustained through actions of visual making, reflecting, and writing, with intersecting zones that unfold in dialogical communication.



Figure 5.  
Try it

GREEN AS UNEXPECTED POSSIBILITY

The poster was housed on a horizontally oriented panel, covered in green. Green emerged as an unforeseen element that enabled new actions and acted as a metaphor for a common space of multiple possibilities. Green is invisible in its neutrality, understood as a neutral color that opens space for the appearance of the other, and thought of as a layer of interaction. It connects without imposing, articulates without obstructing. Precisely because it does not interfere with the reading of the final image, green becomes the condition for the presence of multiple elements, allowing a fluid coexistence between subjects, actions, and materials. The support invited a rearrangement of the four A3 sheets, offering a horizontal and sequential reading rather than a portrait format.



Figure 6.  
Unexpected-green

Thus, green becomes a mediating space, opening the reading to the horizontality of the landscape, which—like the network in action—does not claim centrality: instead, it offers a background, a neutral surface of encounter that sustains multiplicity without oversaturation. It allows participatory bodies to integrate with natural and cut-out images, with ideas intertwining without canceling one another.



Figure 7.  
Network

“In the poster, the application of different materials (handmade paper), collage, wire, tracing, paint, stamps, texts and images, printed sheets, thread, drawing, and gauze, describes in composition the emergence of the symbolic use of artistic objects.

The ribbon that wraps time,  
Eyes closed without vision,  
Flowers germinating in the frontal lobe,  
The book that symbolizes the mouth,  
Or, on the other hand, the covering of a wound/fissure that, imprinted,  
contains words as an invitation to experience, to remember a moment of construction,  
The frame that opens in the light of the sensitive, but closes with the impression of skies. They create a homogeneous zone for public intervention.” (Carreira & Rocha, p.81)



Figure 8.  
Sensitive light

The nuances of color from the recycled material maintain coherence—now in contrast—with the green. A network in action and the green support as metaphors of an artistic practice that relies on the other. Sharing places, knowledge, and encounters that aim to continue in a rhizome, a network that transforms, opens, and launches ideas that only gain strength when received and transformed.

These are seemingly neutral spaces, where possibilities for action can be found—unpredictable, unexpected, or causal moments that create and enable places of passage, invisible grounds that welcome difference and allow coexistence. In that space, simultaneously, the poster was intervened upon, conversations unfolded, and listening was shared. The authors observed the changes that occurred—the way in which the gaze transforms into form and place. Co-authorship emerges as a continuous gesture of a dialogical reinvention, where each contribution does not overlap but expands the common horizon.

