Fundamentos, criterios y contextos en
Investigación Basada en Artes y en Investigación Artística

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Foundations, criteria and contexts in
Arts Based Research and Artistic Research

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(Eds.)

FOUNDATIONS CRITERIA CONTEXTS in ARTS BASED RESEARCH AND ARTISTIC RESEARCH

FUNDAMENTACIÓN CRITERIOS CONTEXTOS en INVESTIGACIÓN BASADA EN ARTES E INVESTIGACIÓN ARTÍSTICA

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Ricardo **Marin Viadel**, Joaquín **Roldán** y Xabier **Molinet Medina** (eds.)

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VOLUME ONE

FOUNDATIONS

CRITERIA

CONTEXTS

VOLUMEN UNO

FUNDAMENTACIÓN

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STRATEGIES, TECHNIQUES, INSTRUMENTS

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The 2nd Conference on Arts-based Research and Artistic Research. in Granada

Art Based Research (ABR) and Artistic Research (AR) are two dynamic and controversial territories located at the intersection between scientific research and art making.

The 1st Conference took place in Barcelona (Spain), January 31 and February 1, 2013.

The 2nd Conference was held in Granada (Spain) on 27, 28, 29 and 30 January 2014.

The 3rd Conference will be held at the Faculty of Fine Arts at the University of Porto (Portugal), 28, 29 and 30 January 2015.

OBJECTIVES

The three main objectives of the 2nd Conference, held in Granada, were:

1) to explore and discuss the current development of Art Based Research and Artistic Research in different artistic specialties: visual arts, music, literature, performance, theater, etc.

2) to debate the intersections between quantitative, qualitative and artistic research methodologies in arts and humanities and social sciences.

3) to develop research strategies, techniques and instruments in Art Based Research and Artistic Research, such as a/r/tography, Practice based search, etc.

La 2ª Conferencia sobre Investigación basada en Arte e Investigación Artística en Granada

La Investigación basada en las Artes y la Investigación Artística son dos territorios muy dinámicos y controvertidos situados en la intersección entre la investigación científica y la creación artística.

La 1ª Conferencia sobre Investigación basada en las Artes e Investigación Artística tuvo lugar en Barcelona (España) el 31 de enero y el 1 de febrero de 2013.

La 2ª Conferencia tuvo lugar en Granada (España) los días 27, 28, 29 y 30 de enero de 2014.

La 3ª Conferencia tendrá lugar en la Facultad de Bellas Artes de la Universidad de Oporto (Portugal), 28, 29 y 30 de enero de 2015.

OBJETIVOS

Los tres principales objetivos de la 2ª Conferencia, que tuvo lugar en Granada, fueron:

1) explorar y debatir el desarrollo actual de la Investigación basada en las Artes y de la Investigación Artística en las diferentes especialidades artísticas: artes visuales, música, literatura, performance, teatro, etc.

2) profundizar en las intersecciones entre las metodologías cuantitativas, cualitativas y artísticas de investigación en las artes y en las ciencias humanas y sociales.

3) identificar tendencias y problemas en el desarrollo de estrategias de investigación características de la Investigación basada en las Artes y de la Investigación Artística, tales como la A/r/tografía, Investigación basada en la Práctica Artística, etc.

TOPICS

The ten topics in the 2nd Conference in Granada, were:

1) Methodological Intersections: quantitative, qualitative, and arts-based research.
2) Objectivity and subjectivity: the social construction of identities of the artist and the researcher.
3) Research Contexts: interaction between educational, academic and artistic institutions.
4) A/r /tography and other methodological approaches.
5) Art Based Research and Artistic Research in Art Education and Teacher's Training.
6) Challenges of the Information and Communication Technologies and Social Networks in academic research, using Art Based Research and Artistic Research methodologies.
7) Empirical data and Fiction: demonstration and interpretation in Arts Based Research and Artistic Research.
8) Development of techniques and instruments in mehtodologies Art Based Research and Artistic Research.
9) Quality criteria in Arts Based Research and Artistic Research in academic and professional contexts.
10) Arts based Research and Artistic Research in different professional specialties: anthropology, art therapy, education, psychology, sociology, etc.

PARTICIPANTS

In the 2nd Conference in Granada there was 70 interventions, submitted by 84 researchers, from 31 universities and institutions from 9 countries: Brazil (Universities of Brasilia, Federal Goias, Presbyterian MacKenzie, Rio Grande do Sul, and Sao Paulo); Canada (Universities of British Columbia, Concordia, Toronto and Victoria); Spain (Universities of Antonio Nebrija, Barcelona, Castellon, Complutense of Madrid, Girona, Granada, Huelva, Jaen, Malaga, Basque Country, Valencia, Valladolid, Vigo, and the National Orchestra of Spain); United States (Endicot College, Beverly, MA; Northern Illinois University); Finland (Aalto University); Ireland (National College of Art & Design, Dublin); Lithuania (Academy of Arts Vilnius); Portugal (University of Porto, and National Art Education Association); UK (University of Cambridge).

RESULTS

Arts-based Research and Artistic Research are new ways for doing research, which are very attractive for artists, education and art education professionals in academic contexts.

There is a general agreement to consider Arts Based Research and Artistic Research open fields, probably much more open than any other methodological trend. Surprisingly this incredible opening approaches instead of generating anxiety, provides comfort.

The 2nd Conference has made progress in diversity. Arts Based Research and Artistic Research are still exploratory sites, in which different languages are deployed on a variety of topics: identity, methods, systems, representations and interpretations. All these concepts have been strongly present in the presentations and discussions.

The 2nd Conference in Granada gave voice to young researchers. A democratic management of the academic structures of the knowledge facilitated horizontal relationship between PhD students and professionals. The results were enthusiasm and a general sense of belonging.

This first volume, dedicated to the discussion of some fundamentals, theories and methodological criteria presents a total of eighteen contributions. The set is a representative selection of the issues and concerns that occupy researchers related to these methodological approaches. Some of them have continued issues already presented in previous meetings and besides, new issues have emerged for discussion at this second conference.

The publishers

TEMAS

Los diez temas sobre los que trabajo en la 2ª Conferencia, en Granada, fueron:

1) Intersecciones metodológicas: investigaciones cuantitativas, cualitativas, artísticas y basadas en las artes.
2) Objetividad y subjetividad: la construcción social de las identidades del artista y del investigador.
3) Los contextos de investigación: estrechando las relaciones entre las instituciones educativas, las académicas y las artísticas.
4) A/r/tografía y otros enfoques metodológicos.
5) Investigación basada en las Artes e Investigación Artística en Educación Artística y formación del profesorado.
6) Desafíos de las Tecnologías de la Información y de la Comunicación y de las Redes Sociales en la investigación académica, en la Investigación basada en las Artes y en la Investigación Artística.
7) Datos empíricos y ficción: demostración e interpretación en Investigación basada en las Artes e Investigación Artística.
8) Desarrollo de instrumentos y técnicas de investigación basados en las Artes.
9) Criterios de calidad en la Investigación basada en las Artes y en la Investigación Artística en contextos académicos y profesionales.
10) Investigación basada en las Artes e Investigación Artística en diferentes especialidades profesionales: antropología, arte-terapia, educación, psicología, sociología, etc.

PARTICIPANTES

En la 2ª Conferencia, en Granada, se presentaron 70 intervenciones, que fueron presentadas por 84 investigadores e investigadoras, procedentes de 31 universidades e instituciones de 9 países: Brasil (Universidades de Brasilia, Federal Goias, Presbiteriana MacKencie, Rio Grande do Sul, y São Paulo,); Canadá (Universidades de Columbia Británica, Concordia, Toronto y Victoria); España (Universidades Antonio Nebrija, Barcelona, Castellón, Complutense de Madrid, Gerona, Granada, Huelva, Jaén, Málaga, País Vasco, Valencia, Valladolid, Vigo, y por la Orquesta Nacional de España,); Estados Unidos (Endicot College, Beverly, MA; Universidad de Illinois del Norte); Finlandia (Universidad Aalto); Irlanda (National College of Art & Desing, Dublin); Lituania (Academia de las Artes de Vilnus); Portugal (Universidad de Oporto, Asociación Nacional de Educación Artística); Reino Unido (Universidad de Cambridge).

RESULTADOS

La Investigación basada en Artes y la Investigación Artística son una manera de hacer investigación que resulta muy atractiva para la mayoría de las y los profesionales del arte, la educación y la educación artística, en contextos académicos.

Hay un sentimiento general de que la Investigación basada en Artes y la Investigación Artística son zonas abiertas, probablemente mucho más abiertas que cualquier otra tendencia metodológica. Sorprendentemente esta increíble apertura de enfoques en lugar de generar ansiedad, proporciona confort.

La 2ª Conferencia ha progresado en diversidad. La Investigación basada en Artes y la Investigación Artística son, todavía, lugares de exploración en los que diferentes lenguajes se despliegan sobre una variedad de temas: identidad, métodos, sistemas, representaciones e interpretaciones. Todos estos conceptos han estado insistentemente presentes en las ponencias y debates.

La Conferencia 2° en Granada dio voz a los jóvenes investigadores. Una gestión democrática de las estructuras del conocimiento académico facilitó la relación horizontal entre estudiantes de doctorado y profesionales. Los resultados fueron el entusiasmo y el sentido de pertenencia.

El presente primer volumen, dedicado a la discusión de algunos fundamentos, teorías y criterios metodológicos presenta un total de dieciocho contribuciones. El conjunto constituye una selección representativa de los temas y preocupaciones que ocupan a los investigadores relacionados con estos enfoques metodológicos. Algunos de ellos han continuado temas que ya se plantearon en reuniones previas y nuevas cuestiones han surgido a debate en la presente conferencia.

Los editores

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PART ONE

FOUNDATIONS

LIMITS

CRITERIA

PRIMERA PARTE

FUNDAMENTACIÓN

LÍMITES

CRITERIOS

An interpretation of Methodologies Arts-Based-Research in the light of qualitative and quantitative methods in Educational Research

La interpretación de las Metodologías de Investigación Basadas en las Artes, a la luz de las metodologías cualitativas y cuantitativas en la Investigación Educativa

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Abstract

The paper offers a personal overview of the state of the art in contemporary Methodologies Based Research in the Arts progress for Educational Research. Their place in real debates about knowledge production, under the pressure of a hegemonic poorly permeable dominant models of legitimation and effort to be carried out to prove its credibility as alternative models for analyzing, describing and transforming realities are analyzed and solving educational problems. Defined as a new generation model of knowledge production (mode three), inspired by artistic, aesthetic, ethic and sustainable ideas for Educational Research that has enrich and empower their arsenals from integrative perspectives in a complexity view. We conclude with some thoughts on the discussion of the standards base to catalyze the conquest of new epistemological status.

Key Words

Methodologies based Research in the Arts; Epistemological Debate; Three of Knowledge Production Mode in Social Sciences.

Resumen

El texto ofrece un resumen personal de lo que supone el avance contemporáneo en Metodologías de Investigación basadas en las Artes (MIAs) y sus aportes para el progreso la Investigación Educativa. Se analiza el lugar que ocupan estas nuevas metodologías en los debates actuales sobre producción de conocimiento, en un momento en que aún persiste la presión hegemónica de unos modelos dominantes poco permeables, y donde su legitimación pasa por realizar un sistemático esfuerzo para demostrar su credibilidad como modelos alternativos de análisis, descripción, transformación de realidades y resolución de problemas educativos. En la segunda parte del texto intentaremos caracterizarlas como un modelo de nueva generación en el ámbito de las C. Sociales y Humanas; como un modelo de producción de conocimiento ("el modo tres"), cuyos presupuestos se inspiran en una apuesta artística, ética, estética y sostenible en los procesos de creación, producción y difusión del conocimiento; como un modelo cuyas ideas han de enriquecer y empoderar la Investigación Educativa con nuevos arsenales, desde perspectivas integradoras de la complejidad. Finalizamos con algunas ideas sobre el debate de los estándares de base para catalizar la conquista de nuevo estatus epistemológico para las MIAs.

Palabras clave:

Metodologías de Investigación basadas en las Artes; Debate Epistemológico; Modo Tres de Producción de Conocimiento en Ciencias Sociales.

"Quizás el indicador de la vitalidad de una determinada forma

de arte [y por ende de cualquier metodología de investigación]

consista en su capacidad para admitir defectos, sin dejar de ser buena"

Susan Sontag

Introducción

De entrada he de reconocer que el título sugerido para esta presentación, no me incomoda por no estar exento de inocencia. No se nos propone una valoración o juicio evaluativo al uso mediante argumentación de cantidad, cualidad o esencia de las metodologías de investigación artística, sino una "interpretación". ¿Interpretación cautelosa, osada o precavida?, ¿al modo en que Susan Sontag alerta "contra la interpretación" en cuanto acto consciente de la mente que ilustra un cierto código, unas ciertas reglas situadas dentro de una concepción histórica de la conciencia humana: lo que supone el desgajar de la totalidad un conjunto de elementos X,Y, Z,…, en el marco de unos determinados contextos culturales y de unas coordenadas no atemporales; en que la actitud interpretativa es en parte una provocación reaccionaria e impertinente, que envenena sensibilidades; y que bien pudiera llegar a entenderse como una venganza del intelecto sobre el propio arte que al interpretarlo asume una dimensión intrínsecamente reduccionista donde se afianza la idea de que el verdadero arte tiene el poder de ponernos nerviosos, y de que las interpretaciones que surgen al abrigo de las teorías convierten el arte en artículo de uso y mercadotecnia, y lo encarcelan en un limitado elenco de estereotipos y categorías mentales cautivas, donde la interpretación equivale a condenar el arte a una persecución perpetua?

¿Interpretación, al estilo del músico que se enfrenta a una obra creada por otro compositor, contemporáneo o no, y que ha de ejecutarla solo o en la armonía que construya y sintonice con otros intérpretes avezados? ¿Interpretación al estilo de un traductor que ha de convertir y trasladar de un

lenguaje a otro los rasgos de personalidad de los personajes de una novela sin haber tenido la oportunidad de conocerlos, haber vivido con el asesino o haberse acostado con alguna de las víctimas?
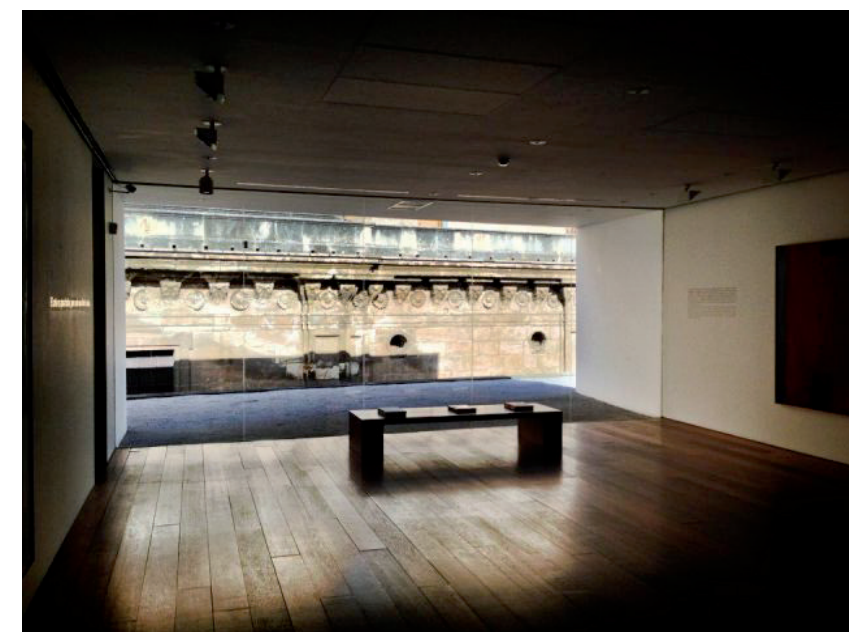
¿Interpretación al estilo del guía interprete que acompaña a los visitantes de un museo e intenta seducir a su público y despertar sus miradas en diferentes direcciones, detalles y propósitos que van más allá del propio cuadro, invitándolo a que se sitúe de forma fractal en el contexto de la arquitectura del museo, de los paisajes urbanos y ecosistemas que le brindan las cristaleras del edificio o de la indumentaria y tatuajes que identifican a sus compañeros como sujetos diacrónicos y sincrónicos, parecidos y diversos en un contexto social concreto con inercias históricas, territoriales y motivaciones globales marcadas por el canon de su tiempo, los imperativos de la moda o las preferencias de su grupo de iguales? ¿Interpretación en cuanto vivencia en primera persona que nos invita a incorporarnos dentro de las escenas reales o figuradas que transmite una obra escénica en un contexto de dramaturgia participada que nos envuelve en las circunstancias y autoría del artista en relación al resto de obra disponible en el museo, o en relación a la obra ausente del propio artista o de otros de su generación con los que convivió y se identifica? ¿Interpretación en el compromiso que asume un actor al aceptar el personaje de un films que habrá de

reproducirse en multitud de salas comerciales, en un Smartphone, en los TVs de ciudadanos anónimos que empatizarán con sus valores e idiosincrasia o reprobarán sus conductas maldiciendo al personaje? En definitiva, aceptamos con gusto este reto programático de experimentación interpretativa con la forma a expensas del contenido y asumimos el postulado que conlleva en sus múltiples e inagotables acepciones del término interpretación, conscientes de que la interpretación exige cierto riesgo público y un alto grado de compromiso por parte del intérprete que actúa, representa, traduce, ejecuta o acompaña, a modo del que ejerce de transportista imaginario de emociones, ideologías, culturas y contraculturas, protestas, sentimientos, metodologías y racionalidades. Así que, aquí nos vemos metidos en una obligación voluntaria que nos lleva a tomar partido sin ser parte de una comunidad de práctica profesional dinámica (la de los investigadores en educación artística), preocupada por definir, construir y deconstruir simultáneamente sus señas de identidad; de una comunidad que apuesta con contundencia por ofrecer sus servicios conceptuales a la Investigación Educativa contemporánea. Comunidad a la que solamente me unen algunos lazos de amistad y cierta empatía por el campo de conocimiento; con la que he de reconocer cierta admiración y curiosidad intelectual, cierto respeto profesional y también, por qué no reconocerlo, cierto pánico escénico; ya por lo desconocido del territorio profesional en que se mueve el mundo de la creación artística, ya porque realmente este texto me ha de obligar de ahora en adelante a tomar una posición epistemológica, conceptual y artística diferente a la que tenía antes de comenzar a escribirlo.

La historia del conocimiento no se despliega en una superficie recubierta con los mosaicos de diferentes disciplinas científicas, técnicas o artísticas. La dialéctica del conocimiento no es un proceso de identificación o un lugar de coincidencias, sino por definición está inspirada en el principio de la disidencia, de la divergencia y de la dispersión de los discursos científicos (Leff, 1998: 212). La ciencia no es un círculo tautológico del saber, sino un espacio de expansión del conocimiento a partir de las resignificaciones teóricas sobre procesos materiales y órdenes ontológicos diferenciados, un proceso en el que la creatividad del pensamiento y los cambios sociales se entrelazan en la búsqueda de nuevos sentidos civilizatorios, nuevas formas de conocimiento y nuevas vías para la producción, formulación, acceso y difusión del mismo.
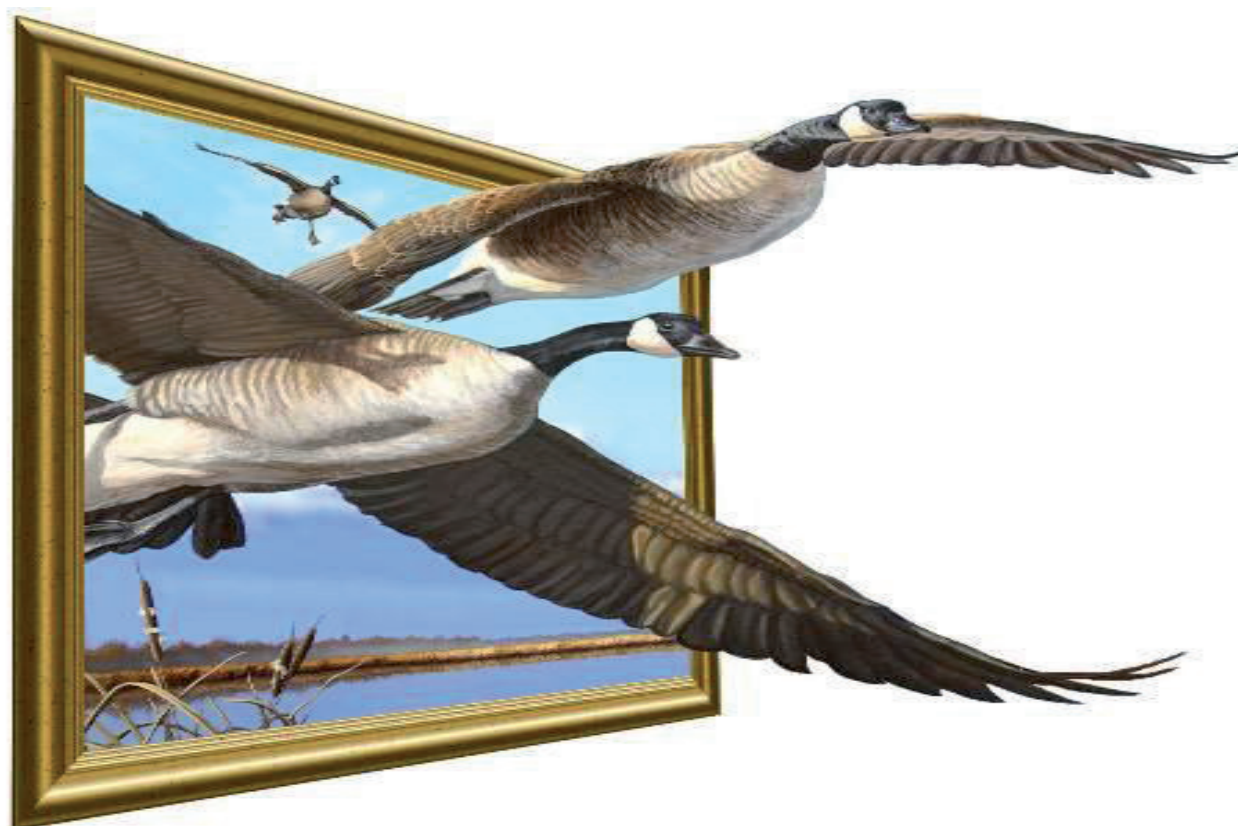
Entre las cuestiones que harán de hilo conductor del texto destacamos las siguientes:

- ¿Qué ocurriría en el escenario de la Inv. Educativa si aceptásemos de entrada el nuevo estatus de metodologías de investigación asumiendo que contribuyen al avance del conocimiento?,
- ¿Quién ha de legitimar su reconocimiento público, y en su caso, emitir el veredicto sobre su valor?, ¿es factible conformarse con una legitimación interna en el seno de la propia comunidad de práctica sobre la base del consenso entre lo que es aceptable y lo que no?,
- ¿Qué criterios de calidad hemos de exigirle desde dentro y desde fuera a los productos y modelos metodológicos que nos aportan?,
- ¿En qué medida esos criterios deben ser criterios propios, sujetos a una lógica diferente y a una racionalidad distinta o deben de doblegarse a lo que marcan las reglas sagradas de la ortodoxia al estilo de la investigadora más clásica?

Entre el delito y el arte: El lugar de las metodologías artísticas en los debates contemporáneos sobre la producción de conocimientos

En cierto modo, las MIAs al intentar encontrar su hueco en el contexto de los arsenales metodológicos contemporáneos aceptados abiertamente por la academia como legítimos y útiles en la producción de conocimiento, resolución de problemas y progreso han de enfrentarse al *establishment* y a un *corpus* de patrones, estándares y requerimientos de ortodoxia. Eso sitúa esta tarea en una corriente de disidencia a lo admitido como correcto, que bien pudiera catalogarse (dependiendo desde donde se mire) desde el seno interno de las lógicas del conocimiento disciplinar como transgresión, intrusismo acientífico, heterodoxia, práctica ilegítima e incluso asumir el formato delictivo bajo una hermética acepción maniquea que discrimine entre lo bueno y lo malo, lo verdadero y lo falso, lo permitido y lo prohibido, lo aceptable y lo reprobable.

Sería ingenuo ignorar el debate clásico sobre la diferenciación entre las prácticas artísticas y las prácticas científicas como un punto de partida para constatar la imagen profesional y las representaciones sociales distantes que los definen, diferencian y caracterizan como colectivos con propósitos compartidos y aspiraciones e intenciones divergentes. Para eso bastaría consultar cualquier aportación informal anónima en un foro al azar de los muchos que nos brinda internet que hable de las semejanzas y diferencias entre ellos[i].

Prejuicios latentes inspirados en el mito fundacional que a lo largo de la historia del pensamiento humano vienen dejando fuera de juego al arte y sus prácticas, al argumentar taxativamente que no es una ciencia, "al uso" en cualquiera de su diversas modalidades expresivas y manifestaciones creativas, porque mientras la ciencia persigue el análisis de regularidades y sistemas de orden, al arte le atañe un mundo más intangible y etéreo, de lo perteneciente al mundo de la ficción, de lo inefable, de lo irrepetible, de lo diferente. De sobra es conocido que los criterios de demarcación de lo que es ciencia y lo que no lo es (de lo que es arte y de lo que no lo es) no son dogmas divinos, sino límites humanos impuestos por las propias comunidades de pares, y que estos criterios se crean y se destruyen a lo largo del tiempo, se solidifican y se licúan, se transforman o se difuminan en función de la capacidad de convicción de los argumentos presentados por los aspirantes para su legitimación y reconocimiento de su mérito en cada momento histórico y en cada contexto cultural. Por lo que detrás de estas posiciones puede haber también, relaciones interesadas y filtros hegemónicos que a veces se preocupan más por mantener un estatus, por defender un propósito implícito, una línea de pensamiento propia de una escuela, una moda, una tendencia publicitaria o incluso una oportunidad de mercado; más que por abrir paso al progreso y la innovación como aspiración abstracta cargada de nobleza e ingenuidad. ¿Qué pasaría si miramos la cuestión desde el punto de vista contrario, callarían los científicos si tratásemos de estirpar de su quehacer la componente artística?

A lo largo de la historia, el arte ha ocupado un innegable papel de análisis social y de vanguardia de los cambios socio-culturales, ¿Por qué no puede abanderar hoy algunas de las transformaciones más esperadas que se demandan en el seno de la investigación en C. Sociales? En la dinámica de la ciencia contemporánea los procesos selectivos de los métodos de indagación y las relaciones hegemónicas hemos de buscarlas en variables externas a las propias comunidades de práctica, variables en las que la economía, las nuevas tecnologías y los fenómenos de globalización juegan también un papel preponderante como fuerzas externas que tensionan los intereses internos de las propias comunidades de práctica, sus estándares de calidad y valor, sus cánones de excelencia y sus modelos de legitimación. Algo que no nos es extraño a lo largo de la historia de la ciencia y de la censura del arte como instrumento de protesta pública, disenso y disconformidad con lo admitido. Dos ejemplos que ilustran esta línea argumental de la presión externa, y que en distinto formato suponen ejemplos de las resistencias y la hegemonía de los criterios de verdad: el juicio a Galileo, en el que supuestamente sentenció su mítica frase «*Eppur si muove*» y la reciente detención del grafitero Logse en el metro de Madrid por su manera de cuestionar el bombardeo abusivo de publicidad consumista en los espacios públicos.
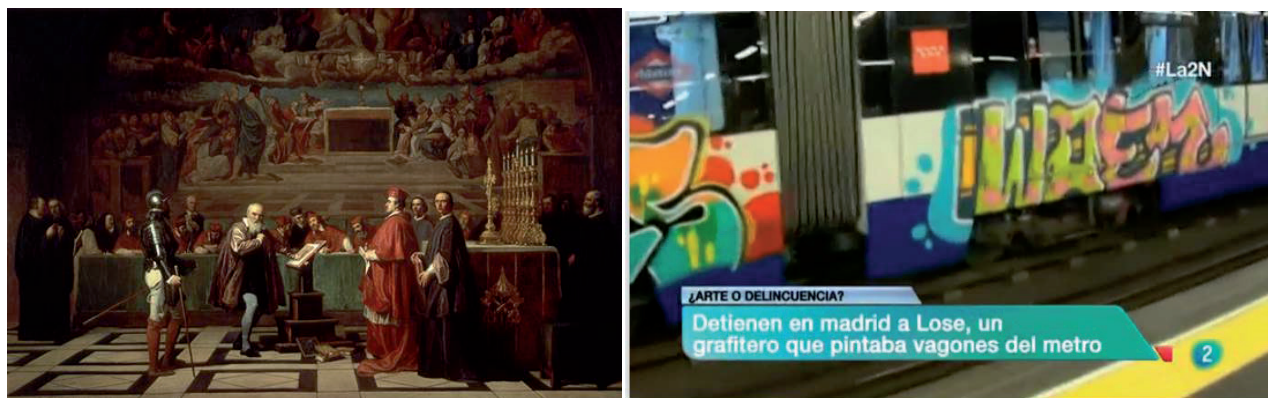
Imagen 1: Galileo ante el Santo Oficio (Robert-Fleury) Imagen 2: Creaciones en el metro de Madrid

Admitir que todas las formas de conocimiento tienen límites internos y externos es una opción plausible para entender la complejidad de las dinámicas del conocimiento y buscar soluciones de mestizaje. Los límites internos están relacionados con las restricciones en las intervenciones del mundo real impuestas por cada forma de conocimiento, mientras que los límites externos resultan del reconocimiento de intervenciones alternativas posibilitadas por otras formas de conocimiento. Por definición, las formas de conocimiento hegemónicas solo reconocen los límites internos; por lo tanto, la exploración de ambos, de los límites internos y externos de la ciencia moderna tan solo pueden ser alcanzados como parte de una concepción contrahegemónica de la ciencia que se abre paso desde la confrontación. Esto es un argumento para admitir que el uso contrahegemónico de la ciencia no puede ser restringido solo a la propia ciencia (Sousa, 2010, p.53).

Trasladándonos al terreno de nuestro tópico podemos preguntarnos en qué medida las MIAs representan territorios contestados y contestables desde la perspectiva interna y externa de la semántica social predominante y de las metodologías de investigación contemporáneas, en cuyo interior ocurren disputas interesadas por la producción y apropiación de discursos, de ideas y de creaciones (Bagley & Castro, 2012). La cuestión de las metodologías artísticas también puede ser interpretada a luz de ese proceso, derivado del enfrentamiento colectivo, de las controversias de que son objeto las disciplinas académicas y sus distintas apropiaciones simbólicas; de los intentos de transvase, intercambio y apropiación de lenguajes, significados, metodologías y procedimientos creativos. Las modernas narrativas audiovisuales son buen ejemplo de este mimetismo transgresor ante la necesidad de construir nuevos modos de conocimiento canjeable y no cautivo, ni sujeto a linealidad por diferentes formatos de intercambio de lenguaje y estéticas; espacios en los que se compite por límites identitarios creados, a veces, para proteger privilegios, intereses y valores predominantes de cada comunidad de práctica científica o creativa que no son fáciles de sortear. Si bien es cierto que las distintas disciplinas ya no están selladas y aisladas, pues requieren de otro concepto de frontera de entendimiento entre el conocimiento científico y no científico. Quizás sea esta esta una de las razones por las que los científicos apelan continuamente a la interdisciplinariedad como una salida urgente a la imposibilidad de saberlo todo en un mundo dominado por la superespecialización.

Las fronteras disciplinares son el resultado de los crasos errores a los que nos ha abocado la historia de nuestras disciplinas estanco, la dinámica promovida en nuestras universidades y comunidades de práctica científica; las formas de organización institucional, las normativas que las amparan y los procedimientos y estilos de gobernanza imperantes en las mismas, los intereses creados, los modelos de financiación promovidos, de la oportunidad emprendedora o las coaliciones académicas (Gutiérrez, 2011:193). Y todo ello ha generado culturas y subculturas con elevados grados de impermeabilidad metodológica, miopía epistemológica y autismo existencial. Si el científico no cultiva su capacidad para cooperar con expertos de otros campos, para analizar el mundo y comprometerse con la solución de sus problemas de una forma complementaria, para entablar empatía con los diferentes presupuestos y formatos de sus problemas, entonces no estará cualificado para asumir múltiples identidades cognitivas y sociales (Gibbons, 1997:194); no estará capacitado para familiarizarse con la terminología y los lenguajes de los otros, ni sentirá cierta predisposición al empleo de las herramientas con que resuelven sus dilemas y dan

respuesta a las preguntas de sus coetáneos. Pero volviendo a nuestro tópico, a quién corresponde dar el paso en este acercamiento ¿al artista, al investigador en el campo del arte?

Otros dos ejemplos recientemente criminalizados desde el Estado por representar formas de ruptura de cánones, valores e intereses corporativistas que ilustran la plasticidad de las metodologías artísticas como instrumentos de reivindicación social y explicación científica de la complejidad de los fenómenos sociales y de un tipo de "ciencia social postnormal o ciencia con la gente":

Imagen 3: Performance de Pussy Riot Rusian Band   *Imagen 4: Voluntariado de Nunca Mais, Prestige*

Las conquistas metodológicas son lentas e implican cambios sustantivos en la mentalidad de las comunidades de práctica, deben llegar acompañadas de argumentaciones sólidas y pruebas convincentes acerca de las ventajas y potencialidades que acarrea la apuesta por lo nuevo y diferente, reconociendo qué aporta en sus esencias, qué avances supone, qué mejoras, qué conocimientos, qué cambios y transformaciones promueven. Identificar los obstáculos y debilidades suele ser un paso importante para avanzar en el camino hacia las soluciones. El éxito de una determinada metodología conlleva también una cierta componente de marketing apropiado y publicidad oportuna que contribuya al reconocimiento público de la apreciación del mérito, la valía, utilidad y la necesidad de legitimación social de esas nuevas herramientas metodológicas. Este es el papel primordial que juegan las revistas "científicas" (¿sólo las llamadas genéricamente científicas?, ¿y por qué no las artísticas?) como instrumentos de difusión y legitimación de los nuevos conocimientos, de los avances de la ciencia, de los progresos en la construcción de métodos exitosos y creíbles.

Qué científico del campo social renunciaría hoy a la imagen electrónica, a la fotografía vía satélite, a los espectrómetros de color que resultan de la representación de radiaciones astronómicas, al vídeo como herramientas metodológicas al servicio de sus investigaciones históricas, periodísticas, sociológicas, antropológicas... Pero estarían dispuestos a aceptarlas como metodologías autónomas con suficiente fundamento conceptual y heurístico para explicar y conocer realidades en diferentes formatos. Quizás sea el momento de empezar a responder a estas cuestiones en los foros académicos de diferentes campos del conocimiento, pues las comunidades de práctica centradas en la investigación artística tienen aportes muy valiosos que mostrar en este camino, tal vez sea cuestión de entender la oportunidad de poner en valor el reto de aportar más pruebas para su institucionalización y reconocimiento fuera de los círculos estrictos de las comunidades de práctica e investigación artística. Eso exige mostrar también sus hallazgos fuera de los canales ordinarios donde habitualmente se publican y difunden sus trabajos, por aquello de que si nos movemos en los mismos círculos, "estamos predicándole a los convictos de nuestro propio credo".

Sería bueno empezar a analizar la fenomenología de los diferentes usos de las MIAs y sus potencialidades en cuanto conjunto de herramientas al servicio de categorías metodológicas de orden superior: por ejemplo, el concepto de metodologías visuales constituye un tópico metodológico con una tendencia de visibilidad creciente en las revistas internacionales de Ciencias Sociales (Literat, 2013); al

igual que los trabajos sobre el uso terapéutico de la musicoterapia y arteterapia en el campo de las Ciencias de la Salud, con investigación basada en la evidencia sobre su pertinencia y utilidad (Hodgins & Boydell 2013); o los estudios de buenas prácticas en el uso del arte dramático en el trabajo con jóvenes conflictivos (Norris, 2010). ¿Pueden las MIAs aportar ideas nuevas y herramientas valiosas sobre estos tópicos al escenario contemporáneo de la Investigación Educativa?, ¿Qué obstáculos y dificultades han de superar en este trayecto?, ¿Qué camino seguir y por dónde avanzar?, ¿Dónde y cómo ubicar estas tendencias en el marco de los debates de fundamentación contemporánea de la filosofía de la ciencias y de las metodologías de investigación al uso?, ¿Qué ingredientes inéditos aporta el arte, sus fundamentos, procedimientos, métodos y herramientas conceptuales y tecnológicas a estos debates epistemológicos?, ¿Qué tipo de conocimiento es el que aporta el proceso artístico en sus diferentes facetas?, ¿Qué problemas resuelve el uso de otros lenguajes, de otras narrativas no verbales y qué nuevas incógnitas suscitan?, ¿Qué diseños de investigación requieren y qué aportan de novedoso a los clásicos diseños cuasiexperimentales o a los clásicos estudios de caso de en el campo educativo y psicológico?, ¿Qué nuevos estándares de calidad y qué patrones de excelencia hemos de exigirles para ser aceptados por comunidades de práctica con culturas disciplinares dispares?

¿Acaso las obras de arte son única y exclusivamente manifestación de emociones o expresión de sentimientos?, ¿no son también una forma de conocimiento? ¿Porqué una película cinematográfica, o una novela de ficción, o una obra de teatro, o una exposición de fotografías, que aborden problemas educativos tales como el fracaso escolar, la interculturalidad, o los mecanismos de exclusión social tolerados por el sistema educativo, no pueden ser consideradas como investigaciones educativas propiamente dichas? (Marín, 2011)

Las MIAs constituyen una innovadora forma de planificar-diseñar, hacer-ejecutar y publicitar-difundir investigaciones en educación. La idea básica de todo este movimiento metodológico es aproximar los usos y tradiciones profesionales de la creación artística a las normas y criterios de la investigación en ciencias humanas y sociales (Marín, 2011), de tal modo que en lugar de considerar la actividad científica como contradictoria y opuesta a la actividad artística, lleguemos a entenderla no solo como complementaria sino también como equivalente en cuanto a los logros cognoscitivos que pueden alcanzarse por ambas vías.

Está claro que será el propio campo, la energía creativa y la actividad productiva de los investigadores quienes hagan posible que este nuevo frente de indagación y producción de conocimiento sea valorado y reconocido en su justa medida. El reconocimiento social de estas nuevas vías de indagación más social ligadas al activismo, la reivindicación, la protesta, el empoderamiento, el diagnóstico social crítico y la descolonización hegemónica de modelos *botton-up* de participación ha recibido ya amplio reconocimiento, por cuanto que son metodologías de investigación participativa, con la gente, imprescindibles para bregar con el mundo social y sus dinámicas de intereses; metodologías que requieren de la gente, de sus vivencias, de sus capacidades creativas y subjetividades, de sus artes cotidianas y del manejo de instrumentos y técnicas de expresión socio-artística para analizar la realidad y adoptar posturas comunes de intervención y cambio bajo universos simbólicos compartidos.

Bastantes de los movimientos de protesta que hemos vivido en los últimos años se ajustan a estas tendencias, acompañados de manipulaciones de intervenciones estéticas y un uso de las tecnologías como elementos novedosos que añaden valores inéditos a las formas de diagnóstico, análisis de la realidad, gestión del cambio y construcción de redes comunicativas (Castell, 2012). Ya lo sugería Habermas (1986: 175-176) hace décadas al plantear que la apropiación científica de la realidad está orientada fundamentalmente por tres categorías de saber que conllevan implícitamente finalidades diferentes: *informaciones, que amplían nuestra potencia de dominio técnico; interpretaciones, que hacen posible una orientación de la acción bajo tradiciones comunes; y análisis, que emancipan la conciencia.* Es natural que diferentes contextos científicos y que distintas comunidades y culturas investigadoras potencien una u otra categoría en función de sus tradiciones y que ello se traduzca en lenguajes diferenciados, formas de representación diferenciada y metodologías propias: en definitiva, culturas científicas marcadas por señas de identidad singulares. En este sentido, entendemos que los procesos de construcción de conocimiento y resolución de problemas desde el ámbito artístico requieren de metodologías alternativas e integradoras que permitan

abordar los objetos de estudio desde la versatilidad de lenguajes, la pluralidad integradora y la complejidad holística de perspectivas que requieren los temas con los que trabaja.

Las MIAs reúnen hoy condiciones optimas como para aportar en estos momentos vías alternativas a las formas de entender y producir el conocimiento, vías complementarias a los modos actuales que emplean las ciencias en general y las ciencias sociales y de la educación en particular. Discernir en qué medida es una oportunidad que ha de abrir caminos de teorización hacia la construcción de un "modo 3" de producir conocimiento desde posiciones metodológicas y epistemológicas más complejas e integradoras, mejor dotadas, más evolucionadas y adaptadas a las circunstancias de nuestra época constituye un reto urgente. En qué medida son capaces de hacer contribuciones propias que vayan más allá de lo que ha venido aportando el modo 2 de Gibbons (1997) que asocia al positivismo con la innovación, diferenciado del clásico "modo 1" heredero de los racionalismos convencionales que ignoran el dinamismo contemporáneo de una ciencia aliada con la innovación y la producción. ¿Qué requisitos y premisas deberíamos considerar bajo este nuevo "modo 3" que impliquen realmente avances conceptuales en los dos planos de teorización anterior del anterior "modo 2" y "modo 1"?

A la luz de los desarrollos recientes y de la tipología de productos, lenguajes, métodos y heurísticos que han ido generando las MIAs en estos últimos años, es pertinente afirmar que estamos a las puertas de un fenómeno nuevo, emergente que encierra valores de cambio importantes respecto a las prácticas de investigación al uso en el campo de las Ciencias Sociales y Humanas. Se dan unas condiciones óptimas que propician su desarrollo y aceptación por parte de la sociedad y de las comunidades de práctica académica vinculadas al campo de la Investigación Educativa. Basta mirar atrás y ver la trayectoria historia de la construcción de identidades a partir de los presupuestos de las ciencias experimentales sobre las que empezamos a construir identidades clónicas de Sociología Experimental, Antropología Experimental, Psicología Experimental Pedagogía Experimental, Didáctica de las Ciencias Experimentales, Didáctica de la Expresión Artística... para luego ir renunciando a esos rasgos de identidades calcadas y emanciparse hacia unas formas de producción de conocimiento propias y, sobre todo diversas. Las lecciones aprendidas una vez superada la guerra de paradigmas epistemológicos en el seno de las Ciencias Sociales (Philips, 1983; Tuthill & Ashton, 1983; Husén, 1988) y las reticencias de estatus en el seno interno de nuestras propias filas académicas del campo de la Inv. Educativa nos han permitido curar heridas con amplitud de miras y adquirir actitudes tolerantes de apertura en la búsqueda de fundamentos de naturaleza compleja e integradora. Esta descompresión de rigideces metodológicas y relativismo del ostento hegemónico ha abierto puertas infinitas a los métodos hermenéuticos y sociocríticos, ampliando también las finalidades y el *modus operandi* de las disciplinas del campo sociopsicoeducativo. ¿Por qué no ha de ocurrir lo mismo con las MIAs?

Hay unas condiciones óptimas, reforzadas por un bagaje histórico de aprendizajes y evidencias de logros. Si bien no es un camino exento de polémicas y dificultades cara a la consolidación de las MIAs como espacio con un estatus epistemológico propio, aceptado y reconocido. Ya lo advertían Lincoln & Denzing (1994) en su Handbook secular: "Una revolución silenciosa ha tenido lugar en las ciencias sociales, a lo largo de las últimas décadas. Un mestizaje de los límites de las disciplinas se ha producido. Todas las ciencias sociales y las humanidades han volcado su atención hacia un enfoque más cualitativo e interpretativo de la teoría y la investigación" (Denzin & Lincoln, 2007)

Hay precedentes pioneros de estas aportaciones en los trabajos de Elliot en el contexto americano y trabajos de referencia como la inclusión vanguardista de capítulos que abordaban el tema "arts-based inquiry: reforming revolutionary Pedagogy" (Finley, 1994: 681-695) en los tratados iniciáticos de investigación cualitativa; trabajos que ya marcan una trayectoria bien definida hacia la integración de pleno de derecho de las miradas artísticas como una nueva vía creativa que ofrece soportes más imaginativos, versátiles e integradores a las formas de concebir, producir y difundir el conocimiento desde una posición renovada más abierta que afecta a la propia concepción del concepto de ciencia y al formato de sus métodos. El disponer de un bagaje de investigación y trayectorias continuadas de aportes disciplinares en la comunidad de investigadores de nuestro país sitúa los debates en una posición de argumentación muy favorable.

Una mirada externa al potencial de empoderamiento epistemológico: riqueza del campo y aportes novedosos de su diversidad

Toda la línea de aportaciones metodológicas que viene haciendo Denzin y col. en la última década sitúan los orígenes de este formato de investigación heterodoxa, mestiza, plural, diversa y comprometida con temáticas de derechos humanos, desastres y justicia social; siendo la música, el cine, el performance y otras narrativas artísticas el hilo argumental de sus procesos de indagación cualtitativa: "Screening race: Hollywood and the cinema of racial violence (2002)", "Handbook of critical indigenous methodology (2008)", "Qualitative inquiry & social justice (2009)", "Qualitative inquiry & human rights (2010)". También hay algunos ejemplos de buenas prácticas en el campo de las ciencias de la salud que muestran alianzas productivas entre investigadores y artistas que trabajan juntos y, al hacerlo, comparten los mismos desafíos, trabajando juntos para mitigarlos, y ofrecer algo nuevo a la comunidad en general, algo que realmente tiene valor transformador y entraña un potencial importante de creación novedosa con interés para su difusión (Hodgins & Boydell 2013).

Una revisión de la producción investigadora de la última década en MIAs, atendiendo a algunas de las revistas de la comunidad de práctica científica resalta la diversidad de aportaciones, la variedad de metodologías y la heterogeneidad de herramientas emergentes en el campo (Marín y Roldán, 2013; Chilton, 2013) al servicio de modelos de investigación sociocrítca, terapéutica o descriptiva que suponen un avance considerable a los modelos de investigación cualitativa y aportan valores inéditos a las herramientas de la investigación acción más convencionales. Metaanálisis ya disponibles (Marín, 2005; Smithbell, 2010, Marín, 2011; Alonso, 2013; Marín y Roldán, 2013) permiten identificar algunas tendencias y reconocer propuestas metodológicas sólidas en diferentes frentes que habrán de ser replicados, extrapolados, sometidos a prueba y objeto de profundización y argumentación para poder poner de manifiesto que la investigación de base artística es algo más que el simple uso de técnicas alternativas de recopilación de datos y que aporta novedades al proceso de investigación, a los modos clásicos de producción de conocimiento y a las estrategias de difusión en su modalidad de fotoensayo, fotocrónica, fotodiálogos, dramaterapia, musicoterapia, arteterapia, artografía; investigación informada en las artes; investigación basada en las artes; investigación artística de base visual; …

El reto de todos estos aportes reside en explicitar los diseños metodológicos, mostrando a la comunidad investigadora su riqueza y potencial indagativo por encima de los clásicos planteamientos de los diseños positivistas, neopositivistas, fenomenológicos o hermenéuticos. En ese sentido será necesario poner nombre a los procesos y construir nuevas vías de explicación de las secuencias de trabajo del investigador artístico:

- Diseños de investigación basados en las artes visuales.
- Diseños de dramaturgia participativa.
- Diseños de reconstrucción y expresión creación colectiva.
- Diseños de Investigación vitalista y apasionada.
- Diseños sociopoéticos.
- Diseños de comunicación persuasiva.
- Diseños de base performance.
- Diseños de arteterapia y autoayuda.
- Diseños de estrategia social y construcción de futuros.
- Diseños de activismo artepolítico.