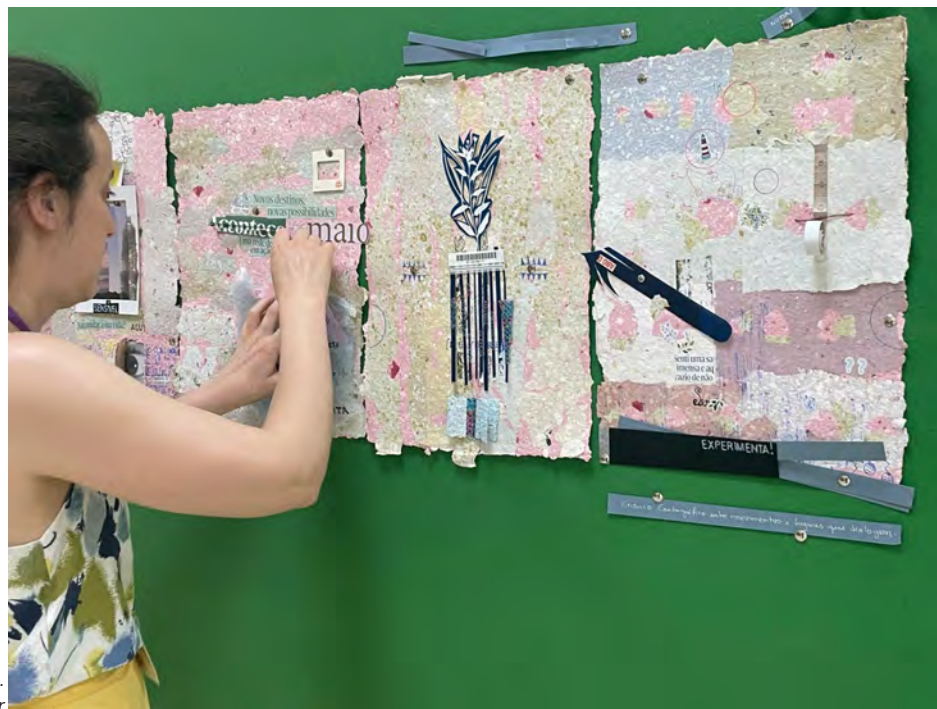


Figure 9.  
Encounter

## REFLECTION

### COLLABORATIVE PRACTICES OF ENCOUNTER

The process presented in this visual essay resulted from the creation of a scientific poster for MUSAA. It was an experience of “not-knowing,” referred by Emma Cocker as those spaces where the vulnerability of the moment is accepted, and where the unexpected is an opportunity for creation and reflection. The making of the poster thus became a speculative exercise, sustained less by the search for answers or results than by the active dwelling within the experience itself — “the challenge becomes one of staying within the experience of not knowing for as long as it is somehow generative, for as long as it allows” (Cocker, 2023, p. 17).

In this context, co-authorship is not addition, but extension, relation, and connection. The process consisted of writing and annotation, ways of doing and of communicating research, of gathering and integrating feedback, in a continuous gesture of listening and reinvention. The poster — and the entire visual essay that unfolds from it — thus becomes a space of sharing and common construction that opens itself to unexpected practices.

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## Continuous Line: Art and the Courage of Vulnerability

Keywords: continuous line, drawing, research, reflection, pedagogy

### The Value of a Mistake

What happens if you draw without lifting your hand from the paper? At its core, this exercise places the drawer in an immediate state of stress. The inability to correct, erase, or pause deprives the learner of familiar strategies of control. This discomfort reflects the principle of desirable difficulty, in which learning accelerates when a task initially exceeds the learner’s habitual level of competence. Confronting complexity from the outset compels the drawer to abandon symbolic shortcuts and engage perception directly, often accelerating the transition to a higher level of visual awareness compared to gradual, simplified exercises.

As an experienced educator with a background in architecture, I was confident that I could handle this task without difficulty. Taking an object from life and drawing it with a continuous line, without a preliminary sketch, seemed uncomplicated. However, it was precisely this exercise that revealed new facets of learning to me. As shown in Figure 1, the line did not yet respond to intentional control, and the first sketch reflects this initial uncertainty.



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Figure 1.  
Continuous-line observational drawing (2017).



Figure 2a.  
Subject for observational continuous-line drawing (2022).



Figure 2b.  
Resulting continuous-line sketch drawn from life without preliminary construction (2022).

Then I experienced for myself the effect of “subjective reality,” described by Viktor Lowenfeld in *Creative and Mental Growth* (1947): usually we tend to draw not what we see, but what we know about the subject. Betty Edwards, in her book *Drawing on the Right Side of the Brain*, describes this phenomenon as the interference of the left hemisphere: it substitutes a template instead of observing reality (1979).

The continuous line exercise, on the contrary, requires slowly following the contour and maintaining uninterrupted visual attention. This requirement led me to practice continuous-line drawing directly from life, without preliminary construction, as shown in Figures 2a and 2b, using observation itself as the primary measuring tool.

Working without the possibility of erasure activates cognitive processes that often remain unnoticed in conventional drawing practice. Once correction is removed, the drawer must anticipate movement, hold spatial relationships in working memory, and make continuous decisions without interruption. Attention becomes sustained, and perception shifts from evaluation to active problem-solving. In this way, the exercise engages higher cognitive functions as a practical necessity arising from the constraint itself.

### Tracing

Over time, I developed this practice into a pedagogical method that supports the development of drawing skills while connecting participants through a shared experience of inquiry. The exercise follows three simple rules: do not lie to yourself, follow the direction of the line, and always finish the drawing. Together, these constraints prevent reliance on pre-formed images and encourage engagement with what is seen.

The working rhythm is deliberately simple: look at the subject in real life – draw a segment – look again. The first line is almost always inaccurate. This is precisely why the rule “finish no matter what” is essential. By continuing, the drawer notices discrepancies, assesses proportions, and makes decisions independently.

When introducing this method for the first time, I deliberately limit the subject matter. I begin with simple everyday objects or architectural details observed from life. These subjects reduce narrative and emotional pressure, allowing the learner to focus on perception, proportion, and the movement of the line. At this stage, I avoid objects whose visual expressiveness relies mainly on color or smooth, minimal forms with few details, and instead select subjects that contain sufficient detail, overlaps, and line intersections, such as everyday arrangements or architectural elements.

Figure 3.  
Suitable subject selection for  
continuous-line drawing (2020).



In this sense, the continuous line functions as a pedagogical constraint that transforms drawing into an embodied inquiry.

### Facing the Mistake

This resistance usually appears within the first minutes of drawing. Students slow down, hesitate, or attempt to return to familiar symbolic forms. At this moment, the continuous line becomes a threshold experience: either the drawer relinquishes control and continues or stops entirely. Learning occurs precisely at this point of decision. The drawing records how uncertainty was navigated. The line becomes a trace of attention under pressure.

Art is not always about pleasure. It is often built on the fear of making a mistake, of creating something unattractive, of being worse than others. When drawing with a black pen, these fears come to the surface. And it is precisely these fears that unite us: we recognize ourselves in someone else's trembling lines, we begin to respect the effort of another, and we cease to devalue labor and mastery.

### Dialogue & Connection

Art is never a purely private affair. Even a drawing that is never shown to anyone remains a dialogue between the artist and the subject. When students shared such drawings with each other, a different kind of connection emerged. Confronted with the same constraint, all participants encountered a similar difficulty: the tendency to draw what they know about an object rather than what they actually see.

This shared struggle placed everyone on equal ground. The exercise exposed vulnerability, as habitual strategies failed, but it also made visible the complexity of artistic skill as a learned and practiced process rather than a personal gift. Through observing each other's lines, students began to recognize that seeing is neither immediate nor effortless, but something that must be continuously trained.

### Reflections

Continuous line drawing taught my students to accept imperfections. It reveals the way we approach them with caution, tension, or boldness. Each line carries the trace of fear and effort, and it is precisely these traces that create connection.

By shifting attention from result to process, judgment gives way to presence. In art, as in life, vulnerability becomes a shared ground. The line stretched from one gaze to another reminds us that learning does not occur in isolation. We are connected.

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Post-Feeling: Body, Colour, and Pedagogical Perception in Resonance with AI

Keywords: generative AI, QR code visual art, heart rate variability



Figure 1. Exhibition Poster for the Post-Feeling Project. Digital print, designed by the author. Seoul, 2025.



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Introduction

Generative artificial intelligence (AI) is gradually becoming an active participant in educational contexts. Although its language generation lacks biological grounding, AI can simulate human expressive structures, emotional tones, and patterns of exchange. This anthropomorphic capacity is transforming AI from a mere informational tool into a communicative companion. Within such interactions, AI not only reacts to my words but also influences the rhythm and perception of my body—as if placing me within a ‘postdigital learning space’ co-constituted by language, technology, and embodiment (Carvalho & Lamb, 2023). I began to wonder: can these responses be made visible? This question led me to translate them into a series of visual works.

Process

The entire project spanned 23 days and consisted of 17 sessions, including one pilot test. Across this period, I engaged in approximately 30 minutes of conversation with the AI (ChatGPT 4o), while simultaneously recording Heart Rate Variability (HRV) data using a Polar H10 device. Our topics drifted between education and art. I slowed, paused, and hesitated; the AI did not. It continued to listen and respond.

This experience reminded me of two black-and-white photographs I had taken of intertwined vines (Figure 2). The figures captured thick, tangled growth, where branches overlapped, diverged and pierced through one another. Despite their apparent disorder, they conveyed a sense of outward momentum. I associated this visual structure with the way our dialogue unfolded. Our language extended, drifted, circled back, and became entangled. It created new directions not by design but through relational emergence. The process was neither linear nor singular. It resembled what Deleuze and Guattari (1987) describe as a rhizomatic flow, without beginning or end, structured instead by crossings, bifurcations, and continual regeneration.