Tomemos, por ejemplo este último formato, "el diseño de activismo artepolítico", donde el arte llegue a ser una tarea colectiva proyectada en el espacio social y cultural del territorio, rigurosamente planificada y diseñada por un colectivo de artistas que colaboran con sectores de ciudadanía vinculada por un interés común (un espacio, un parque, un plan nuevo plan urbanístico,…) e interesada en comprometerse con la solución de un determinado problema social, ambiental, ético o político. Aquí la actividad del artista o colectivo artístico que interviene con su obra en un espacio público se orienta hacia fines democráticos, en colaboración con colectivos sociales de afectados, que concibe el espacio de creación cultural como una modalidad de compromiso artístico y político y de confrontación para sacar adelante su proyecto de intervención. Lo que se pone de manifiesto como estas nuevas modalidades de diseño investigador es que las metodologías de investigación artística constituyen un frente de confrontación epistemológico contemporáneo, político y social, ecológico y filosófico, científico y cultural, metodológico-racionalista y poético-artístico, en el que se dan cita intereses creativos y variables innovadoras de naturaleza cognitiva compleja que han de proporcionar a las Ciencias Sociales nuevos modos de producción y representación del conocimiento, aportando vías inéditas de exploración de los modos de creación, cambio y transformación de la realidad, modelización y conceptualización de la subjetividad que van más allá de la representación simbólica lineal que ofrece la narración escrita.

En el nuevo escenario que plantean las MIAs interactúan elementos y sistemas del mundo físico con dimensiones de lo social mezcladas con intereses económicos, modelos científicos, estructuras políticas, representaciones simbólicas y culturales que traspasan los límites artificiales de los campos del saber y sus lógicas de funcionamiento, sus métodos de trabajo, sus estándares de legitimación y sus patrones de utilidad. Difícilmente encontramos ámbitos disciplinares del conocimiento humano y del saber académico en los que converjan intereses, sistemas, estructuras, conceptos, teorías tan diversas y situaciones de complejidad semejantes. A la complejidad intrínseca de los movimientos y desarrollos artísticos y los procesos estrictamente de creación musical, cinematográfica, coreográfica,… se unen las dimensiones socioculturales, los condicionantes políticos y las variables económicas que interactúan con ellos en calidad de micro y macro intereses mutuamente influyentes, cuya repercusión actúa de forma determinante en los acontecimientos de manera diversa y eminentemente compleja.

En paralelo, hay una demanda creciente en el seno de la sociedad acerca de la productividad, la eficacia y la aplicabilidad de la investigación artística que no debe ser despreciada; esta demanda no es nueva y supone un factor indisociable de la joven trayectoria del campo y está sometida a argumentaciones reincidentes en el tiempo. Esta demanda se ha ligado al concepto de la democratización de la ciencia, al crecimiento exponencial que ha experimentado la producción investigadora en el campo artístico y a su velocidad de transferencia, a los avances de la tecnología al servicio de la ciencia y a la profesionalización de la investigación como tarea necesaria, actividad socialmente legitimada y estructura dotada de recursos suficientes como para ser reconocida y ligada a una práctica profesional independiente con una identidad diferenciada (Chalmers,1992; Echevarría, 1999; Wenger, 2001). Se aprecia además una expansión de las finalidades de la investigación incorporando valores inéditos derivados de las preocupaciones ecológicas, de género, estéticas,…

Se está produciendo un cambio fundamental en la naturaleza de lo social promovido por una erosión de las certidumbres clásicas que está obligando a las ciencias sociales a diluir sus modos de operar desde una cooperadora división del trabajo entre la historia, la geografía, la sociología, la antropología, la educación, la psicología, la economía, las ciencias de la naturaleza, el arte (Taylor, 1996: 1917). Estos planteamientos multidisciplinares han de contribuir a fortalecer los fundamentos teóricos, metodológicos y organizativos internos de las propias disciplinas académicas mediante modelos más permeables y dinámicos, que a su vez han de aportar una mayor eficacia en la aplicabilidad de sus productos. Gibbons (1997: 13) sugiere que hay suficientes pruebas empíricas que indican que están empezando a surgir un conjunto de prácticas cognitivas y sociales en el seno de la dinámica interna de las ciencias contemporáneas, y en sus modos de operar y abordar las respuestas a los problemas. Son las presiones que ejerce la propia realidad las que están contribuyendo a esta renovación que en el campo educativo se pone de manifiesto en un tipo de investigación no tan preocupada por la formalidad de los estándares de calidad que imponen las disciplinas, cuanto más orientada a unos modos de investigación más comprometidos social, artística, estética y ecológicamente más responsables y reflexivos; más preocupados por las consecuencias de la propia investigación y por la capacidad de coordinación transdisciplinar entre investigadores, ciudadanos y agentes profesionales heterogéneos, con visiones complementarias de los problemas (Foray y Hargreaves, 2003: 7-15). El producto fundamental que

resulta de estos nuevos modos de conocimiento científico, es un conocimiento que surge en contextos de creación abiertos, de aplicación o especulación, bajo el imperativo de ser útil para alguien o bien aportar patrimonio estético de interés cultural, ya sea para la industria, las organizaciones, los gobiernos, la sociedad en general o un determinado sector de la misma. Este modo opera y exige de la confrontación de visiones y de la negociación de los intereses de los actores, donde el conocimiento se difunde a través de la propia sociedad y sus instrumentos mediáticos, mediante un conocimiento socialmente distribuido y sometido al interés y la presión de la demanda de investigación eficaz, útil y capaz de hacer ofertas de soluciones en contextos muy definidos de aplicación de conocimiento. Cambian también, por tanto los patrones de control de calidad, los instrumentos metodológicos, los niveles de implicación de los investigadores y por supuesto las finalidades y pretensiones que orientan las decisiones de cada micro-comunidad de intereses.

Asistimos, poco a poco, a una nueva generación de demandas de investigación que requieren un tipo de respuestas gremiales menos centradas en los intereses disciplinares-academicistas y más volcadas sobre las necesidades específicas de la propia sociedad y sus intereses, en la fenomenología de movimientos socioartísticos y artesanales que usan la música, la fotografía, el cine, el teatro, la danza, la pintura, la escultura, el grafitis, el performance como instrumentos expresivos que van más allá de paranoias puntuales de expresión creativa de un sujeto singular para amalgamar sus impulsos en corrientes de investigación con materiales, espacios, formas, colores, técnicas, artefactos, conceptos, ideas, protestas, denuncias, muestras solidarias, intervenciones terapéuticas... La investigación socioartística y artesanales ha de ofrecer respuestas reales a los problemas de derechos humanos (Denzin, 2010), a los conflictos interetnicos y socioambientales contemporáneos,... a las demandas singulares derivadas de los cambios y transformaciones que nos envuelven como sociedades cambiantes y metodologías en trance continuo. Tal vez la investigación artística aporte soluciones factibles a estas demandas, pues realidad, verdad y certeza en el seno de las civilizaciones técnicas son ingredientes determinantes de las prácticas científicas que las comunidades de investigación asumen como válidas, en un contexto dialéctico en el que estas prácticas crean a su vez nuevos estándares de legitimidad acompañados de nuevas incertidumbres (Morin, 1991) ya sea al asumir nuevas modalidades de producción de conocimiento o al aceptar como válidas otras metodologías de investigación alternativas. La dialéctica de las certezas y ambigüedades científicas, cuando se inserta en los circuitos de lo social, es definida en términos de "reflexividad", o de modernización reflexiva (Giddens, 1997), esta reflexividad está provocando un torbellino de movimientos internos en el seno de las metodologías de investigación empleadas en las Ciencias Sociales, y las metodologías de investigación artística pueden tener buena responsabilidad en ello.

La investigación socioartística se justifica por su efecto optimizante en el proceso humano intencional y sistemático que llamamos intervención artística con finalidad estética, poética, política, socioambiental y tecnológica, organizada como un sector profesional en parcelas laborales diversas como la salud, la arquitectura, la acción comunitaria, el medio ambiente, la agricultura, la ingeniería y los diferentes campos del mundo profesional de las artes y las artesanías. Esta actividad se contempla como un modo de producir conocimiento práctico que permita saber con el máximo de precisión qué se debe hacer y cómo hacer lo que se debe para potenciar una acción artística creativa profesionalizada, ello supone además, poner en primer plano el necesario compromiso de la calidad de la investigación artística con la exigencia y la voluntad de perfeccionamiento de las prácticas profesionales de los diferentes sectores cualificados que intervienen en el campo de las artes desarrollando programas de distinta naturaleza. Si bien la falta de intérpretes que traduzcan los avances a la realidad y la lentitud con que se desarrollan los procesos de aplicabilidad en el campo de la investigación educativa es una de las críticas más extendidas (Bruner, 1983; Sancho y Hernández, 1997; Forner, 2000; Bordieu, 2002).

A pesar de los muchos obstáculos, dificultades, retos y demandas que se le plantean a las MIAs, constituyen una propuesta estimulante e inspiradora que permite llegar al público y producir conocimientos y resultados que no es posible lograr a través de las formas tradicionales de investigación. Al igual que con la ciencia, la validez de los conocimientos y creaciones que generan las metodologías de investigación basadas en las artes se determina en última instancia por la comunidad de práctica, por los pares, que experimentan de primera mano lo que el arte puede hacer para ofrecer una mayor comprensión humana (MacNiff, 2008; Marín, 2012, Marín 2013).

Diferentes autores, admiten que el involucrarse en procesos de investigación basada en las artes aporta un valor formativo intrínseco a las personas que se implican, a diferencia de la neutralidad intrínseca y asepsia de otro tipo de procesos de investigación más neutros (Franz, 2010):

- Implica una experiencia vivida en primera persona que ofrece herramientas para transformarla en una narración empleando diferentes tipos de lenguajes e instrumentos creativos basados en las propias emociones experimentadas sin que por ello se pierda rigor ético.
- Proporciona un valor añadido de apertura mental en las formas convencionales de indagación y resolución de problemas, al admitir y aceptar un alto grado de espontaneidad y dar opción a la presencia de compromiso con causas sociales, corrientes de pensamiento, movimientos de expresión artística.
- Invita a la consideración en los procesos de producción de conocimiento de aspectos relevantes de la casualidad como ingredientes clave de la innovación y expresión creativa.
- Se expresa haciendo uso de estructuras metafóricas donde se prima la ambigüedad y la posibilidad de hacer múltiples lecturas continuamente.
- Es una forma de hacer y construir inspirada en la participación para la creación de imágenes, representaciones y análisis complejos.
- Admite la integración holística de relaciones entre la mente y el cuerpo, la razón y la emoción, lo real y lo virtual,
- Orienta el comportamiento del investigador y participantes en diferentes formas de interacción con el objeto de conocimiento, la obra, el proyecto creado, y viceversa del objeto/obra/proyecto de conocimiento con el investigador y participantes, partiendo de la base que supone una experiencia de cambio continuado.
- Es un espacio infinito para describir, explorar, interpretar, despertar, desafiar, confrontar, discrepar,... en el que el investigador debe cultivar la capacidad para argumentar de diferente manera y por distintos procedimientos la calidad estética y la coherencia de su propuesta.
- Permite adoptar y establecer una relación filosófica explícita y continuada de orden ontológico y epistemológico con el objeto de estudio, con el problema, con las personas involucradas con el mundo sujeto a modificaciones y cambios continuados en los propósitos, en las técnicas y en las consecuencias.
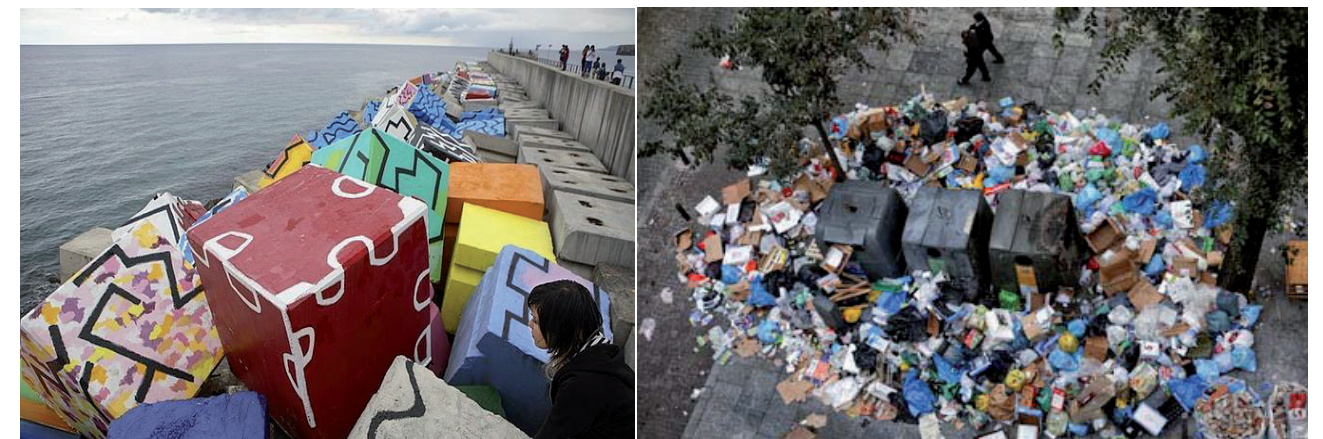
Síntesis de retos a enfrentar en el debate sobre los estándares de base para catalizar la conquista de nuevo estatus epistemológico

El debate sobre la naturaleza epistemológica de la investigación artística nos traslada a un campo de dilemas muy jugoso que sitúa los debates en la dialéctica de las aspiraciones de la investigación básica frente a los de la investigación aplicada; entre una investigación orientada por finalidades estrictamente normativas y nomológicas de rango lógico-positivista frente a otro tipo de investigación más creativa, más

singular, humanista e idiográfica, muy preocupada por la solución inmediata de los problemas cotidianos o por cuestiones de estética, sin ningún interés, de entrada por la generalización de resultados, ni la construcción de leyes de carácter universal.

El abordaje de las metodologías de investigación artística desde el campo de la investigación educativa entraña dificultades, obstáculos y resistencias inconscientes que aparecen entre investigadores adscritos a diferentes culturas científicas al enfrentarse a situaciones de naturaleza compleja donde la componente artística asume un mayor estatus y protagonismo que va más allá del apoyo instrumental a la recogida de datos y aspira a ofrecer alternativas metodológicas completas, ligada a comunidades reducidas de investigadores que comparten métodos, lenguajes y herramientas para dar respuesta a sus preocupaciones y problemas de creación artística.

La ausencia de tradiciones consolidadas de investigación integradora y plural donde confluyan perspectivas complementarias y el anclaje vivido en las tradiciones disciplinares del ámbito de las ciencias experimentales frente al de las ciencias sociales, jurídicas, políticas, artísticas y humanidades plantea a las modos de conocimiento retos inéditos que han de ofrecer visiones más completas y clarificadoras en un futuro muy cercano. Las cuestiones artísticas son problemas de radiante actualidad que demandan una mayor atención desde el campo de la investigación empírica con carácter aplicado y que en otros casos aspira a generar y modelos explicativos de mayor alcance que modelicen y favorezcan la toma de decisiones y la extrapolación de resultados.

Las contribuciones del enfoque artístico en la investigación educativa han de aportar importantes transformaciones en los nuevos modelos de educación y de investigación. Las implicaciones que ha de acarrear este nuevo replanteamiento conceptual, metodológico y estructural de los modos de investigación para la educación, en general, y para la formación, en particular de las nuevas generaciones de investigadores educativos están servidos. La nueva alfabetización tecnológica de los ciudadanos del siglo XXI y sus alianzas con las producciones artísticas constituyen un camino irreversible con infinitas posibilidades.

La investigación basada en el arte, en cuanto sistema integrado de saberes, racionalidades y técnicas, puede representarse como una especie de holograma en tránsito de lo científico a lo artístico y viceversa, pues al estar incluido su objeto de estudio dentro de la misma sociedad, como un producto de la actividad de los investigadores en interacción con los problemas artísticos, sociales, políticos, religioso-espirituales, ecológicos, urbanísticos, arquitectónicos,... la misma ciencia es objeto y sujeto, contenido y continente, agente de cambio y receptor de los mismos.

Entre los retos inmediatos de este tránsito podemos destacar los siguientes:

- Mayor desarrollo teórico, una más sólida fundamentación argumental, explicitación de tendencias y clarificación metodológica detallando secuencias y argumentando decisiones y opciones que favorezcan la oportunidad de réplica, generalización o extrapolación.
- Mayor desarrollo empírico de investigaciones acogidas a las diferentes líneas de trabajo, metodologías y líneas.
- Interés por plantear cuestiones significativas que puedan ser investigadas empíricamente y divulgadas en contextos no exclusivos de la comunidad de práctica de los investigadores del campo de la educación artística.
- Ligar las propuestas de creación al interés temático de la investigación contemporánea basada en teórica relevante.
- Revisiones integrativas periódicas y metaanálisis de las tendencias, temáticas, desarrollos y propuestas.
- Esfuerzo sostenido para caracterizar más exhaustivamente con lenguajes de distinta naturaleza las metodologías, herramientas de trabajo, formas de proceder en cada una las vías de exploración que se han ido construyendo.

- Mayor presencia y visibilidad en los círculos sagrados de legitimación, debate público y validación interna del conocimiento y fases de elaboración. El SIG de AERA es la prueba de fuego y puerta de entrada a la torre de Babel y templo del conocimiento. Abrir nuevas vías en nuestro contexto europeo pasa por asegurar la celebración de foros transnacionales que contribuyan a intercambiar, sistematizar y discutir los avances, retos y retrocesos.
- Identificación exhaustiva de los axiomas básicos, las señas de identidad, los principios diferenciadores respecto a la pluralidad de metodologías al uso y los valores de singularidad que aportan estas nuevas corrientes metodológicas tomando como contrapuntos de contraste los discursos de la investigación interpretativa y sociocrítica.
- Una estrategia explícita de mestizaje y ocupación del campo, marketing epistemológico, y proyección social de las ideas y hallazgos.
- Sentido de realidad, utilidad, originalidad y prueba de novedad de los productos, procesos y métodos.
- Propósito estético intrínseco y consustancial a los productos, a los procesos, a los instrumentos, a las metodologías y a los lenguajes empleados.
- Apoyo dialógico en marcos metadisciplinares y discursos sistémicos que le otorguen sintonía y contemporicen con las preocupaciones de los metadiscursos al uso.
- Pruebas de visibilidad en el avance conceptual y metodológico y evidencias explicativas del potencial de sus argumentaciones y metalenguajes (modo 3, como oportunidad que supera y da continuidad a ideas de nueva generación más elaboradas, más complejas, más holísticas)
- Negación del sectarismo corporativista, bajo el lema "artistas somos todos", popularizar las herramientas de investigación y formar en las nuevas metodologías abiertamente, sin oscurantismo. Uno tiende a defender y proteger su campo con celo, a evitar el intrusismo de neófitos, a hacer review demoledores en los artículos de foráneos, a desplomar y torpedear los pilares de los I+D que no son del gremio.
- Proyección formativa generosa y vías sistematizadas de iniciación para construir identidades sin negar la alteridad, para no caer en un estancamiento plano narcisista o de eterna adolescencia epistemológica en una postura defensiva hacia adversarios fantasma.
- Asociacionismo profesional y divulgación sistemática en medios creíbles de prestigio y excelencia tales como revistas indexadas y editoriales de reconocido prestigio.
- Institucionalización mediante presencia en planes de formación de grado, máster y doctorado, equipos de investigación, proyectos con financiación competitiva y participación activa en Institutos de Investigación Educativa de las Facultades e Instituciones del entorno.
- Alianzas bidireccionales con el mundo profesional y sus instituciones promotoras en sus diversas manifestaciones artísticas y expresivas.
- Apoyo en científicos de reconocida valía, prestigio profesional y proyección nacional e internacional como marca de credibilidad y calidad de imagen.
- Continuidad en la profundización y explicitación de heurísticos, herramientas e instrumentos que permitan generar escuelas, tendencias, líneas de investigación estables y grupos de referencia con impacto y capacidad de movilización.
- Permeabilidad disciplinar abierta al diálogo, intercambio y transferencia de saberes inter, tras y pluridisciplinares con sectores de conocimiento académico clásicos (arquitectura, medicina, economía, medio ambiente, sociología, psicología) y el mundo cambiante de los sectores profesionales del arte musical, teatro, cine, danza, fotografía...
- Nuevos formatos y exigencias de atención a criterios de validez inspirados en el consenso, colectividad, participación, movilización, protesta, denuncia; criterio de rigor; criterio de originalidad, criterio estético, criterio de coherencia; criterio de compromiso; criterio de exigencia ética, criterio de sostenibilidad; criterio de validez democrática.

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[1]La caricatura no nos es ajena:

Semejanzas:
1. Ambos toman ejemplos de la realidad.
2. Sus trabajos son valorados por el público.
3. Ambos aportan contribuciones de distinta naturaleza para la posterioridad.
4. Ambos pretenden llegar a algo nuevo, crear, descubrir, inventar, confirmar.
5. Ambos intentan participar activamente en el avance de la humanidad.

Diferencias:
1. El artista es totalmente subjetivo y el científico es totalmente objetivo.
2. El artista tiene su propio lenguaje y en cambio el científico debe compartir un
       lenguaje universal.
3. El artista crea una realidad paralela mientras el científico se adapta a la realidad.
4. El artista crea su propia obra mientras el científico debe atenerse a lo que observa
       en la naturaleza.
5. El artista utiliza el alma y el científico utiliza la razón.
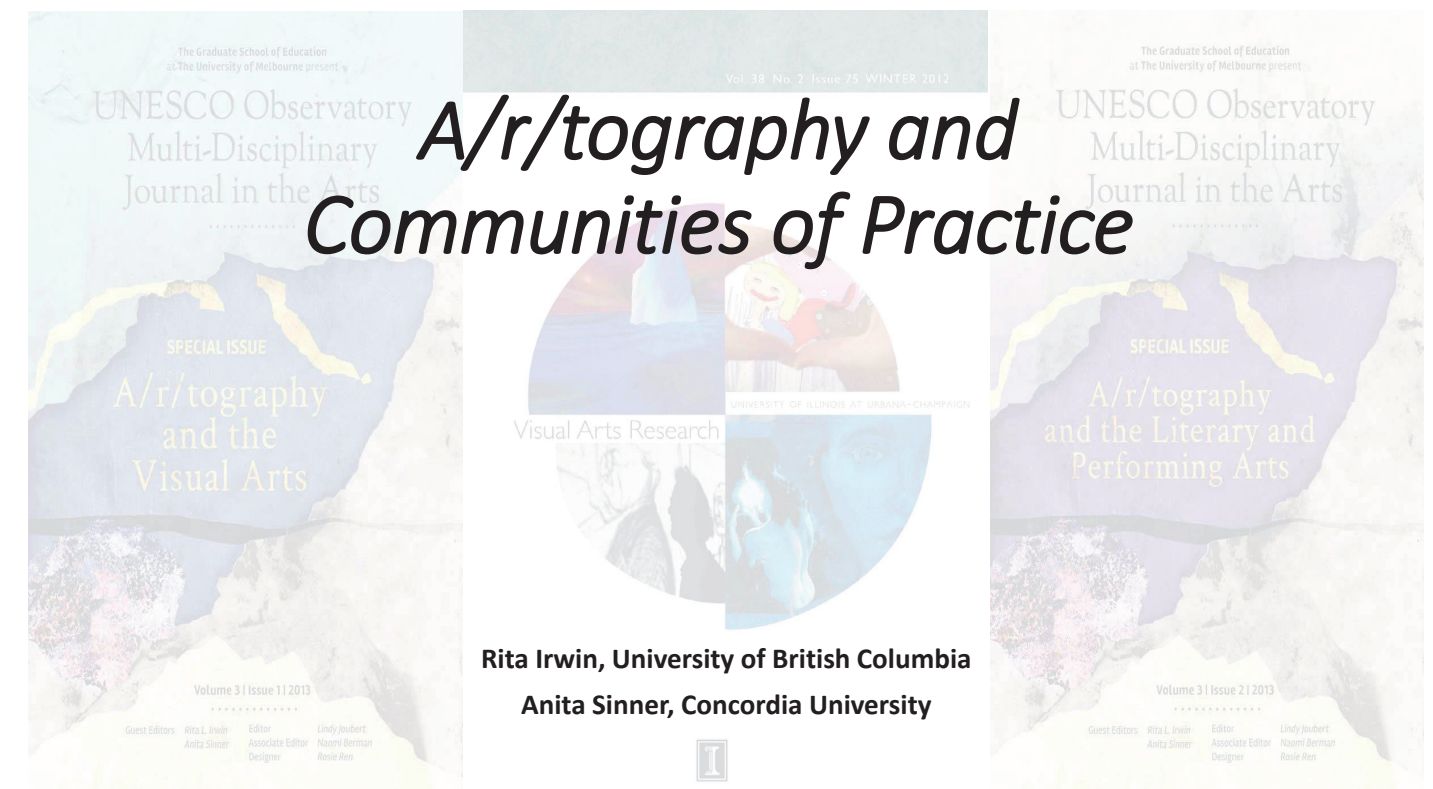
A/r/tography and Communities of Practice

Rita Irwin, University of British Columbia

Anita Sinner, Concordia University
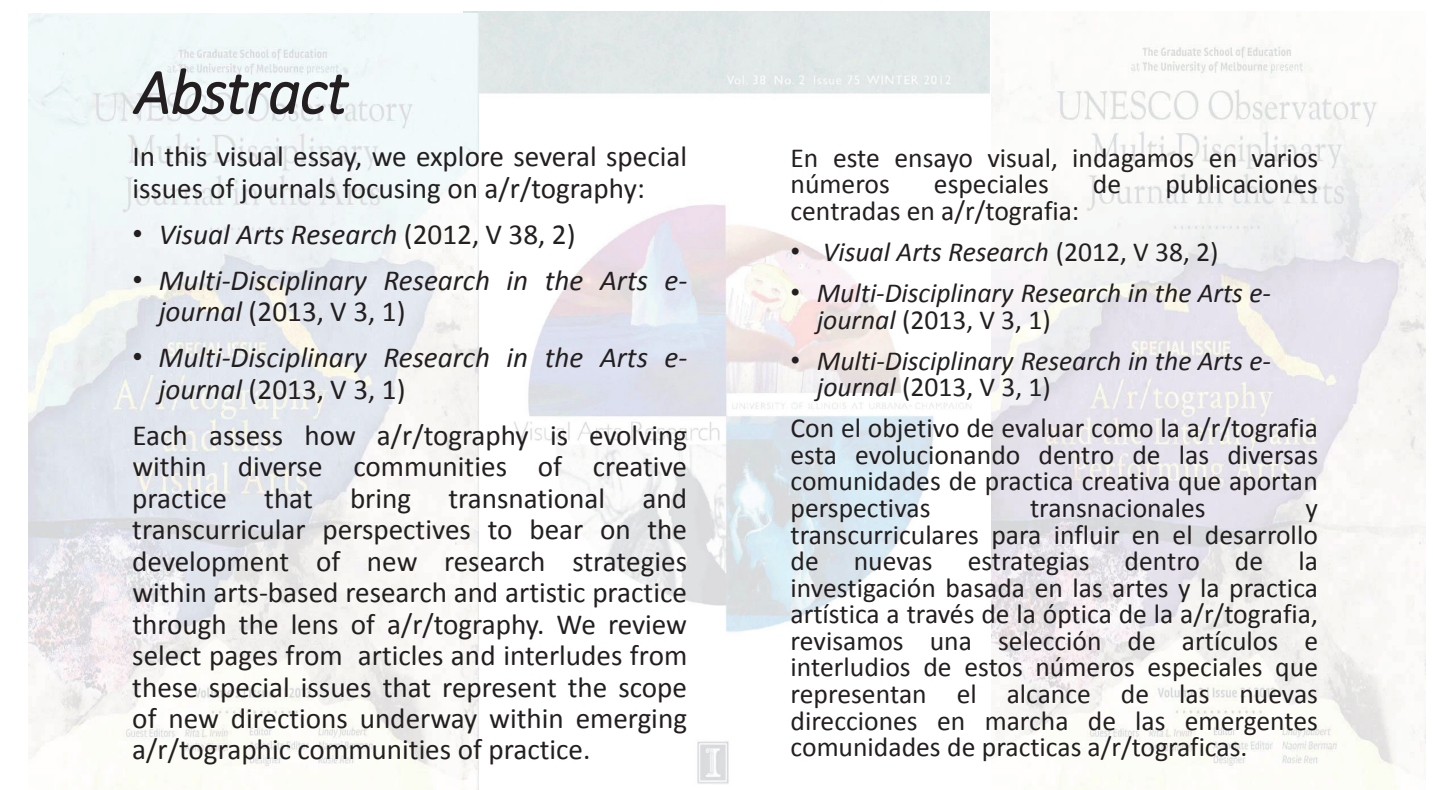
Abstract

In this visual essay, we explore several special issues of journals focusing on a/r/tography:

- *Visual Arts Research* (2012, V 38, 2)

- *Multi-Disciplinary Research in the Arts e-journal* (2013, V 3, 1)

- *Multi-Disciplinary Research in the Arts e-journal* (2013, V 3, 1)

Each assess how a/r/tography is evolving within diverse communities of creative practice that bring transnational and transcurricular perspectives to bear on the development of new research strategies within arts-based research and artistic practice through the lens of a/r/tography. We review select pages from articles and interludes from these special issues that represent the scope of new directions underway within emerging a/r/tographic communities of practice.

En este ensayo visual, indagamos en varios números especiales de publicaciones centradas en a/r/tografia:

- *Visual Arts Research* (2012, V 38, 2)

- *Multi-Disciplinary Research in the Arts e-journal* (2013, V 3, 1)

- *Multi-Disciplinary Research in the Arts e-journal* (2013, V 3, 1)

Con el objetivo de evaluar como la a/r/tografia esta evolucionando dentro de las diversas comunidades de practica creativa que aportan perspectivas transnacionales y transcurriculares para influir en el desarrollo de nuevas estrategias dentro de la investigación basada en las artes y la practica artística a través de la óptica de la a/r/tografia, revisamos una selección de artículos e interludios de estos números especiales que representan el alcance de las nuevas direcciones en marcha de las emergentes comunidades de practicas a/r/tograficas.

in conversation …
a photo essay

Visual Arts Research

Vol. 38 No. 2 Issue 75 WINTER 2012

Visual Arts Research

UNIVERSITY OF ILLINOIS AT URBANA-CHAMPAIGN

http://www.jstor.org/stable/10.5406/
visuartsrese.38.2.issue-2

According to Leavy (2012), Ricardo Marin-Viadel and Joaquin Roldan use visual a/r/tography in order to present assessment criteria for how we might understand and evaluate a/r/tographical works. Their visual renderings allow us to see how viewers bring their interpretations to the arts.

Pushing the boundaries of academic articles, Marin-Viadel and Roldan from the University of Granada, present us with an original and innovative approach to a/r/tography practice through the visual photo essay.

Quality criteria in visual a/r/t/ography photo essays: European perspectives after Daumier's graphic ideas.

Ricardo Marín-Viadel
Joaquín Roldán
University of Granada (Spain)

Figure 1. **Visual abstract**. "Ricardo Marín-Viadel looking at the expert's eyes" by J. Roldán, 2011. Digital photography with a indirect visual quotation from Daumier (1855).

A research photo essay in visual a/r/tography is a coherent, systematic, and original group of visual images about education (or any other social science). This relatively recent research methodology essentially produces new visual images about educational questions. Like any other research methodology, visual a/r/tography assumes: a) certain basic epistemological positions, b) distinctive methodological strategies, and c) specific quality criteria. We suggest five different paths to identify assessment criteria, the most important of these residing in the development of a framework of correspondences between quality criteria usually applied to research reports based on words (sentences, paragraphs, verbal thinking) and those based on visual images (photos, photo essays, visual thinking).

of the research. A visual a/r/tography report must be very scrupulous with the quality of photos, pictures or videos, and requires extreme care in the publication or display of visual images be they presented separately or organized in groups.

A visual a/r/tography report is not a simple accumulation of images in the same way that written inquiry is not only a cluster of sentences and paragraphs. The overall organization of the images in the research reports, as well as the balance, rhythm and cadence of each of the visual images and their relationship to the whole, is crucial for assessing their quality. For this reason it is necessary to identify the kind of visual structure used: for example, independent images, photo series, photo essays, etc. (Marín-Viadel & Roldán-Ramírez, 2010). The visual structure of a piece of research is very evident (similar to the way in which the type of writing and the literary quality of a written text is clear in the first few paragraphs); but for investigational purposes it is necessary to explicitly state their typology, in a similar way to that which is done when defining the type of statistical analysis used to synthesize quantitative data.

Conclusion

When drawings, photo essays, websites or videos are used for educational research purposes they must be organized as distinct forms, subtly different when they are used in other professional fields such as photojournalism or art making. The visual narrative and demonstrative structures used in visual a/r/tography should eventually become a specific genre or style with its own quality criteria, similar to how we distinguish between visual narrative structures in television advertising or in sociological films. Visual a/r/tography is a new form in which to do research, which, consequently, is a new way to make visual art.

It may be too premature at this time to propose a complete and comprehensive list of quality criteria for visual a/r/tography. However, the development of some of the strategies described above may help to shed some light on the problem.

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Figure 5. **Photo essay.** "Looking the expert who are looking at art, which looks to their viewers. n.4" by authors 2011. Organized with three digital photos and a direct visual quotation, bottom centre, from Daumier (c. 1860). Top, "Student and photo projection" 2011 by J. Roldán with a indirect visual quotation from Daumier (c.1860-70).Bottom, left "Appreciating the Fountain at d'Orsay Museum", 2008 by R. Marín-Viadel, with a indirect visual quotation from Ingres (1856); right "Appreciating the pastel portrait", 2008 by R. Marín-Viadel with a indirect visual quotation from Blanche (1887).
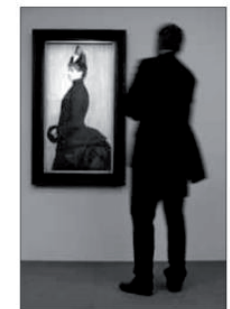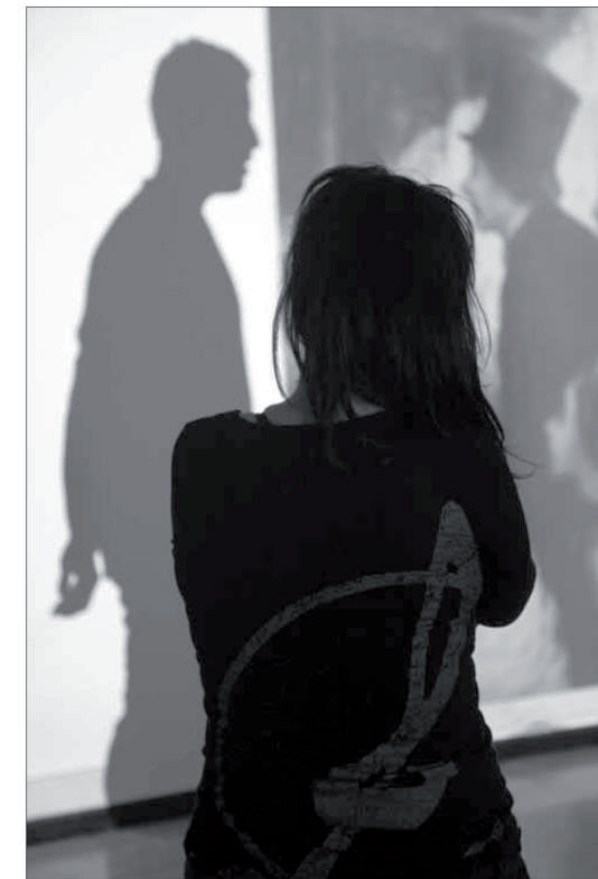
> The conceptualization of a/r/tography resists categorization while recognizing that aesthetic and educational conditions infuse research-creation.

Museum.

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Figure 6. **Photo essay.** "Looking the expert who are looking at art, which looks to their viewers. n.5" by authors 2011. Organized with two digital photos. Top, "Appreciating women's portraits at Louvre", 2008 by R. Marín-Viadel with two indirect visual quotations from Vigée-Le Brun, left (1796) and right (1786); bottom "My students and photo projection" 2011 by J. Roldán with a indirect visual quotation from Daumier (c.1860-1870).

in conversation ...
interludes

a movement, a
representation
between parts
of a larger
production

http://web.education.unimelb.edu.au/UNESCO/ejournal/ejournal_vol3iss1.html
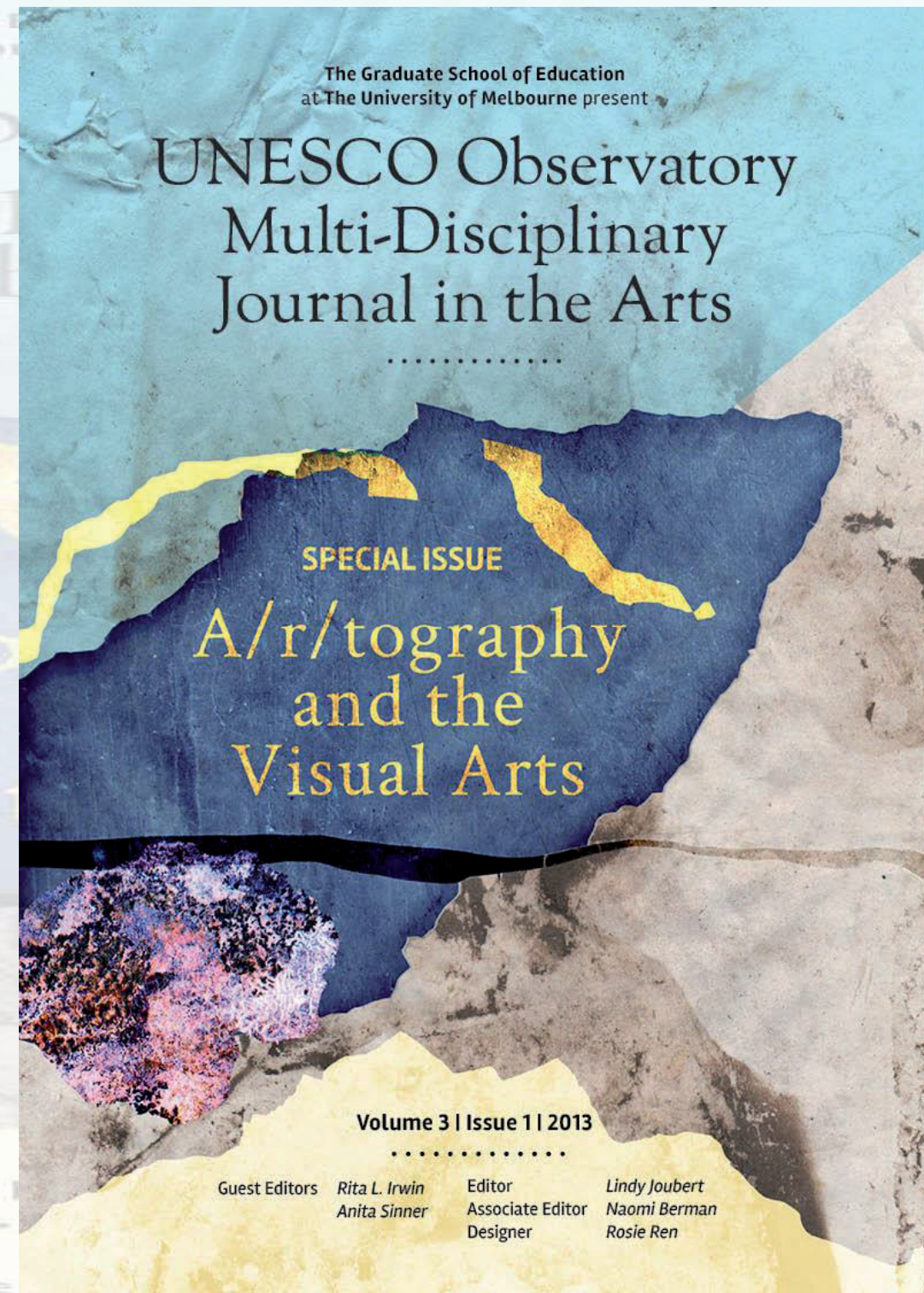
Translated Energy

Christy Ortiz

DESCRIPTION This video relates to the exploration between my artist, teacher, and researcher selves. It is a visual metaphor that represents my experiences as a researcher during an inquiry process. The bike ride symbolizes the psychological and intuitive energies exerted throughout this process, translating them into an observable activity. Each scene makes reference to some key experiences: establishing a starting point, understanding the process as a journey, and adapting to changes when necessary. Although these elements are ephemeral, they hold no less value to those that are measurable. Additionally, there is great significance of these aspects within the a/r/tographic, in-between roles of the artist and teacher. As artists, a starting point begins with the first mark. As teachers, we adapt to the organic nature of classroom activities. Overall, it is within each of the artist, teacher and researcher roles, and their contiguous relations, where we develop and strengthen these intuitive energies.
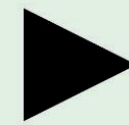
▶ Warp 1.9 by The Bloody Beetroots ft. Steve Aoki

http://www.youtube.com/watch?v=mbWwVuO1PVU&feature=youtu.be

Artist/researcher/teacher in Transit

Corinna Peterken
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ABSTRACT

This collage is composed of items collected as I walked along the beach near my home on the Mornington Peninsula. As I gathered these pieces over many weeks I embraced the continual process of becoming artist/researcher/teacher (Springgay, Irwin, Leggo & Gouzouasis, 2008). In presenting my methodology in art works, images and poetry along with academic writing, new possibilities are opened and extended as they are taken up and used as a transitory space for understanding (Springgay, Irwin, Wilson Kind, 2005). As artist/researcher/teacher I am participating, creating and inquiring (Irwin & de Cossin, 2004) through a methodology of w(a/o)ndering, pondering and making. This research immerses me in playful living inquiry (Irwin, 2003) while becoming (Deleuze & Guattari, 1987) in transit. The fragments of self, lives and memories that emerge are collected and considered as they are juxtaposed and placed where they seem to fit. Through doing this, blurred subjectivities (Deleuze & Guattari, 1987) are with/in what is made and written; seen or unseen.