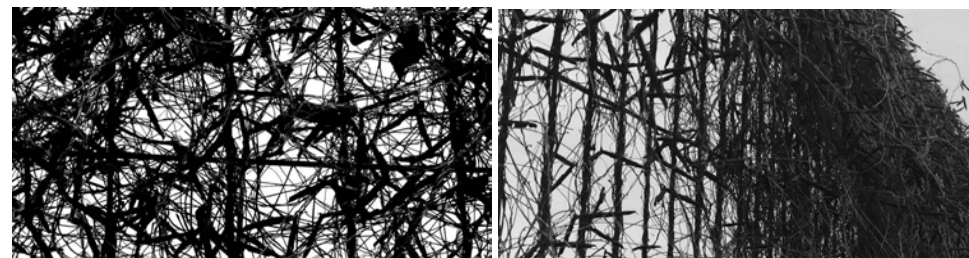


Figure 2. Intertwined Roots, Intertwined Thoughts. Photographs by the author.

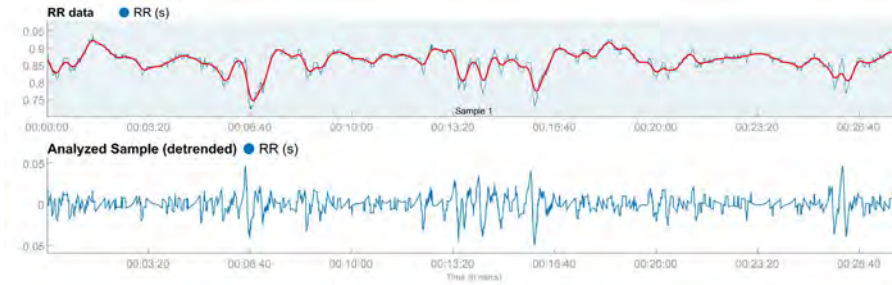


Figure 3. Raw and Detrended HRV Data from an AI Dialogue Session.

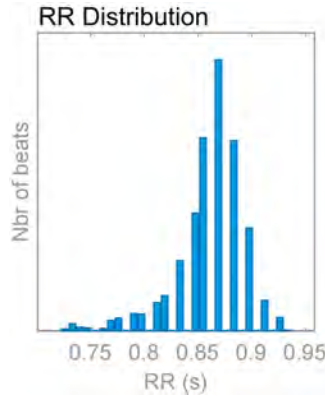


Figure 4. RR Interval Distribution.

Colour	RR (s)	Affect cue	≈ Beats (%)
Red	< 0.76	High arousal / tension	3
Orange	0.76–0.78	Tension	4
Grey	0.78–0.80	Mild tension / neutral	6
Light blue	0.80–0.82	Mild relaxation	12
Sky blue	0.82–0.84	Relaxation	16
Green	> 0.84	Deep relaxation	59

Figure 5. RR Range Colour Key. (metaphorical, non-clinical).



Figure 6. Composing the Affective Code. (Procreate on iPad).

Figure 7. Resting the Sensor on a Stone. Photographs by the author.

Poetic caption:  
 It has no heartbeat,  
 Yet I rise and fall for it.  
 I sensed it—  
 Not as feeling, but as post-feeling.  
 That's all I ever needed.

My body, too, responded quietly. At times, it was an emotional rise and fall that I could not put into words; at other times, it was subtler shifts that I might not notice in the moment, yet that registered in HRV. HRV is reflected in the variability of the RR interval time series, where an RR interval refers to the time between two consecutive heartbeats. I always wrote down what I was feeling first, and only then returned to the data. Figure 3 presents two forms of the same RR interval series. Detrending removes the slow baseline drift in the raw data, making the dialogue's short-term fluctuations easier to see. These fluctuations in the RR intervals reminded me that the dialogue was never truly 'silent'.