KEYWORDS

collect, transit, making, w(a/o)ndering, ponder, becoming

in conversation …
unfolding stories
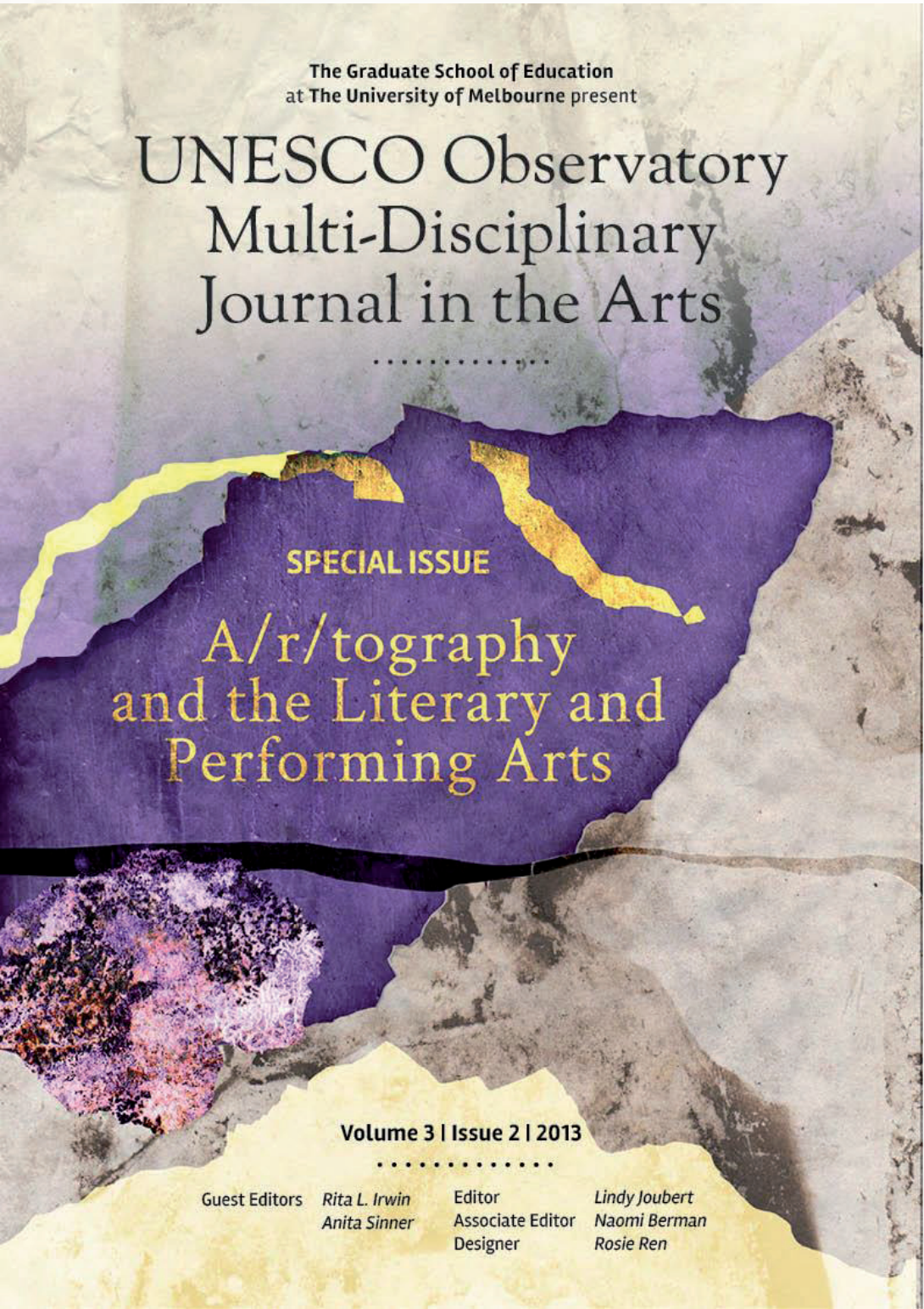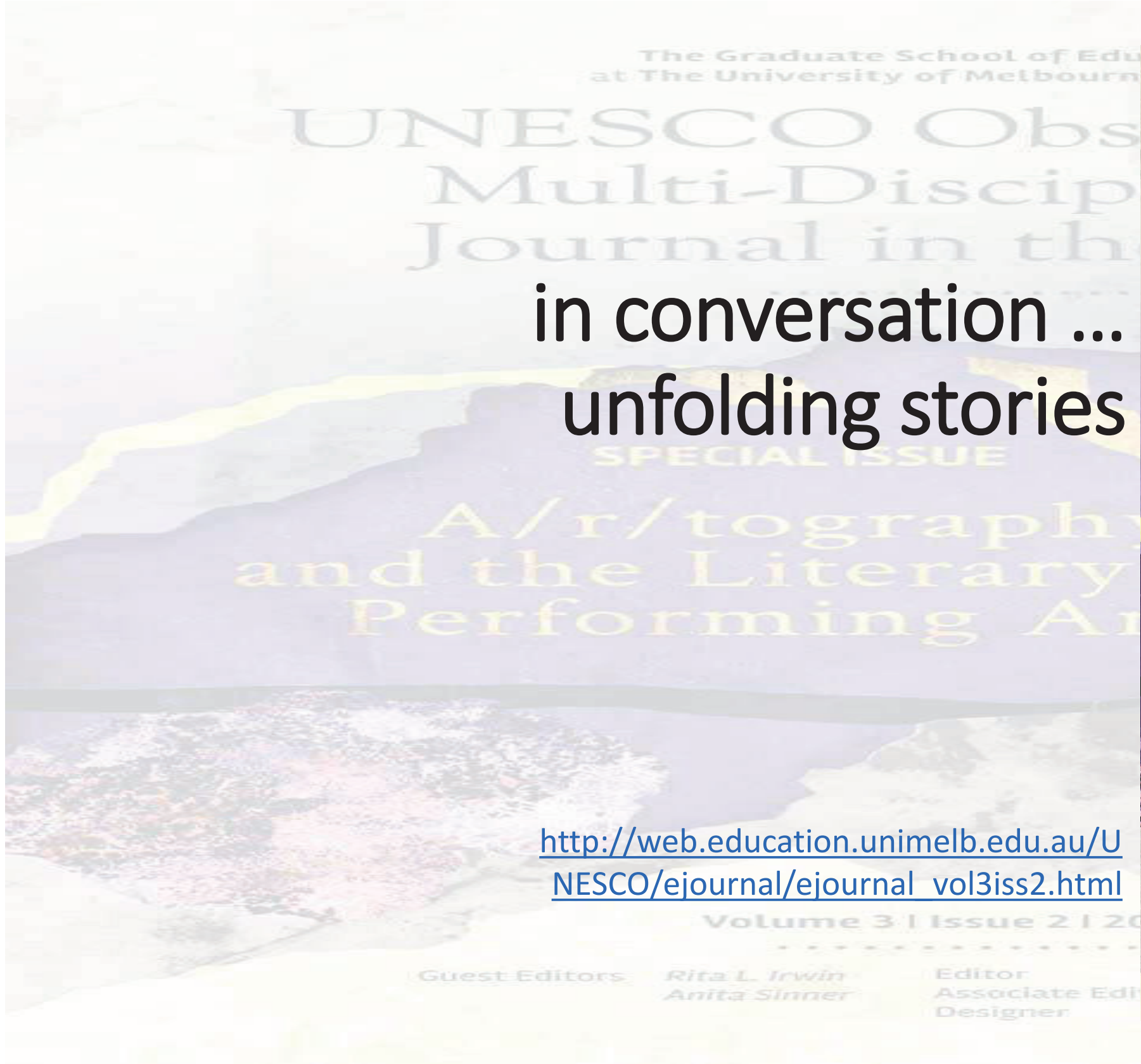
Through a conversational
forum, Mª Jesús Agra Pardiñas
and Cristina Trigo Martínez
share a literary-visual
assemblage exploring stories of
teacher identity construction,
memory, and contemporary art
practice as an ongoing
exchange that
folds
and unfolds
over time.

Excerpts and Dialogues for an Archive
Shared Stories on Art Education

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ABSTRACT

This text, built from the idea of a literary and visual assembling, reflects on processes of construction of the Shared Stories project that was developed by Primary Teacher students of second year in the Educational Sciences Faculty of the University of Santiago de Compostela. The text is set out as a dialogue along different moments and among different actors. One of the voices belongs to Mª Jesús Agra, with her questions as a teacher when formulating to her students a project based on the recovery of the memory of Arts Education, another to Cristina Trigo, who joins to show folds and corners of the story from the contemporary art point of view, and the rest of the voices to the students who are the authors of the project.

The a/r/tograhic pulse of three special issues:
a) bringing together transnational voices,
b) offering unique versions of a/r/tography, and
c) extending the original methodological structures first imagined a decade ago.

There are some few things that cannot be explained with words. Sensations are difficult to externalize, to express with words. Sometimes we experiment such intense moments that the beating of our hearts should be read as a Morse code, and the surface of our skin as the writing of an ancient codex handwritten on parchment paper. Maybe, in this way, we could be better understood than with words structured in verbs, nouns, adjectives... We are talking about affections; about the body as a surface of feelings and senses, as a place in close relationship with the world; about a sensitive map. (Olivares, R. 2011, p.4)

MJ: The fog diffuses the landscape; through the large windows it can be observed how different levels of depth of grey and ochre hues arise and announce to me that the autumn, I hope, will be radiant after a summer invaded by light and colour. Sitting at my table, with the computer on in front of me, I decide to start writing and recalling the project which I lived and shared with ninety students and many others whose stories I listened to. However what for and why? The project talks about the past, about other times, although my purpose is not this. Nevertheless when I evoke the process, the comings and goings of my memories come closer to other times and places.

My university students are in their second year of their degree in Primary Education. At the beginning of the academic year, I always wonder which are their expectations about the subject I teach, what do they expect from me? Which ideas do we start from? Do we know ourselves and each other? Which are our strong points? How could we embark on a collective action? What will be the most important thing? How am I going to organise the 50 hours of class? Which affections, attitudes, feelings, emotions, and sensations have we got about art in general and about contemporary art in particular? And about the art education we have received?

FOLD 1: WHERE WALTER BENJAMIN LIVE

C: I am at my office faced with a blank page and surrounded by notebooks and books. I don't know how to begin to sew on the net that was created by Maria Jesús and her students. The Dvorak concert for cello sounds in my computer, but I also listen to some birds and to the sound track of a film coming from the movie room. Everything is taking place simultaneously, everything comes together; the voices are superimposed. Thinking about the work done by María Jesus' students, Walter Benjamin (Berlín, 1892- Portbou, 1940) appears in my mind. Apart from stressing the birth of new technologies, he understood that modernity involved a change in the representation and experience of the "space-time". Contemporary life entailed a change in the perception of space as well as in the logic of cultural representation. For thirteen years, Benjamin "built up" his work, *The Arcades Project* (1927-1940) that he could not see published. It was composed by juxtaposed excerpts: quotes, annotations, drafts. It was an open project, capable of multiple combinations. For Benjamin history is not linear but full of folds, of corners that we should survey. This implies travelling through the memory from what is small to the tiniest and from the tiniest to the minimal things. What this microcosm shows is increasingly closer to us. In his work, he relies on literary assemblage technique working as a junkman who does not subtract anything valuable nor describe, he only shows what he has found and offers it to the others. Watching this great showcase, every minute object in it acquires new meanings. We travel the past through the present. I decide to start tacking a dialogue on the stories that Mª Jesús has sent me.

John Berger said in his first book, A Painter of Today, that, in any discipline whatsoever, the creator rarely knows what he is doing, absorbed as he is in the immediate difficulties that have arisen and having only a slight intuition of what there actually exists beyond the most immediate. And that slight intuition, that fog which must be crossed over to arrive at the side of clarity, is the process we gaze at when admiring a sculpture by Giacometti or reading a poem by Leopardi. (Coixet /Berger, 2009, p. 14)

MJ: The project we are about to start is a crossing. And we pass through the fog with a suitcase that is not ours, a suitcase full of a multitude of stories given to us so that we can make them our own.

Initially I feel confused, as it usually happens at the outset of something new. It's like pushing or better than pushing absorbing, the very own target absorbs you towards its essence. And in the meantime, you wonder, what am I doing? Where am I heading to? Will I ever reach somewhere? And I will. (Coixet/Berger, 2009, p. 77)

NOTES FOR A POSSIBLE DIARY

MJ: After having reflected about the above questions, the confusion I felt was general. It was still difficult to find a possible way to express everything that was taking place. We thought about a diary that would be our artist book. The time of writing in a diary is the time of looking back everything that has been harvested, hunted, absorbed during the day. It could be images, feelings, sensations or even a look of somebody we have met across. The senses converge and the word is born as an antidote against time.

As a community of inquiry, there appears to be an understanding of the concept of a/r/tography yet there is significant diversity in how a/r/tography is interpreted.

In this paper, the authors open spaces for the performance of research, a trend only just emerging in the social sciences in significant ways.
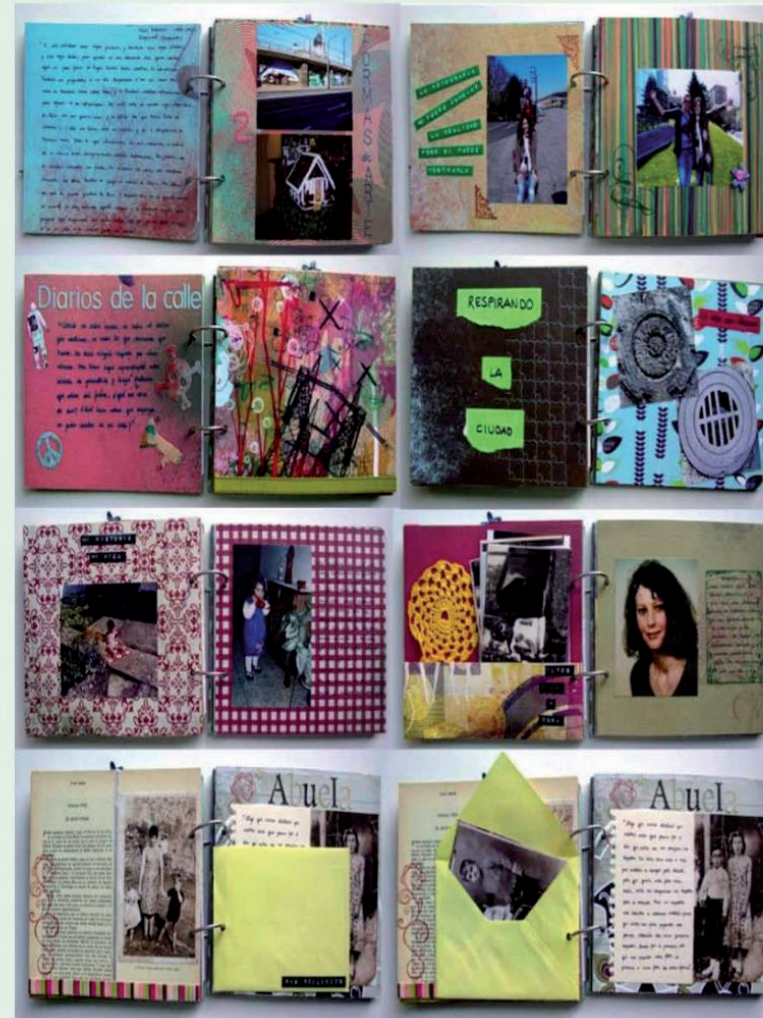
Apart from rescuing images, we play with words breaking them, turning them into onomatopoeias, into explosions; we create short stories with de pictures of Chema Madoz and Joan Brosa; we play to write this stories from the end to the beginning; we explore ourselves in other languages.

A GIVEN DAY IN MARCH: HAVING A COFFEE

MJ: We had a chat about artist books and travel notebooks. However, how do others do it? What do they look for? Who are they? We look for information and links with the personal project. We talked about the meaning of memory, of its value as something unique and unrepeatable and about artists who work with these ideas: Christian Boltanski (France, 1944), On Kawara (Japan, 1933) or Eva Koch (Denmark, 1953).

UN-FOLD 6: THE DWELLING OF THE VOICES OF EVA KOCH

C: *Villar* is a video installation of Eva Koch with six projections that was conceived as a visual collage that tells us, from different viewpoints; an experienced story lived during the Spanish Civil War in which five siblings were separated. Eva Koch's mother was one of the five. The artist searches for memory, facts, words and gestures. Every story goes beyond the personal to become universal. Universality of war in separation, sorrow, lost roots and death. Different testimonies which speak of the same, different ways of living the same experience. Screens which are activated or stopped by the presence of the spectator who with his/her movement are able to give voice or to silence. The multifaceted narrative which Lawrence Durrell announced in *The Alexandria Quartet* (1962), the technique of counterpoint which allows us to compose music for several voices, independent among them, but able to form harmonic combinations as a whole.

66   67

A/r/tographic movements …

A/r/tography may be described as a profound interruption within research, opening spaces for advocates and critics to collectively contribute to the evolution of a/r/tography in ways that are consistent with the theoretical orientation of relationality at the heart of this approach.

We acknowledge that a/r/tography, like all scholarship, is imperfect, suggesting movements over time and space as encounters, not a presumption of conclusions or static understandings within closed systems, but a living practice, mapped most recently in three special issues which demonstrate the changing parameters of a/r/tography.

A/r/tographic propositions …

From a perspective of communities of practice, we continue to consider:

1)   how relationships between art forms and social domains connect makers and materiality;

2)   how the vitality of living in in-between spaces, where thirdness is a site of productive tensions that enlarges form, content and style of creative practice; and

3)   how transdisciplinary forms of a/r/tography are sites of emerging, critical masses of relational knowledge, shifting the parameters of visual inquiry as disruptive of understood norms.

The special issues encapsulate how authors are theorizing and practicing a/r/tography as critical, experimental, reflective, speculative and evaluative engagements concerned with contemporary artistic practice and pedagogical encounters. This conversation continues in an upcoming special issue of a/r/tography with *Visual Inquiry: Learning and Teaching Art,* as well as plans for the introduction of a journal dedicated to a/r/tography and research-creation.

For more information about a/r/tography, please visit: http://artography.edcp.educ.ubc.ca/

Research as *poiesis*? Interdisciplinary landscapes expanded by the art and methodologies.

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Visual Abstract
Resumen Visual

Abstract

The transparency, the penumbra and a kaleidoscopic perspective of Olafur Eliasson works are able to reveal our questions. What does it mean to understand the research as *poiesis*? How artistic procedures can contribute as a methodology for our researches? These questions move our research as a *work in progress*. One student from the master program, two from de PhD program and the teacher of them from the interdisciplinary graduation program of Education, Art and Cultural History at the Universidade Presbiteriana Mackenzie in São Paulo/Brazil are trying to deal with artistic procedures in their own researches. Our theoretical inspiration come from three concepts that complete each other: art based research; a/r/tography and artistic research methodology. The starting question is a reflection of other questions related to ours objects of study. As Pareyson (1984, p.32) says on his book *I problemi dell'estetica* (*The aesthetics problem*): "art is something that as it is being doing it also invents what to do and how to do it". That seems to be our procedure in our collaborative research. That is a common aspect in us, it is a *ritornello* that push us towards. We jump in even with an uncertain security and we live the experience as we invent what to do and how to do it. We dare to live the experience not as an experiment but as action. *One* experience as Dewey (2010) said. Also, the different poetic actions seen in this conference helped us to expand our research and initial findings.

Key words: Research, Artistic procedures, Art, Methodologies, *Poiesis*.

Resumen

La transparencia, la penumbra y una perspectiva caleidoscópica de obras Olafur Eliasson son capaces de revelar nuestras preguntas: ¿Qué significa entender la investigación como *poiesis*? ¿Cómo pueden contribuir los procedimientos artísticos como metodología para nuestras investigaciones? Estas preguntas mueven nuestra investigación como uno *work in process*. Una estudiante del programa de maestría, dos del programa de doctorado y el profesor de ellas del programa de graduación interdisciplinario de Educación, Arte e Historia Cultural de la Universidad Presbiteriana Mackenzie, en São Paulo / Brasil están tratando de hacer frente a los procedimientos artísticos en sus propias investigaciones. Nuestra inspiración teórica proviene de tres conceptos que completan entre sí: art based research; a/r/tography y metodología de la investigación artística. En este sentido, la pregunta de partida es el reflejo de otras cuestiones relacionadas con nuestros objetos de estudio. Como Pareyson (1984, p.32) dice en su libro que *I problemi dell'estetica* (El problema estético): "el arte es algo que, mientras se hace, se inventa qué hacer y cómo hacerlo". Ese parece ser nuestro procedimiento en nuestra investigación en colaboración. Ese es un aspecto común en nosotros, es un ritornello que nos empuja. Saltamos en incluso con una seguridad incierta y vivimos la experiencia mientras inventamos qué hacer y cómo hacerlo. Nos atrevemos a vivir la experiencia no como un experimento, sino como acción. *Una experiencia*, como dijo Dewey (2010). Además, las diferentes acciones poéticas se ven en esta conferencia nos ayudaron a ampliar nuestra investigación y los hallazgos iniciales.

Palabras Clave: Investigación, Procedimientos artísticos, Arte, Metodologías, *Poiesis*.

Research as *poiesis*? Interdisciplinary landscapes expanded by the art and methodologies.

Fig.1. Olafur Eliasson (2011). *Your body of art.* Instalattion. SESC Pompéia, São Paulo/Brasil. Photo: Rita Demarchi.

In penumbra. Searching for light.

As we enter in one of Olafur Eliasson's artistic installations, *Your body of art*, (at SESC Pompéia, São Paulo) our first impression is that of fear for diving into a penumbra. The guide outside informs that it is needed to walk near the walls and then get to end of the room, where the fog starts to dissipate. There, in the back, the light rejoices with the happiness of this short journey. Overcoming the fear and happy with the reward of living this intense experience, the visitor proceeds to the exit passing through the middle of the installation, scrambling sometimes with one or another visitor who is also lost in the penumbra. Afterwards it is inevitable to be excited to share something about this corporal crossing, at least sharing what is possible to share through words…

This is also the way we live as we desire to share the challenges of our research. We: a small study group originated in the interdisciplinary graduation program of *Education, Art and Cultural History* at Universidade Presbiteriana Mackenzie in São Paulo/Brazil, a group composed by Rita Demarchi and Olga Egas (from the PhD program), Jade Magave (from the Master program) and Mirian Celeste Martins (professor and also tutor in this program). In the penumbra, walking through the margin and searching for light, we are trying to deal with artistic procedures in our own researches.

It all started during preparation for the 22ª CONFAEB (Brazil art-education) where we could meet Ricardo Marín Viadel, one of the speakers in this Conference. His talk lightened the desire for understanding what artistic research methodologies are, which we pursue since then. This

study rendered a participation at ECER The European Conference on Educational Research - Research in Art Education (10-13/09/2013), at Istanbul, Turkey. At that moment, we focused on understanding three concepts that completed each other: art based research; a/r/t/ography and artistic research methodology. However, as we studied them we realized that creative power of the researcher and we finished our participation at ECER with one hypothesis: the view of research as *poiesis*.

This hypothesis generated new questions: What does it mean to understand the research as *poiesis*? How artistic procedures can contribute as a methodology for our researches?

That hypothesis led to this talk, which is part of an *work in progress* with a double challenge: research about methodological procedure that use art and, at the same time, use this same procedures in our own searching for answers. For that, we took some theoretical basis regarding these methodologies themselves, the object and the research instruments, all that from the concept of *poiesis*.

Regarding the theoretical basis

Fig.2. Olafur Eliasson (2011). *Viewing Machine*. Pinacoteca, São Paulo/Brazil. Photo: Mauricio Martins.

Our theoretical inspiration come from three concepts: arts-based research; a/r/tography and artistic research methodology. As a kaleidoscopic perspective we could see various angles and multiple connections.

As we start, it is necessary to say that we are not talking about methodologies in the same way as in the researches in the field of Visual Poetics, explored by artists and part of many graduation programs in Brazil and other countries as well. In this practical-theoretical field, it is common to see an artist producing a series of works and theoretically reflecting about his creative process and the works of arts themselves. Clearly, much attention is given to the images and to the artistic procedures even though the thesis produced usually still following the established patterns. It is also good to remind that this field of research generally does not open space for creators whose works are not validate as art by the "art system" or by the Academia, which leaves out a huge number of people whose expression may be emerging or outcast, but not less relevant.

Our focus here is another one. We are talking about researches that are not restraint, exclusively, to the art field and to the artists, but that encourage and allow other people to have also a voice in a democratic and inclusive way. We are considering the possibility of a coherent way of doing research and of thinking about this same practice, which may allow other levels of depth valuing sensibility, the creative process of the author/researcher/creator and assuming one's own relationship with the object of research. For that a question remains: What can we learn from the art - in its various forms and languages and its *poiesis*?

Fig.3. Our theoretical basis.

Elliot Eisner at *El Ojo ilustrado: indagación cualitativa y mejora de la práctica educative* (1998) published for the first time at 1990, considers that literature, cinema, poetry and video are part of our culture in order to help us to see and to understand important events and because of that they should be part of qualitative researches. There is perspicacity, a *learn-to-see* and a *learn-to-*

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experiment that might lead the researcher to realize the quality that emerge from what he observes; there is more to see. For that, says Eisner, it is needed to cultivate perception, to understand the variety of ways through which one may describe the world and acquire the capacity of using theory to better understand what perception was able to capture.

On 2012, Elliot Eisner and Tom Barone (2012, Kindle) published the book *Arts Based Research*, a very important work to understand the subject, but before that an important mark in this field of studies was a speak of Eisner at the American Educational Research Association where he pointed out some connections between art and education and added value to the research that is guided by artistic procedures. For them art based research "is a process that uses the expressive qualities of form to convey meaning. [...] it culminates in the something close to a work of art" (2012, Kindle, loc 209).

They said: "The aim of arts based research is not to replace traditional research methods; it is to diversify the pantry of methods that researchers can use to address the problems they care about." (2012, Kindle, loc 170). It involves different artistic expression: narratives, videos, photos, paintings, movements, performances and so on.

A/r/tography is a key concept to think about a hybrid relationship of being an artist, being a researcher and being a teacher. These three aspects come together at the same time in order to produce a/r/t; a new "product" originated from this hybrid relationship (IRWING, 2004, 2008). Recently she was published here in Brazil one book about organized too by Belidson Dias (2013) from University of Brasilia. For Irving (2004, p. 35-36):

> A/r/tografy is a form of representation that privileges both text *and* image as they meet within moments of métissage. But most of all, a/r/tography is about each of us living a life of deep meaning enhanced through perceptual practices that reveal what was once hidden, create what has never been know, and imagine what we hope to achieve.

As we said, Ricardo Marin-Viadel went to São Paulo for the Congress of the Art/Educators National Federation and we could talk with him about a way to think about these issues. For Roldan and Viadel (2012) there is "a intermediate way": the working mode typical scientific research and typical working mode of artistic creation. There is an artistic and aesthetic dimension of words, images and sounds, a poetic use of the languages verbal or not verbal.