Next, I translated each day's dialogue record into a unique QR code that can be scanned and traced back to that day's digital archive. Working within its established structure, I applied colour encoding only to the modules that were originally white. The colours were not chosen intuitively; they were derived from an RR distribution plot constructed from the RR intervals (Figure 4). This plot 'folds' the continuous time series into comparable proportions across ranges. Using selected thresholds in the distribution, I divided the RR values into six numerical ranges and calculated the percentage of beats in each range. I then used these percentages as colour weights, assigning each range a colour with a metaphorical affect cue (Figure 5). The overall colour proportions were constrained by the data, while the placements were distributed randomly to evoke the non-linear eruption of affective experience. Through artistic intervention and frame-by-frame hand-colouring (a rereading; Figure 6), the QR code became a visual cue linking embodied experience with data analysis, hinting at traces of body and emotion behind the data (Figure 8).

After the 17 sessions, I removed the sensor from my body and placed it on a stone (Figure 7). The data fell into silence, and it was precisely within this silence that I could see more clearly. Meaning does not belong to a 'living subject' but lies in how we come to feel in relation, and in how we make use of that feeling.



Figure 8.  
 Encountering the QR Wall.  
 Photograph Courtesy of the author.

### Reflections

As an a/r/tographer, I no longer focus on the ontological divide between AI and humans. Instead, I reflect on whether interaction can activate perception, and whether art can carry that affective trace forward. I use visual works as a mode of affective documentation. Each QR-code work gathers daily dialogue, physiological data, and reflective writing into a visual node that can be revisited. In this way, dispersed materials are translated into traceable, perceptually structured cues, aiming to make the interpretive process more amenable to appraisal and understanding (Wood & Millett, 2025).

These works are not simply the outcomes of a research process. They offer openings for perceptual dialogue. They reveal the traces of human-machine engagement and invite others into the unfolding of understanding, emotion, and shared experience. As generative AI becomes more embedded in educational interaction, we may need such visual forms to reflect the changing conditions of pedagogical relationships and the evolving dynamics of perception.

### Acknowledgments

Thanks to Professor Minam Kim (Hanyang University) for her helpful feedback.

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UNEXPECTED TERRITORIES: IMAG



All images used were taken at the workshop of the participants and their work. Images by Gabriella Pataky



For nearly five years your International Journal for Art Education (IMAG) principal co-editors have experienced the art of navigating responsibilities, communication, and deadlines to create each issue of IMAG. We needed to trust each other as we stepped into the unexpected territory of being editors to InSEA's IMAG. We are from different countries and cultures thousands of kilometers apart which we knew would enrich as well as challenge the roles we assume and the perspectives we have.

We thought for this issue we would also contribute our own visual essay to illuminate our engagement with collaboration and connection. To do this we share our process and reflection on creating and leading a conference presentation at the 2025 InSEA World Congress in Olomouc, Czech Republic.

Like many of us in art education with an upcoming deadline for a conference we struggled wondering what we could offer our InSEA colleagues. We juggled with ideas; some fell flat on the ground others scaffolded and brewed. Eventually, influenced by the 2025 Congress theme- Unexpected Territories- we agreed to offer potential authors a window into our inner

territory, that is our process in creating IMAG issues. Therefore, we designed a multifaceted workshop inviting participants to engage actively as collaborative authors in connecting their early artistic memories to create (and rediscover the parameters of) a visual essay. Throughout the workshop participants witnessed first-hand our on-going collaborative process to make decisions based on time, space, energy, and latecomers and respond to the uncertainty, ambiguity, and "unexpected" tangents when going live.

In the description of our workshop we stated that we wished to create a "supportive" and "joyful" workshop. One of our first discussions was asking ourselves what do we mean by supportive and joyful. By supportive we were committed to connect participants with each other and help make the link between previous knowledge and what they would experience in our workshop. By modeling our collaborative process, we strived to have an environment where participants through collaboration would find joy in the process of engagement and learning from each other. We wanted to make sure we would model our enthusiasm.



Gabriella PATAKY  
Viola REKVÉNYI  
Jonathan SILVERMAN  
Co-principal editors of IMAG  
Image by Matěj Komínek



By asking all participants to assume the roles of both author and editor our goal was to de-mystify the process for any submission to IMAG. As participants arrived we asked each to respond to the prompt: What is one memorable and influential early art experience. We indicated this experience could be positive, inspiring, frustrating, strange, and, given the theme of the Congress, a path to “unexplored territories.” We believed that beginning with individual reflections and perspectives would ease the transition into a sense of empowerment when asked to collaborate.