In this sense, the starting question is a reflection of other questions related to ours objects of study: images of public on art exhibitions; teacher formation whether initial formation or life-long formation, connecting school, university and the governmental department of education; teaching in regular schools; cultural mediation for this kind of research and for its propagation. Such researches, which give birth to varied paths, come together in a rhizomatic cartography (DELEUZE, GUATTARI, 1995) built upon our reflections and theoretical studies through this methodological path.

These methodologies lead to a critical view of the writing of academic texts and about the scientific strictness normally expected by the Academy, many times in a restraint way. On contemporary times like ours, how the voices and singularities show up as image and words can gain space inside academy? Do the libraries from universities accept the publishing design presented by this kind of research?

This is a crucial point. Even though many Brazilians universities have assumed an open mind regarding the publishing form of academic works, we still find cases like that of Universidade Federal do Paraná. The images below show a volume sent for analyses and the volume delivered to the library by Elaine Schmidlim who will have her own process described and analyzed after in this speech.

Fig.4. Two versions of Elaine Schmidlin *Landscapes: Art and Education impermanence margin*. The first one was delivered for evaluation of her work and the second one follow the University textual rules.

Certainly the theoretical basis for these methodologies strengthen, beyond research possibilities, a political action that can be take forward, providing conceptual support for future and long waited changes.

About the object and research instruments

Fig.4. Olafur Eliasson (2011). *Your body of art*. Instalattion. SESC Pompéia, São Paulo/Brasil. Photo: Rita Demarchi.

Now we get back to the penumbra encouraged by what Eisner affirms when he closes his book *El Ojo ilustrado: indagación cualitativa y mejora de la práctica educativa* (1990, p. 284). "For me, at least, it is much more interesting to find new seas where to navigate than old ports where to land". He expects that other scholars, like him, will go forward tracing new sailing maps and seeing how the winds are. Eisner's later texts, as well as the theoretical basis here presented, continue to blow the wind and move us to another level of comprehension of the narrow dialogue between the art language and qualitative research.

There is another "sailing map" to be mentioned. John Berger's *Modos de ver* (1974). On his "notes to the reader" he explains that the seven essays in the book can be read in any order. Says Berger (1974, p.11). "These purely visual essays (about the different views of women and about the many contradicted aspects in the oil paint tradition) are meant to raise as many questions as the verbal essays." There are three essays where the black and white images are disposed either alone or in group, in different sizes and with any subtitle or number to not "distract the reader". The credits for these images are listed by the end of the book. Berger resounded in the creation of some visual texts on Mirian's dissertation (MARTINS, 1992). As in this dissertation from 1992 we also found other dissertations and thesis that used expressive forms to do research and to communicate it. The creative power of the researcher led us to a hypothesis: to understand the research as *poiesis*.

Here, we emphasize the *poieisis*, that has been valorize by Rita Irving (2004, p. 28) who, among others, "integrate *theoria*, *praxis* and *poiesis* or, theory/research, teaching/learning, and art/making,"

Therefore, our research object is the artistic procedures used on finished researches or those still in process.

The hypothesis that we raise through this talk is that, beyond the basis brought by methodologies that are arts-based, there is the poetic of the researcher as an artist who gives an artistic character to his research. That way, our thesis is that research is also *poiesis*, as it understood as a creative act, singular, audacious, sensible, artisanal where form and content, the process and the final result are strongly connected. Paraphrasing Pareyson's definition of art: can research be understood as "such a doing that as it does it invents what and how to do it"? We have seen researchers that don not even know about artistic methodologies, but use it as a procedure because it is their *poiesis* that prevails.

As it was said before, we are not referring to researches about visual poetic where artists exposed in an aesthetic way their own works and reflections about them. We focus on dissertations and thesis that research connections between art, education, cultural mediation.

How to talk about/to research about methodologies and *poiesis* without using methodology and the art itself? Thinking on that, we planned to ask to some researchers to tell us about their creation process giving us as an answer the same language that was used on their works. We asked to each researcher to create something closely related to his/her own dissertation or thesis from the following proposition:

> Regarding your research, tell us, in an artistic way, about your path, about walking through different landscapes/fields, about the ways, the procedures and the instruments that you created. Also, tell us about how you lived this experience of creation. Close your eyes let the images/ideas show up and then put it into practice using the same language that you used to write your dissertation.

For that, we invited three researchers:

- Elaine Schmidlin. In her PhD - *Landscapes: Art and Education impermanence margin* (2013), presented in the graduate program of Education in the Universidade Federal de Santa Catarina / UFSC in Florianopolis, under the guidance of Phd Ida Mara Freire. She proposed answers to her research questions to six art educators and she used post cards as support, which moved their theoretical reflections. She also created a video with poetic language. We asked her for a post card.

- Fabiana Turci. In her dissertation – *Paper Orchestra* (2013) presented in the graduate program in *Education, Art and Cultural History* of Universidade Presbiteriana Mackenzie in São Paulo, under the guidance of Phd Marcia Tiburi. She presented a novel through which she reflects about the languages of literature and music. We requested from her a tale.

- Daniela Rose Link Dienthäler. Her dissertation - *"We can do a house the way we want"? Propositional actions and provocative material expanding the child's imagination I* (2009) at the graduate program in Education under the guidance of Phd Susana Rangel Vieira da Cunha in Porto Alegre. Her work was presented in a box where notebooks and boxes brought the productions of children and their reflections and analysis. We request a box, a notebook or other support.

It is through the answers given by these three researchers that we try to find our own answers too, with transparency and deep.

Diving in the analyses to show the *poiesis*
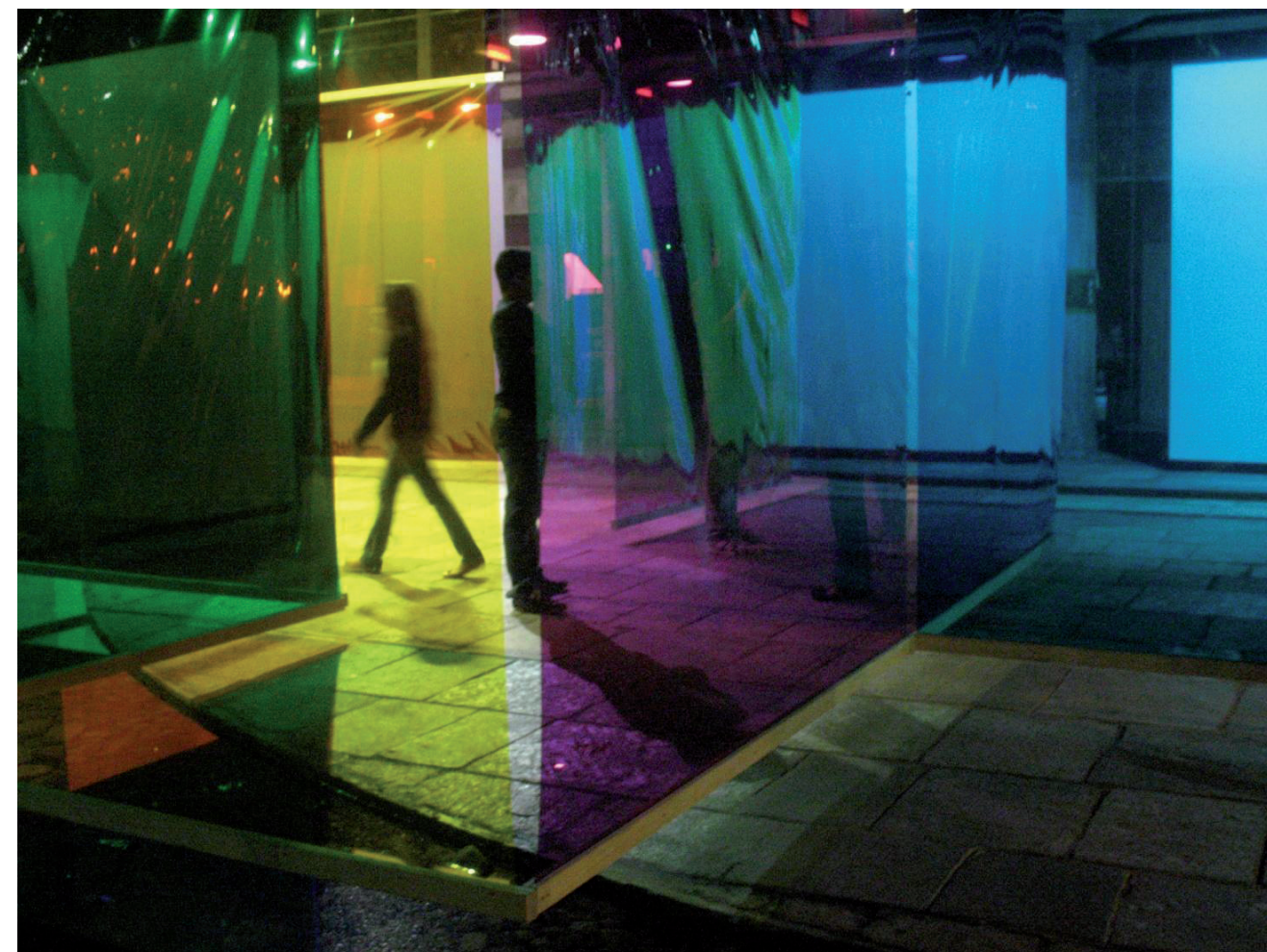
Fig.6. Olafur Eliasson (2011). *Your body of art.* Instalattion. SESC Pompéia, São Paulo/Brasil. Photo: Rita Demarchi.

We start by Fabiana Turci (2013) who wrote a novel as dissertation. Her answer to our proposal was a short story. In an e-mail she says:

> I wrote a short story as if it was a stream of consciousness of my husband thorough his observation during the presentation of my dissertation remembering some important moments in those two years of research; As it is a character that is external, that is, not the author of the research in this case, myself) he couldn't know everything, which means that many things were left outside. However, it was a narrative choice. I tried to answer your proposition and describe some of the peculiarities of those topics.

Fabiana creates a real character to talk about herself through the eyes of another. She creates a narrative to expose her own creation process in her dissertation *Paper Orchestra*. She gave us a story where a character looks to Fabiana in her moment of presentation and let us to live what she had live.

In her dissertation, the characters created by her live stories that are connected through a single aspect: they all go to the same concert hall e listen to the same music plays. In the dissertation, the concept that "music and literature are systems of thought", (TURCI, 2013, p.116) was revealed in the plot. The text/novel is innovative for academic standards but maintains a scientific rigor. Not the one that still prefers the third person of the speech, images as a mere attachment and many quotes to validate what the research thinks. Here, another scientific rigor is seen, and that is seen as she carefully handle the text and on her excellent writing, in the choice of the concepts with which she works and on her good musical choice to make us listen and perceive changes in classic and contemporary music in the reaction of the characters in the story.

In the story, it is clear that her project was conducted without having methodological artistic procedure as a basis in her work. Fabiana, let us to see between the lines her painful process of creation, as she continues to believe on her poetic intervention. She says in the short story:

> She never blinked facing the very foundations to sustain her will to do this project. It was easy for her to show the conditions of possibility, and even the need to rethink the language of knowledge, if that is what, in short, means doing scientific research. [...] No one ever told her that the problem that she wanted to research was foolish, that it made no sense, or that the authors intended to use did not dialogued with each other, or that the form she intended to write had no relation to the content. Or all solemnly ignored it or just do not want to buy the fight, which was not even so great.

Fabiana exposes the limiting beliefs that often underlie the system and conventions of scientific research, as if the research made through methodological artistic procedures could not be equally valid. Nevertheless, warns Eisner (2002, p 213): "Research can be arts-based as well as science-based. [...] Fiction can reveal qualities about social class, individual character, home life, marriage, and war that would elude scientific description." Fabiana was not frighten by teachers who did not trust her way of doing research, as exposed in her short story:

> We knew that the project was good, it was necessary to do so. But trying to prove it had isolated us. I tried to convince her to give up, because if that place could not accommodate an artwork as a result of scientific research, understanding that what was produced was not just art, but knowledge, then what would she want to do there ? She told me the exact same thing, but in a tone of affirmation. If they could not accommodate now, they would get after it.

Knowledge inserted in order to build it himself. With art. The *poiesis*, as Passeron (1997, p. 108) says, "puts the creator in front of his project." And this is what we see in Fabiana's tale.

Passeron draws our attention to the enhancement of poetic that goes back, he said, to what human conduct have of creation. While aesthetic deals essentially with the contemplation of what is given, poetic value would entail "considerable consequences of a mutation, the sensitivity of the philosophy of action" (ibid., p. 108). This position requires a specific ethics, the ethics of doing, of overcoming the internal barriers which will lead to others, as said Fabiana, be able to break free from the traditional academic rules from the paths expanded by one's struggle.

To see oneself in front of one's own project is something visible in the response to our challenging proposition given by Elaine Schmidlin, who offered us a postal. In the summary of her doctoral thesis she writes: "Postcards designed by artists / teachers draw and compose landscapes throughout the text and inquire about ways of teaching about art and with art, besides provoking a conversation on the inclusion in the language or art field of education" (2013, p.16). It was also part of her thesis a video that was sent to her evaluating professor and that could be seen all the time on the desk during her presentation along with postal-cards (as seen in Fig. 7). This way, a multimedia space was opened. Expanding the traditional landscape of this kind of academic presentation which are sometimes so bleak. In the video, Elaine walked on the beach in the city where she lives and writes in the sand the word "Life" that was erased by moving waters. Therefore, Elaine makes of her research a sensitive trigger for dialogue with other educators even aware of the academic restrictions. There is also a fight being fought there. She says on her thesis (2013, p.164):

Fig.7. Desk in the moment of presentation of Elaine Schmidlin with the video and postal-cards. Photo: Mirian Celeste Martins.

> [...] to resist to the (in)tolerable confinement that strategies educational (as an institution) requires for the teacher and try to escape the entrapment of education to invent new fold or other modes of education still and always "to come." Thinking from this perspective is to resist, to fight, to go to meet the forces that destabilize what is fixed and immobile. This way, the postal cards, as the signs of art, force us to think, to break up with the certainties and common sense of what we call art and education.

Go beyond the confines of imprisonment. Just like Fabiana, Elaine also leaves her *poiesis*, her creation, to gain space in order to give visibility to her research, to the concepts with which she works, building her text from it. For our research, she sent us a postcard, which shows the fact of being in front of one's own project.
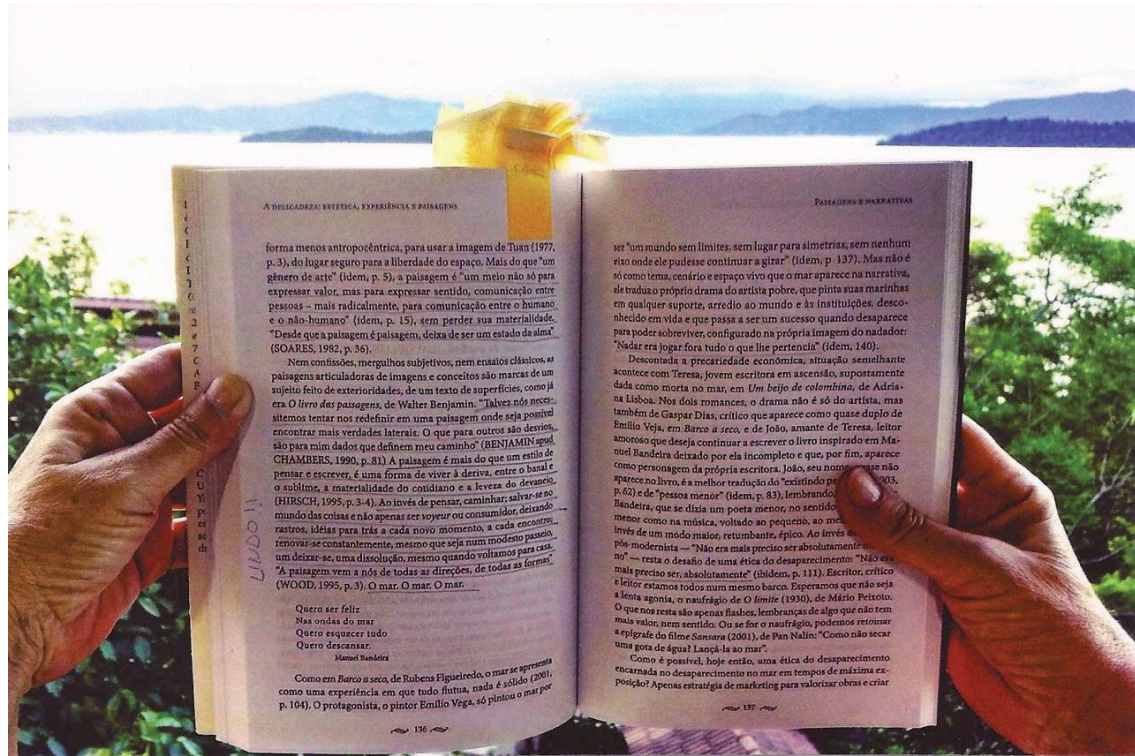
Fig.8. Elaine Schmidlin. Postal Card.

Fig: 9. A box, a vision of the notebook and two pages open - response given by Daniela Rose Linck Diefenthäler.

As a poetic text, the image reveals the presence of the author holding a book with a landscape with the sea as background, it has everything to do with her life "comings, goings and starts" with the video that was part of her thesis. In the email sent to us she says: "The sea landscape has everything to do with my life (comings, goings and starts), the postal throw us in paths, the lace tablecloth is made of nodes that bind us to each other."

Passeron says (1997, p. 112): "The creator is lead to first liberate himself conducts from the codes and conventions to then put into poetic situation." The sensitivity leads to action. "Surely the sensitivity is not absent from the creative approaches, but is not its topic element. The artist, for example, is not necessarily more sensitive than any other, but he is of those passing the act" (ibid., p. 108).

As transaction, as program, the poetic "is effective only if it adheres to the spirituality of the artist and his gesture translates into normative and operational terms, which explains how a poetics is linked to his time, because it is only on it that grip happens, and so that it operates effectively", said Pareyson (1994, p. 26). He continues (ibid, p. 139): "The artist invents not only the work, but in fact the legality of it". There is a consistency in his own doing. "What characterizes the artistic process is the adequacy of waiting and discovery, between trial and success, whether this adaptation is slow and difficult, or easy and immediate" (ibid, p. 146).

Is it not the same with artistic procedures in research? Would *poiesis* be more than an endorsement of methodologies, something that give it birth?

Another point: Elaine brings the theoretical apparatus in her post/reply. We see an open book filled with pages of markings. Beside the text with many griffins and two exclamation points the word "Lindo!!" (Beautiful!!) appears. In her e-mail she says that the book was one of the trigger of the research. It seems that the theoretical choices are connected with the *poiesis* of each researcher.

Daniela Rose Linck Diefenthäler also makes visible these theoretical choices in the notebook that she sent to us nestled in a box, as its response to our challenge.

Citations are superimposed to the images, bringing theorists who based her work, bringing visions of art, art education, and visual culture. There are many images: photographs of children in action - drawing, cutting, pasting, pointing, reading, modeling clay, showing productions, talking, individually or collectively building or also in small portraits; pictures of children's productions - drawings in various media, paintings, collages, photographs taken by children from their homes, clay sculptures, drawings continuing collages, constructions. There are lines that go as if sewing the pages. They can be read as metaphors that show the plots of her creative process, the vast network that carried out between the proposed actions to children, their responses, theorists, all tailored for the production of her dissertation. Lines that penetrate each page differently and create a long line of colors with different textures and colors.

Metaphors are themselves art. In art and language, metaphor provokes in us an understanding beyond the literal, to generate associations and to extract new, different or deeper levels of meaning. Moreover, unveil *poiesis*. Like the works of Olafur that are metaphors of our own research. Did not Ricardo Marin-Viadel do the same when writing the chapter "Las Methodologies Artist Investigación y la basada them in Visual Arts Education Investigación (on el scape *La Depression Cuadrada* Bruce Nauman)" (2012, p.14-39) as he lights our thinking on the subject with photographs through the work of Nauman?

We have also assumed a more poetic and personal writing style, full of poetic licenses. Somehow, we already did use methodologies based on art without notice it. Metaphors are as a further expression of *poiesis*?

Dewey says (2010, p 216.): "Every language, whatever the vehicle, involves what is said and how it is said, or the substance and the form." Substance and form that Fabiana, Elaine e Daniela use for expressing their responses to our survey. For this, the artistic processes, more than methodological foundations opened crevices of possibilities and impossibilities, since "if a breeder is not grabbed by the neck by a set of impossibilities he is no creator. A creator is someone who creates their own impossibilities and at the same time creates a possible", as Deleuze says (1992, p. 167).

Creators who do research create the legality and consistency within their own research. At the same time, the artist defined by Pareyson (1984, p. 139) as that one who is "subject and author, inventor and follower, creator and subaltern at the same time." This thought is also related to the ideas of Passeron (1997), bringing the plane of poetic and not aesthetics, open to every researcher. Said Fabiana in her story:

> The professors who evaluate ask questions, she takes notes on her notebook to write everything down. It's the same notebook that contains the initial scribbles of this project: the first selections of parts, references to books and movies, impressions of snippets of songs and silence listening, characterizations of types of characters, readings highlights, drafts of poems, lists of names of characters, quotes and all the non important things that a notebook can house. There was then the raw and finished the whole process, including readers and their impressions. For the first time, she looks at me, and scribbling in the unfinished, as if back to faith in imperfection.

This way Fabiana ends her tale. The raw and finished, the ethics of doing, the coherence express in the laws taken accurately, the perceived imperfection and laid bare. Thus confirms what she wrote in the email: "I did my heart, what I thought it was more true to the proposal and to my process."

The clash: between lights and shadows.

Fig.10. Olafur Eliasson (2011). *Your body of art*. Instalattion. SESC Pompéia, São Paulo/Brasil. Photo: Rita Demarchi.

Like the work of Olafur, the researches form a route, a crossing that dispenses diving: there are moments on the penumbra, there is transparencies of a thousand possibilities, something that can´t be experienced from outside. The researchers showed us that moved in, followed their inner truths and made their choices, just like the process of artists.

In the expanded interdisciplinary landscapes through art and methodologies, we engage in research processes in the areas of Education (Elaine and Daniela) and in the graduate program in Education, Art and Cultural History (Fabiana), revealing the uniqueness of each researcher who lived artistic procedures although not consciously substantiate the methodologies presented here.

The artistic procedures were perceived as poetic plans are not limited to the creation of artworks. This now extends the scope to create in several areas. To Passeron (1997, p.108) studies on poetic define the word creation:

> On the general framework of the productive procedure, the creative activity stands for 3 specific differences: 1. It elaborates a single object (even if intended for a later multiplication) 2. It gives existence to a pseudo-subject (with the work in progress we respect the dialog) 3. The work undertakes its author from the beginning of implementation, both in social success as in denial and censorship.

It is clear that a definition like this applies not only to art, but also to all sectors in which man becomes constructor. Similarly, Dewey (2010) states that we have a unique and extensive experience with various things in the world, it is not exclusive to the scope of artistic objects.

Another point is that both authors, joined by Pareyson point, to the rich dialogue of the creator with what he does and with what one lives as one of the essences of creation. From what we can see, this is a remarkable quality of the process that involved the three researches discussed here.

Therefore, it can be stated, based on the analysis of such research and its processes, that research can be *poiesis*. We can think that research can make other particular qualities, enriched the possibilities for opening artistic methodologies, may revels the *poiesis* more explicitly, the relationship between form and content are clarified.

It is consistent and relevant that research might be seen and valued as *poiesis*, and in order to establish itself as such, we must "pick a fight" ...

When one remains impervious to these changes that are not only formal and that involve "a mutation of considerable consequences" (PASSERON, 1997, p.108) would the academia still put itself, anachronistically, as a deceptively stable space where they would seek to build knowledge solid, perfect, proven, irrefutable?

After the breakdown of belief in the "grand narratives" of modernity (LYOTARD, 1993), in contemporary times there is room for the small narratives, in art of past decades this is evident. And through artistic methodologies various people can have a voice and prove their uniqueness and the uniqueness of their work and their transient, personal narratives, "imperfect", but full of truth and meaning. You may have to "believe in imperfection" as Fabiana puts at the end of her text, so that it can come to light that what would not be revealed otherwise.

To be "grabbed by the neck by the impossibilities" and create their possibilities (DELEUZE, 1992, p.167) implies battles of various orders (internal and external), fought over time for the legitimate development of their object, to be somehow accepted into their contexts and have legitimized their production are more commonalities between artists and researchers that aims to expand the limits. The discussion does not fit now, but maybe this is a common battle to people who want to build something new. However, it is in the universe that involves the art that resistance seems fiercer.

It is understandable the resistance to accept the range of scholarly works that get inspiration on the power of art. Art has always been fascinating but "dangerous" because there is always

something that escapes the purely rational and explainable, but that instigates unique experiences, heated debates and expands knowledge. The installation of Olafur with which we opened this talk is a great example of a work that sums up the fear of the unknown. Questioning, destabilizing, mobilizing, "makes visible", as Klee said, that which would not be uncovered otherwise and serves humanity in its infinity... These shouldn't also be qualities of academic research?

Complement: at the 2nd Conference
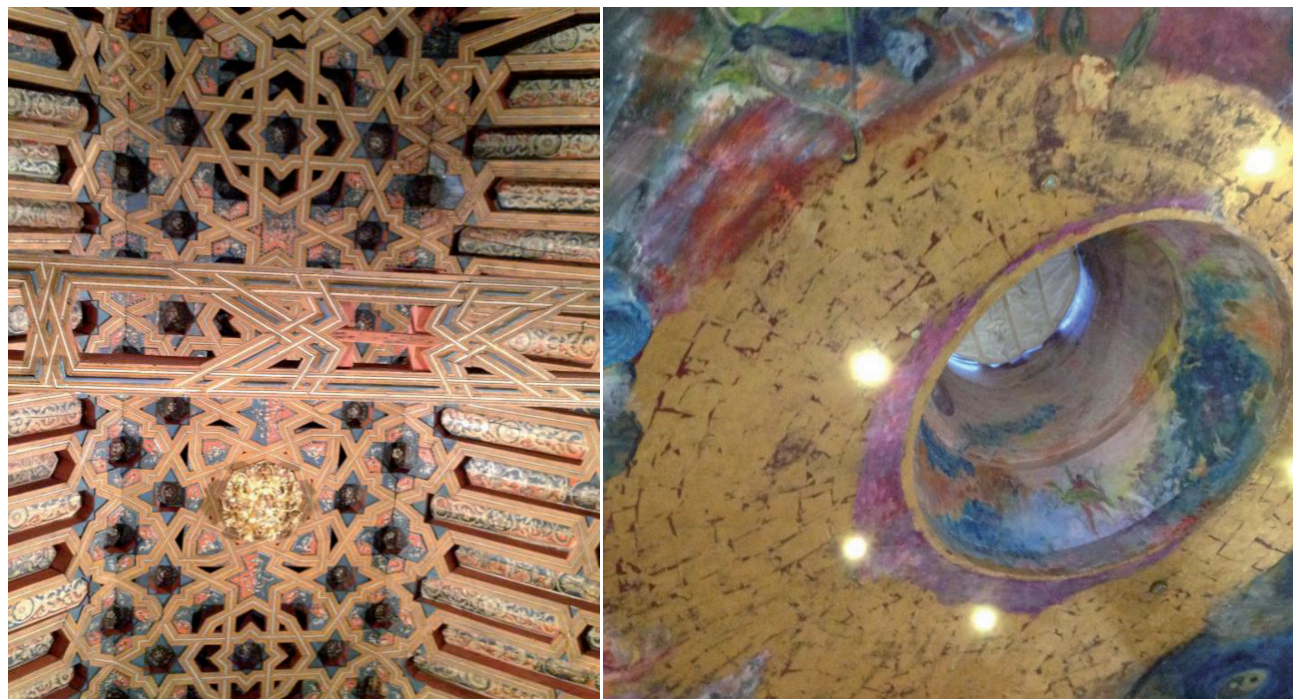
Fig.11. Ceiling of Sala Caballeros XXIV at Palacio de la Madraza and of Fundación EuroÁrabe, Granada. Photo: Mirian Celeste Martins.

Under the beautiful ceilings at Palacio Mandrazza and Fundación EuriÁrabe, we consolidate some aspects of our research: there are some problems with the traditional academia which seems to believe that there is no scientific rigor and care in arts based research; the presence of theoretical references is an evidence of this problem, but it is also an evidence of the great theoretical production in this area. We notice too that there is a close relationship between form and content in all researches; and we realize the importance of having a tutor at the Academia that understand this kind of research and that is able to give the researchers support.

In this conference, what could we see about *poiesis*? Thinking about what we saw in this conference, we found, at this moment, four different kinds of poetic action:

- the poetic action comes from the researcher
- the poetic action of the researcher leads others to a poetic action
- one poetic action leads to another poetic action
- the poetic action is shared with other people (p.e. with the person investigated)

Those aspects opened our minds to another research about poetic action and led us to a path which we consider very exciting: the valuation of *poiesis* as expansion of subjects, from landscapes and knowledge. Surely this will also resonate in our individual researches. However, much remains to be debated and to mature about it. In particular, a question that opens up and which could be

addressed in a future work: If "interpretation is always at the same time, development of work and expression of his interpreter", as Pareyson says (1998, p. 173), do researchers, readers and producers also interpret poetically?

"Art is something that as it is being doing it also invents what to do and how to do it", said Pareyson (1984, p.32). That seems to be the procedure in all the collaborative research that we saw in this Conference and it opens to us a new research possibility as a *ritornello* that pushes us towards. We jump in even with an uncertain security and we live the experience as we invent what to do and how to do it. We dare to live the experience not as an experiment but as action. We endure the state of doubt… And this is the impulse that brought us here to this Conference and that impulses us to continue in our research.

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Abstract: In this paper arts-based, and art practice research methodologies are discussed in master and doctoral research projects, in the context of art education, introducing arts-based theses projects from the programme of Art Education in Aalto University, in Finland. The paper explores three claims within arts-based methodology. The claims are discussed through and with the research project examples. These claims and their challenges and potentialities are presented and discussed for current and future arts-based research.

Key words: Arts-based, art practice, art education, methodological pluralism, singularity

In this paper, arts-based, and art practice research methodologies are discussed in master's and doctoral research projects, in the context of art education, in Aalto University, in Finland. The paper explores three claims within arts-based methodology. I discuss these claims, and their challenges and potentialities for current and future arts-based research methodology.

First, I provide examples of three arts-based projects. Two of them are master's theses and one is a doctoral dissertation, all from Aalto University. Later, I will discuss how the claims and arguments are addressed in these projects, and the challenges they raise for future research. Because of the brief amount of time allocated for presentations, however, this paper necessarily abbreviates the complexity of the claims and arguments, and passes over additional concepts and critiques involved with arts-based research.

The first example is a MA thesis from Varpu Eronen: "Our Thunderstorm – routs around experience". Varpu started her project after an astonishing experience; her family's summer cottage burned down because of a thunderstorm. She re-searched the phenomena of an extraordinary experience through different visual, narrative and theoretical methods. Varpu used still and moving images, and made a series of paintings. In her exhibition, there were also found objects from the ash. In my opinion, the most effective visuals were her photos taken day after the fire, in which she lives the trauma through performative action, which she also discusses through writing.

Varpu Eronen 2011

Elina Mäntylä 2012

The second example is an MA thesis by Elina Mäntylä that explores the formation of the sense of place of deserted houses in old Nicosia. As research materials she used journal texts, memories, reflections, visions, narratives, photographs, and videos taken in the deserted houses. After exploring the sites as aesthetic experiences and later as social places, she used the houses as a long-term gallery space for her own photographs. Employing site-specific theories, the deserted houses became internal and metaphoric landscapes. The objects inside of the houses and the people that visited the houses gained meanings that helped to Elina represent and reflect the stranger within herself. In this sense, while exploring conceptions of a deserted house as a third space, she was also able to uncover her own story.

The last example is from my doctoral thesis, "Encountering Self, Other and the Third, Researching the Crossroads of Art Pedagogy, Levinasian Ethics and Disability Studies". In it, I explore art pedagogical dimensions of dialogue and encountering with the Other. The arts-based project is grounded in the collaborative art practice of a person with autism and an art educator. I discussed the possibilities of a collaborative art practice to help create an ethical and pedagogical relationship with the Other, Self and the Levinasian Third. The pre-determined pedagogical goals and desires were challenged, along with understandings of disabled and phenomenological body experiences. By editing the video documentation and creating new interpretations, I explored the possibilities of describing, discussing and interpreting the collaboration visually.

Mira Kallio-Tavin and Thomas Kaarni 2013

Varpu Eronen 2011

Arts-based methods are used differently in all three examples. However, similarities are found with how the research questions and foci areas are set. Foci are in societal, cultural, political, philosophical or educational phenomena, rather than on artistic phenomena. In my research, the interest is in pedagogy and collaboration. In Varpu's work, the research focus is directed to explore questions of identity, and in Elina's thesis, the site and place are in focus. The significance of singular experiences is emphasized in all of them. Arts are then used as a method of getting to know about the phenomena. At the same time, they are personal research projects. As typical to the arts-based projects, the researchers are deeply engaged and part of the research subject.

The first claim

A researcher, through one's own art making, is able to perceive his/her own identity, embodied being, social processes and other phenomena around and above the researched topic, and therefore bring deeper understanding to the thesis. The unique character of arts-based research methods relies upon singular experiences, which cannot be separated from personal level.

This is perhaps the reason why the method seems so suitable for art education. Pedagogues are often interested in developing their own understandings of self, and therefore may incorporate a personal level into the research. However, the singular nature of arts-based research does not mean that it would be out of reach for other people — quite the contrary. When something is deeply singular it usually makes most sense to us. Not all of our summerhouses need to burn down, for example, for us to understand the nature of Varpu's thesis: that is the essence of the experience and the meaning of place and processing through visuals and narratives.

Arts-based research project can never be repeated as such in another research context and still it makes sense to the others and helps other projects to form similar kinds of new knowledge. Personal and subjective experience becomes commonly shared experience, and a tool for others. The subjective knowledge that is constructed through individual and artistic experience transforms into critical research knowledge through critical reflective analysis. A researcher gives her/himself as an instrument to the research project. This is especially apparent in Varpu's project, in her performative images where she is using her own body. She is not taking pictures of herself as much as she is using herself as in instrument to bodily explore the phenomena she is studying. Similarly Elina uses her own body when visiting and spending time in the deserted houses.
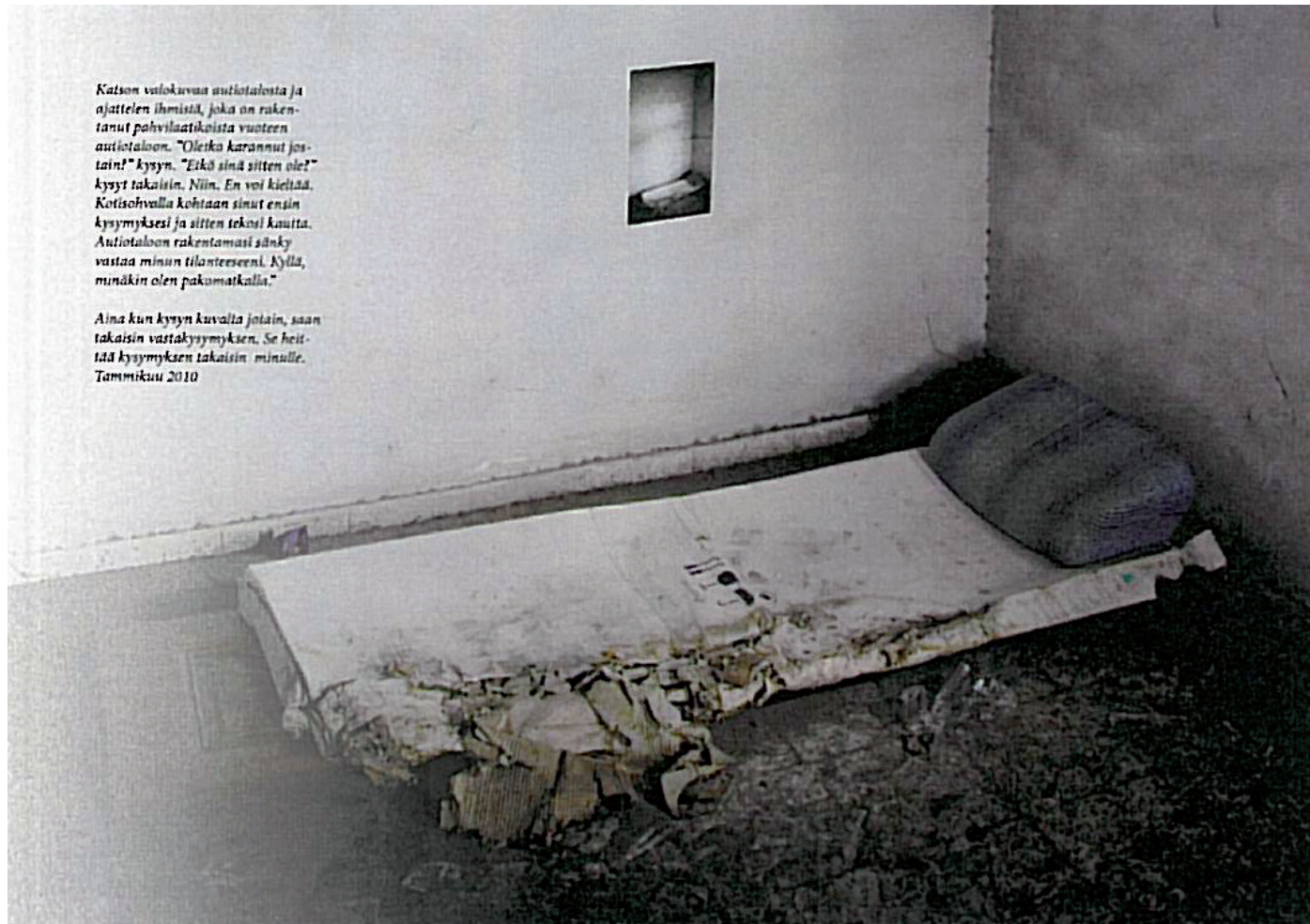
Katson valokuvaa autiotalosta ja
ajattelen ihmistä, joka on raken-
tanut pahvilaatikoista vuoteen
autiotaloon. "Oletka karannut jos-
tain?" kysyn. "Eikä sinä sitten ole?"
kysyt takaisin. Niin. En voi kieltää.
Kotisohvalla kohtaan sinut ensin
kysymyksesi ja sitten teknei kautta.
Autiotaloon rakentamasi sänky
vastaa minun tilanteeseeni. Kyllä,
minäkin olen pakomatkalla."

Aina kun kysyn kuvalta jotain, saan
takaisin vastakysymyksen. Se heit-
tää kysymyksen takaisin minulle.
Tammikuu 2010

Elina Mäntylä 2012

Giving her/himself as a research instrument does not mean making a study of self. It is often criticized that arts-based research only discusses issues around the researcher's subjectivity and is mainly interesting for the researcher her/himself. In my own research, while giving myself as an instrument by making collaborative art with my artistic partner with autism, the research focus was not on my own art making, but in the events of en-countering and learning about our being-with-together while making.

The second claim

Methodological pluralism and diverse interpretations make the research process more complex, but difficult to assert in a research context.

The examples presented earlier used multiple methodologies. Varpu used, for example, arts-based methods, narrative and auto-ethnographic methods, and theories from memory research, site and place and psychoan-alytical theory.

Often, arts-based research projects use methods such as participatory action research, pragmatist methods, ethnography, or phenomenological, hermeneutic approaches, and, as it is the case in Elina's work, ideas of critical pedagogy, post-structuralism, postmodernism, inquiry-based, dialectical, and rhizomatic approaches. The methodological pluralism has been criticised as trying to do too much. For example, jagodzinski & Wallin (2013, 103) states that overly rich eclecticism might end up filling the method with empty signifiers.
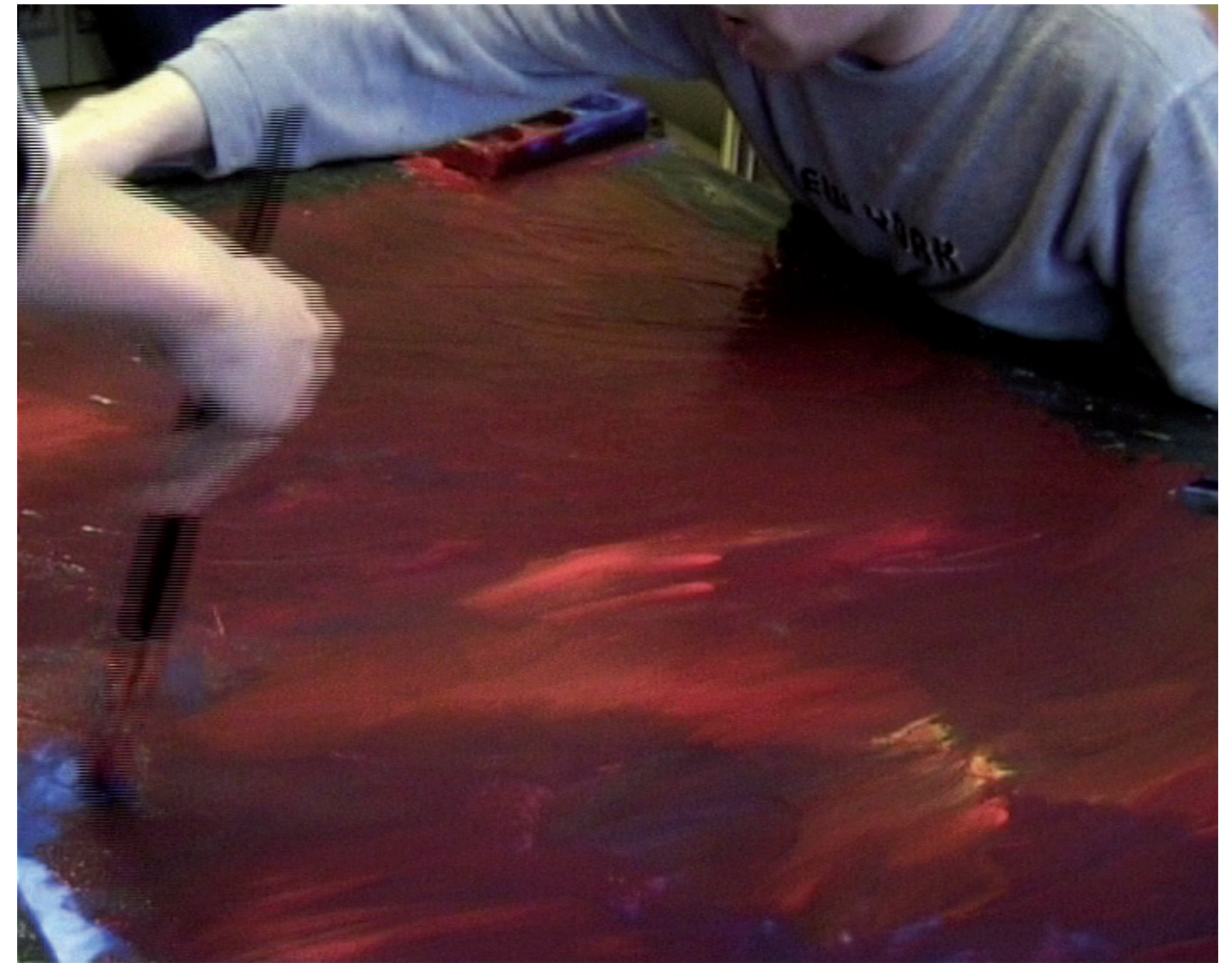
Mira Kallio-Tavin and Thomas Kaarni 2013

While methodological pluralism can also be understood as a type of richness, its relationship to diverse inter-pretations should be explored more carefully. Diversified and multi-layered interpretations need to be contex-tualised: while a work of art can be interpreted in multiple ways when outside of research, within a research context, arguments cannot be made based on a work of art or visual representations alone.

Diversified interpretations can become an issue with research results. Are the referential significances clear enough to make sufficient arguments for the research results? Or, is the idea of clarity already in contradiction to the singular nature of arts-based research methodology?

The third claim

An artistic part of an arts-based research project should not be a separate art project attached to the study, but a lived part of the flesh of the work, which crosscuts the entire work.

Art practice is a particular way of conducting research and a specific method for learning, knowing and re-searching. The researcher gets to search issues that other researchers could never reach, when standing at two or several positions at the same time. In the first arts-based dissertations in Finland, the artistic part was sepa-

rated from the research text. The problem with this model is that another person could have written the research text. So, it was relevant to ask, why one person should make both things, the art production and theory part, if they would not create anything new together?

This is not the situation, however, in all three examples. They explore the phenomena by using art practice as a crucial method of knowledge building. This is also the part of the arts-based method that gets the most criticism. The hybrid conflation of art making and knowledge building, putting together *praxis* and *poiesis*, can be understood as preoccupation of practices of self-exploration and self-rendering. According to jagodzinski & Wallin (2013, 85) this research position affects the method as an internal and persisting limitation. The criticism is current with arts-based research projects, which only justifies choices based on the will of the artist, or creativity, in a way that the research itself becomes something slippery and too eclectic, leaving no room for critical assessment of the methodology. Choices that seem to be done on an intuitive base, and which are difficult to explain through language, should not be discussed as something mystical. Often, there are difficulties to find words in a research topic that is based, for example, on embodied, multi sensorial, and experience-based knowledge. It is, however, important to realize that in a research context these processes of knowing should be critically discussed an argued.

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On the Need for Arts-Based Research: A Response to Pariser

Sobre la necesidad de la Investigación Basada en Arte: Una respuesta a Pariser

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Abstract

In the proceedings of the 1st Conference on Arts-Based and Artistic Research, David Pariser raised a series of serious concerns. This paper is a response, not a refutation as Pariser's doubts will endure as persistent challenges that arts-based and artistic research must address.

Historically, the current university system never dealt with the issue of how art is a research activity, it simply presumed that whatever artists do must be research. Therein lies a problem that haunts us to this day. Research must demonstrate criteria and only those artistic practices that meet these criteria may be called research. Through criteria we make judgments of quality. Arts-based and artistic research do not engage will all kinds of aesthetic relationships; they focus on those that provoke desires to concentrate attention in order to attempt to grasp new possibility. The question is, *when* is aesthetic relationship research?

There needs to be a serious re-examination of how art might be research, how it is a training of mind that many students could benefit from, and effect a change in academia from the current system that tends to nurture only the talented few. Arts-based and artistic research is about changing the foundations of how we conceptualize the role of art within higher education.