Participants then paired up; their task was to first tell each other their early art stories and then find a way to connect the two stories through a shared visual illustration using pens/pencils/markers. Images such as first still life of a pot of potatoes, drawing of a dragon snake flying in the sky, making a zen garden inspired by a “little bit choleric, a little bit crazy teacher,” winning an art contest in primary school and still today having the artwork were all brought to life. Participants had strong feelings when recalling their early experiences. One person remembered the visceral sensation of “getting lost and travelling through art.” For another, drawing lines was a metaphor for feeling free. The sensory experience of being in an art room “with real paint, real materials, smells, and big windows” was illuminated by another participant.

With time constraints, we encouraged the pairs to find ways to convey the spirit of their experiences through lines, color, space, shapes, juxtapositions, positive/negative space, and texture, and not be overly distracted by representational exactness. Limitations of time, like the six minutes they had, can be a catalyst to connect quickly. The exchange of lines and shapes helped connect multiple stories and collaboratively initiating new images. Circles and swirls were key for pairs to visually connect memories. They explored forgotten territories together.



Next, the pairs joined other pairs in one of two stations: Collaboration or Connection. In these two groups participants had to create a combined visual essay that would include a visual image(s) and a short text, whether poem, haiku or personal narrative reflecting their varied stories shared.

The collaborative visual essays from each group were then passed to the other station and vice versa. Each group now acted as reviewers offering reflections of the other group's visual essay in a positive, supportive, and helpful manner. From this feedback each group would then adopt and edit suggested changes whether in the images or text. Finally, the edited versions were shown to the whole group to note what was compelling about each visual essay and discuss possible final graphic choices. The initial self-criticism on one's own illustrated early memory shifted to a more constructive reflection on combined artistic choices.



We concluded our session by having all participants reflect on their individual unexplored territories that this activity provoked, the collaboration and connection engaging with others, and understanding the IMAG editorial process.

Participants appreciated getting to know colleagues (some they hadn't met before) by working collaboratively on a project. They were pleased with what was accomplished acknowledging that limitations often spark productive collaboration in the creative process; they noted that the progression of comfort level helped them engage in the complexity of tasks. They also indicated a better understanding of the parameters of a visual essay. Our intention of providing an experience that would lead to knowledge of the various stages in producing a publication like IMAG was overshadowed by their joy engaging in the tasks. Oh well. Though we had a developed plan for this workshop we also knew we had to be flexible to the unpredictability of what would occur in real time. We came away with increased appreciation of the trust we have in each other's skill and our collective decision making as editors.

## With Appreciation

Over the past years of working together on IMAG:: Your principal co-editors, affectionally known as the quartet, have shared responsibilities, deadlines, and editorial decisions. As importantly, we have found ways to be present with one another across distance, culture, and time. In that shared space, we have learned much from our colleague, Maho Sato.

Her quiet discipline, subtle and disarming sense of humor, and steady courage in moments of uncertainty have shaped our collaboration in lasting ways. She has shown us that leadership does not need to be loud, that clarity can be gentle, and that commitment can be both firm and generous. These are lessons that continue to resonate within our editorial work.

As her many responsibilities now lead her away from our artists-editorial' group, we wish to acknowledge how deeply her presence has influenced IMAG. What we have learned from her, we will strive to carry forward, in our own ways, keeping alive the attentiveness, integrity, and quiet strength she brought to our shared endeavor.

We would also like to acknowledge Celia Ferreira, former Treasurer of InSEA, whose steadfast support accompanied our artistic-editorial Quartet throughout the years when Maho was still working alongside us. With tireless dedication, she ensured that our authors' work found its rightful place within the necessary administrative and digital frameworks. Thanks to her persistence and care, the articles published in IMAG are not only thoughtfully edited, but also properly registered, visible, and publicly searchable across relevant online systems. Her work, often unfolding behind the scenes, has been essential in giving our contributors the visibility and recognition they deserve.

With gratitude and respect.

Gabriella Pataky,  
on behalf of the Editorial Team