Each of the fourteen chapters in John Dewey's *Art as Experience* suggest successive criteria for judging arts-based and artistic research. The establishment of criteria is important to sound research methodologies that open and explore new imaginative possibility.

Key words

Criteria, Arts-Based Research, John Dewey.

Introduction

In the proceedings of the 1st Conference on Arts-Based and Artistic Research (Hernández-Hernández & Fendler, 2013), David Pariser (2013) raised a series of serious concerns. These are substantial; they deserve close examination. Furthermore, I believe Pariser's paper deserves keen attention because

Resumen

En las actas de la primera Conferencia sobre Investigación Basada en las Artes e Investigación Artística, David Pariser planteó una serie de graves preocupaciones. Este documento es una respuesta, no una refutación, a las preguntas de Pariser, que son desafíos persistentes que la Investigación basada en las Artes y la investigación artística deben abordar .

Históricamente , el sistema universitario actual no aborda la cuestión de cómo el arte es una actividad de investigación , simplemente se presupone que cualquier cosa que haga un artista es investigación. En ello radica un problema que nos persigue hasta hoy. La investigación debe demostrar criterios y sólo aquellas prácticas artísticas que cumplen estos criterios puede ser llamada la investigación . A través de criterios hacemos juicios de calidad. La Investigación basado en las Artes y la Investigación Artística no se involucran con todo tipo de relaciones estéticas, se centran en aquellas que provocan deseos de concentrar la atención con el fin de tratar de captar nuevas posibilidades. La pregunta es, ¿cuándo las interrelaciones estéticas son investigación?

Es necesario que haya una seria reconsideración de cómo el arte podría ser investigación, cómo es un entrenamiento de la mente de la que muchos estudiantes podrían beneficiarse, y provocar un cambio en el panorama académico del actual sistema , que tiende a cultivar sólo a las pocas personas con talento. La Investigación Basada en las Artes y la Investigación Artística tratan de cambiar los fundamentos de cómo conceptualizamos el papel del arte en la educación superior.

Cada uno de los catorce capítulos del libro "Arte como experiencia" de John Dewey sugieren criterios complementarios os para juzgar la investigación basada en las artes y la investigación artística. El establecimiento de criterios es importante para que sondeen metodologías de investigación que puedan abrir y explorar nuevas posibilidades imaginativas.

Palabras Clave

Criterios, Investigación basada en las Artes, John Dewey.

it exposes many of the complexities surrounding arts-based research in the social sciences and artistic research as has been applied in research universities in the past. Research universities face new challenges. Do the social sciences really need arts-based research methodologies? Should these even be tolerated? How should universities align their artistic programs to the European Union's mandate of the Ph.D. in Studio Practice as the new terminal degree? Already, before the Ph.D. in Studio Practice, there were serious questions that asked if artists seriously needed advanced academic through the Masters of Fine Arts. The Ph.D. in studio practice may seemingly only throw gasoline on to that fire. Pariser provocatively questions the motives of those who advocate these new directions.

In this paper, I propose to move through Pariser's arguments in the sequence he presents them. This paper is a response, not a refutation. At the end, Pariser's doubts remain. They will not go away; they will endure. If we were to follow the argumentation of the philosopher Karl Popper (1985), that these criticisms remain would be proof that arguments in favour of arts-based social science research or artistic research are false. However, in aesthetics—and here I think of the work of Jacques Rancière (2010)—the philosophical importance of the discipline is in challenging us to think in contradiction. Zygmunt Bauman (1992) refers to this aesthetic philosophical stance as *freischwebend*, in literal translation from the German, to hover above. Knowing requires not knowing, a state of being lost in order to find. The American educational narrative researcher Valerie Janesick (in preparation) speaks of arts-based methods as opening minds, allowing us pause in our realizations of what is not yet within our scope of comprehension, and sharpening our attention to experiences that we may encounter, but as yet still remain unknown.

Of Art and Research

There was a time when the training of artists was separate from universities. For example, in the United States, an institution like the School of the Art Institute of Chicago is affiliated to a museum, not a university. In the United States, this separation broke down in the wake of the Second World War when returning soldiers were given financial support to attend university. To the amazement of authorities, large numbers of these soldiers wanted to study the fine arts, not as historians, philosophers, or aestheticians, but as practitioners. They wanted to paint, sculpt, and write poetry. If university administrators were to capture this new source of money, then new creative

Introducción

En las actas de la primera Conferencia sobre Investigación basada en las Artes e Investigación Artística (Hernández- Hernández y Fendler , 2013), David Pariser (2013) plantea una serie de graves problemass. Son sustanciales, por lo que merecen un examen minucioso . Por otra parte , creo que el capítulo de Pariser merece atención porque expone muchas de las complejidades que rodean a la investigación basada en las artes en las ciencias sociales y cómo, en el pasado, la investigación artística ha sido considerada en la investigación universitaria. La investigación universitaria se enfrentan a nuevos retos. ¿Las ciencias sociales realmente necesitan metodologías de investigación basada en las artes? Incluso, ¿deberían tolerarse? ¿Cómo deberían las universidades [Norteamericanas] asimilar sus programas artísticos con las resoluciones de la Unión Europea sobre doctorados basados en la práctica del estudio del artista [Ph.D. in Studio Practice] , como un nuevo título? Antes de que apareciera el Doctorado en la práctica del estudio del artista, hubo serios cuestionamientos que se preguntaban si los artistas necesitaban realmente un título académico avanzado como un Master en Bellas Artes. El Doctorado en la práctica del estudio del artista pudo parecer como echar gasolina a ese fuego. Pariser cuestiona provocativamente los motivos de aquellos que abogan por estas nuevas direcciones.

En este trabajo, me propongo recorrer los argumentos de Pariser en la misma secuencia que él los presenta . Este documento es una respuesta, no una refutación . Al final, las dudas de Pariser permanecen. Estas dudas no van a desaparecer sino que van a continuar. Si tuviéramos que seguir la argumentación del filósofo Karl Popper (1985), el que estas críticas se mantengan sería una prueba de que los argumentos a favor de la investigación basada en las artes en ciencias sociales o la investigación artística, son falsos. Sin embargo, en la estética - y aquí pienso en la obra de Jacques Rancière (2010) - la importancia filosófica de la disciplina está en desafiarnos a pensar en la contradicción o contradictoriamente. Zygmunt Bauman (1992) se refiere a esta postura filosófica estética como "freischwebend", en traducción literal del alemán significa, "flotar por encima". Saber requiere no saber, un estado de perderse con el fin de encontrar. La investigadora norteamericana sobre narrativas educativas Valerie Janesick (en preparación) habla de los métodos basados en las artes, como la apertura de la mente, permitiéndonos suspender por un momento nuestras ideas sobre lo que aún no está a nuestro alcance comprender, y fijando nuestra

arts programs had to be immediately created, without the academic formalities of planning and curriculum review. In a capital driven educational system's rush to money, the thorny issue of how exactly art-making is a research activity was glossed over with the quip that whatever artists do must be research. Therein lies a problem that haunts us to this day.

One problem in artistic practice serving as a research model is the absence of peer review. While external grant funding may provide some level of oversight of museum curatorial decision-making, there is no guarantee that decision-making panels are composed of scholars. Bodies charged with funding decisions might be composed of donors and neo-liberal vested interests. Collectors buy what they like; gallery dealers tend to exhibit what they think they can sell. It is difficult to analogize this system to social science research, and yet this is what research universities do.

Is this an essentialist flaw in how we conceptualize the role of arts in academia? Is placing the art in the context of research universities just wrong headed, leaving the arts in a position of little respect? Thus, are the efforts to revitalize the claims to artistic research, or arts based research, just another of a continuing series of the arts attempting to shroud themselves in academic clothing in order to maintain a convenient cash stream?

I think not. Here, and throughout this critique, I maintain that forms of artistic practice and forms of arts-informed inquiry may rise to the level of research, but not all artistic practice and forms of arts-informed inquiry, on an *essentialist* level, are research. There are infinite ways to make art; however, research must demonstrate criteria and only those practices that meet criteria may be called research. Through criteria we make judgments of quality.

Judgment and Values as Research

Here I want to pause and to remember the work of Elliot Eisner, who as Pariser rightly notes, first promoted the concept that something called arts-based research could apply to the social sciences. Eisner's original contribution to this endeavour was a methodology called *educational criticism* that employed the skill of connoisseurship for making judgments of quality (Eisner, 1998).

Judgments of quality was an intriguing idea in the field of research, for it was no longer the job of the researcher to find how much or how many, or what quantity of X resulted in what amount of Y. Rather, a critical task of an evaluator was to render a judgment, based on an aesthetic sense of a whole, if something were worth doing. A favourite saying

atención en las experiencias que podemos encontrar, que, sin embargo, aún permanecen desconocidas.

De Arte e Investigación

Hubo un momento en que la formación de los artistas estaba separada de las universidades. Por ejemplo, en los Estados Unidos, una institución como la Escuela del Instituto de Arte de Chicago está vinculada a un museo, no una universidad. En los Estados Unidos, esta separación se rompió a raíz de la Segunda Guerra Mundial, cuando a los soldados que regresaban se les dio apoyo financiero para asistir a la universidad. Ante el asombro de las autoridades, un gran número de estos soldados querían estudiar bellas artes, no como historiadores , filósofos, o estetas, sino como artistas. Querían pintar, esculpir y escribir poesía. Si los administradores universitarios querían captar esta nueva fuente de financiación, los nuevos programas de artes creativas tuvieron que crearse de inmediato, sin las formalidades académicas de planificación y revisión del currículo. En un sistema educativo capitalista, ávido de dinero, la espinosa cuestión de cómo exactamente la creación artística es una actividad de investigación fue pasado por alto, con el sofisma de que todo lo que los artistas hacen debe ser investigación. En esto radica un problema que nos persigue hasta hoy.

Un problema en la práctica artística para que sirva como modelo de investigación es la falta de revisión por pares. Mientras que las subvenciones externas puede proporcionar un cierto nivel de supervisión sobre la toma de decisiones en política de exposiciones de un museo, no hay garantía de que las personas que toma las decisiones sean profesionales universitarios. Los organismos encargados de tomar decisiones sobre financiación pueden estar compuestos por mecenas y donantes, guiados por intereses creados, de tipo neoliberal. Los coleccionistas compran lo que les gusta; los galeristas tienden a exhibir aquello que piensan que pueden vender. Es difícil establecer una analogía de este sistema con la investigación en ciencias sociales, y sin embargo esto es lo que hace la investigación en las universidades.

¿Es esto un defecto esencial sobre cómo conceptualizamos el papel de las artes en el mundo académico? ¿Al colocar el arte, en el contexto de la investigación universitaria, de este modo desatinado y obstinado, deja a las artes en una posición de poco respeto? Por lo tanto, los esfuerzos para revitalizar la investigación artística, o la investigación basadas en las artes ¿son un paso más en esta serie continua de pasos en los que las artes tratan de revestirse a sí mismas con el uniforme académico, a fin de mantener un conveniente flujo de dinero?

of Eisner's was that if it is not worth teaching, it is not worth teaching well (personal communication). In short, if Y is worthless, what interest do we have in knowing that X can produce a lot of it?

This brings us to questions not simply of scientific effect, but of values. Values spring forth out of ethics, a limb that the tree of philosophy tell us belongs to the branch of ontology. The other great limb on the branch of ontology, next to ethics, is aesthetics. I, and others like the philosophers John Dewey (1934/1989) and Richard Rorty (1989) would argue that our ethics spring from our aesthetics-—our ability to hold the aesthetic imagination, stand as strong poets, and conceptualize the possibilities of worlds that are more inclusive and just, but are not yet.

The arts are not sainted disciplines where all activity is inherently good. Not all arts activity is inherently rewarding. Dewey stated that the one common substance of authentic art is sincerity. However, in a world where arts activity may quickly garner fame, incredible wealth, privilege along with ego inflating flattery, there is no guarantee that sincerity has anything to do with it. Therefore Dewey's criteria of sincerity refers to a kind of art making, a subset. It does not presuppose that all the things we may wish to call art or visual culture demonstrate sincerity.

Second, Pariser cites that "vast intellectual empires have been built on the study, interpretation, assessment and emulation of works of art." These disciplines have methodologies and accepted practices. Why do we need arts-based research? There are two problems. One relates to artistic research, the second relates to arts-based research in the social sciences, yet in both cases the problem relates exactly to the vast array of methods of "interpretation, assessment and emulation of works of art."

First, regarding artistic research, these methods deal with finished objects; they do not deal with making the object. However, artistic research regards the method of production as research, and thus opens up new territory that these other methods do not recognize.

Second, regarding arts-based research in the social science, the "object" under consideration was fluid. Eisner's educational criticism is deeply influenced by academic literary criticism, but the object of analysis was not a fixed novel, or painting, or a scripted dramatic performance, it was directed at analysing classrooms with the assumptions that teachers strove to create an aesthetic moments, and maybe even aesthetic wholes in their daily practice. Similarly, Sarah Lawrence Lightfoot (1997) eschewed the tough scientific stance of "telling it like it is" warts and all, and instead advocated a method of program evaluation call *portraiture* in which the evaluator attempted to

Yo creo que no. Aquí, y en toda este trabajo, yo sostengo que las formas de la práctica artística y la investigación informada en las artes pueden elevarse a la categoría de investigación; pero no todas las prácticas artísticas y de investigación informada en las artes son la investigación.

Hay infinitas maneras de hacer arte; sin embargo , la investigación debe demostrar criterios y sólo aquellas prácticas que cumplan con los criterios pueden considerarse investigación. A través de criterios hacemos juicios de calidad.

Juicio y valores como Investigación

Aquí quiero hacer una pausa y recordar la obra de Elliot Eisner, que como bien señala Pariser, fue el primero que propuso que el concepto, que después llegaría a llamarse investigación basada en las artes, podría aplicarse a las ciencias sociales. La contribución de Eisner a este campo fue la metodología denominada Crítica Educativa que emplea la habilidad de los expertos para hacer juicios de calidad (Eisner, 1998).

Los juicios de calidad era una idea interesante en el campo de la investigación, gracias a la cual la tarea del investigador ya no tenía que ser la de encontrar cuántos o cuánto, o qué cantidad de X dio lugar a qué cantidad de Y.

Por el contrario, la tarea fundamental de un evaluador es hacer un juicio, basado en un sentido estético del conjunto, si es que vale la pena hacerlo. Un dicho favorito de Eisner era que si es inútil enseñarlo, no vale la pena enseñarlo bien (comunicación personal). En resumen, si Y no vale nada, ¿qué interés tenemos en saber que X puede producir una gran cantidad de Y?

Esto nos lleva a preguntas no sólo de carácter científico, sino sobre valores. Los valores brotan de la ética, una disciplina, que el árbol de la filosofía nos dice pertenece a la rama de la ontología. La otra gran rama de la ontología, al lado de la ética, es la estética. Yo mismo, y otros como los filósofos John Dewey (1934/1989) y Richard Rorty (1989) argumentamos que nuestra ética surgen de nuestra estética ; es nuestra capacidad de mantener la imaginación estética, la que nos mantiene firmes como poetas, para conceptualizar mundos posibles, que son más inclusivos y justos, aunque todavía no existan.

Las artes no son disciplinas santificadas, en las que toda la actividad es intrínsecamente buena. No todas las actividades artísticas son intrínsecamente gratificantes. Dewey afirmó que la única sustancia común del arte auténtico es la sinceridad. Sin embargo, en un mundo donde la creación artística puede llevarte rápidamente la fama, la riqueza, los privilegios, junto a un ego inflado por la adulación, no

speak to the goodness that lay within a program, for— as any good teacher knows—if you cannot bracket your criticism inside encouraging words of what the student has done right, then it is highly unlikely that the student will listen or attempt to learn from the criticism. Lightfoot's research is a highly aesthetic practice, for the researcher to shape a whole, that will allow others to see a path to new possibilities of action.

Both Eisner's and Lightfoot's methodologies, as with other arts-based methodologies like Saldaña's *ethnodrama*, or *a/r/tography*, conceptualize emotional centeredness as at the heart of forms of human communication. Emotional centeredness may also be called aesthetic relationship. The arts traffic in felt experience. To understand human interaction scientifically, one must come to grips with the role of felt experience in and between research participants.

When is Research?

However, as aesthetics is a fluid term, what may pass as aesthetics relationships can also be about promoting self-satisfaction, diversion, and complacency[1]. So art's based and artistic research do not engage will all kinds of aesthetic relationships, they focus on those that provoke desires to concentrate attention in order to attempt to grasp new possibility. Just like Nelson Goodman (1978) asked, *when* is art, the question is, *When* is aesthetic relationship research?

Because art has enjoyed within academia the unquestioned position for the last half century that anything that is done in art is research, no doubt the thought that artistic research is a subset of artistic activity causes alarm with people who want to defend vested privilege. The individuals who are attempting to define artistic-based research and arts-based research are not the ones who are contributing to the draining the word of meaning. That slippage occurred when Pariser's Trojan Horse was brought inside the walls of the academy sixty years ago. Arts-based and artistic research is an attempt to restore meaning.

There is another conceptual changed to higher education that brings the issue of arts-based research to the fore. That is in the changing concept of the university itself. Until quite recently, universities were unquestioned meritocracies, where talent was identified and the best and the brightest groomed for elite positions within our cultures. These positions generally conveyed wealth and social status. There was little, if any concern for those who fell off along the way. These individuals were the accepted collateral damage necessary in the pursuit of the blood sport of excellence.

Today our universities are not assessed so much as

hay garantía de que la sinceridad tenga nada que ver con eso. Por lo tanto, el criterio de la sinceridad de Dewey se refiere, solamente, a un tipo de creación artística, a un subconjunto. No presupone que todas las cosas que se pueden llamar arte o cultura visual demuestran sinceridad.

En segundo lugar, Pariser cita que " vastos imperios intelectuales se han construido en el estudio, la interpretación, la evaluación y la emulación de obras de arte". Estas disciplinas tienen metodologías y prácticas aceptadas. ¿Por qué necesitamos la investigación basada en las artes ? Hay dos problemas. Uno se refiere a la investigación artística, la segunda se refiere a la investigación basada en las artes en las ciencias sociales, sin embargo, en ambos casos, el problema se refiere exactamente a la gran variedad de métodos de "interpretación, la evaluación y la emulación de obras de arte."

En primer lugar, respecto a la investigación artística, estos métodos se ocupan de objetos terminados, no se ocupan de cómo hacer el objeto. Sin embargo, la investigación artística se refiere al modo de producción como investigación, y de este modo se abre un nuevo territorio que estos otros métodos no reconocen.

En segundo lugar, respecto a la investigación basada en las artes, en las ciencias sociales, el "objeto" que se examina es fluido. La crítica educativa de Eisner está profundamente influenciada por la crítica literaria académica, pero el objeto de análisis no era una novela, o una pintura , o una representación teatral; sino que fue dirigida al análisis de las aulas, con las hipótesis de que los profesores se esfuerzan por crear momentos estéticos y tal vez incluso totalidades estéticas en su práctica diaria.

Del mismo modo, Sarah Lawrence Lightfoot (1997) evitó la postura científica dura de "contar las cosas como son " con todos sus defectos, y en su lugar abogó por un método del evaluación del curriculum, que ella llamó "retrato", en el que el evaluador intenta hablar de las bondades que encontraba en el currículum, para que - como todo buen maestro sabe - si no puede poner entre paréntesis su crítica interior, y sus palabras son alentadoras de lo que el estudiante ha hecho bien, entonces es muy poco probable que el estudiante escuche o intente aprender de las críticas. La investigación de Lightfoot es una práctica altamente estética, que permitirá a otros ver una vía para nuevas posibilidades de acción.

Tanto las metodologías de Eisner y de Lightfoot , como las metodologías basadas en las artes -etnodrama de Saldaña , a /r/tografía, etc.- conceptualizan la centralidad emocional de las formas de comunicación humana. 'Centralidad emocional' también puede

to whether in recent memory an individual arose who secured a Nobel Prize or a MacArthur Genius Award Fellowship. Instead, the governmental bodies that support education tend to ask what have *all* students learned on graduation. This is a profound shift in focus, for now the collateral damage, those left in the ditches at the side of the road of academia—and the wreckage produced in arts schools in particular—can no longer be swept aside and accepted as the necessary price of culture. All disciplines now must answer this question of inclusion and the value of learning that all students receive. Some disciplines that have an unquestioned neo-liberal value, such as medicine or engineering, are immune to these concerns, but other disciplines run the risk of being marginalized or removed altogether from academia. Witness the status of Latin in American universities. What students learn through making art is a serious question. That students learn to make cool stuff does not strike me as enough of an answer. Along these same lines, in the current climate, it is unlikely that external program evaluators will be impressed with the identification of the one graduate in the last ten years who had an exhibition in a New York City.

Therefore, there is a need to seriously re-examine how art might be research, how it is a training of mind that many students could benefit from, and more than simply the nurturing of the talented few. Arts-based and artistic research is about changing the foundations of how we conceptualize the role of art within the academy. This is not expediency, this is about asking hard questions that have been glossed over in the post-war climate that equated capital exchange with learning, as well as unexamined ideas about meritocracy, now challenged by unprecedented attempts to open education to a broad socio-economic spectrum.

It is now well established that our neo-liberal art markets can sustain a lively cultural spectacle without any input from academia. At best, university programs solely devoted to cultural production bare a striking similarity to business programs. Tuition fast tracks you into the business (the Master of Fine Arts MFA as Master in Business Administration MBA)—and as Adorno foresaw the culture industry is best served with marketing analyses and marketing plans to deliver objects that the neo-liberal market wants. Students get hip to winning formulas and insider trades. At worse, studio programs may be variations on Ponzi schemes, that seemingly engage the student in a world of the arts as long as they pay tuition, only to reveal that whole operation has been a bit of sham and fairy tale once the student graduates—but new suckers come in to keep the whole thing going.

denominarse 'relación estética'. Para comprender la interacción humana científicamente, hay que luchar a brazo partido con el papel de la experiencia sentida en y entre los participantes en la investigación.

Cuando hay investigación?

Sin embargo, como la estética es un término fluido, pueden pasar como relaciones estéticas la promoción de la auto-satisfacción, la diversión, y la complacencia (1). Así que en la investigación artística y en la investigación basada en arte no están implicadas todo tipo de relaciones estéticas, sino solo con aquellas que provocan deseos de concentrar la atención con el fin de tratar de captar nuevas posibilidades. Al igual que Nelson Goodman (1978) preguntó, cuando hay arte, la pregunta es, ¿Cuándo las relaciones estéticas son investigación?

Porque el arte ha disfrutado, dentro de la academia, la posición incuestionable, durante el último medio siglo, de que cualquier cosa que se hace en el arte es la investigación, sin duda, la idea de que la investigación artística es un subconjunto de la actividad artística provoca alarma con las personas que quieren defender privilegios creados. Las personas que están tratando de definir la investigación artística y la investigación basada en las artes no son las que están contribuyendo a vaciar el término de significado. Eso deslizamiento ocurrió cuando el Caballo de Troya de Pariser fue llevado dentro de las murallas de la academia, hace sesenta años. La investigación artística y la investigación basada en las artes son un intento de restaurar el significado.

Hay otro cambio conceptual en la educación superior que lleva el tema de la investigación basada en las artes a la palestra. El concepto cambiante de la propia universidad. Hasta hace muy poco, las universidades eran incuestionables meritocracias, donde se identifica el talento y los mejores y los más brillantes se preparan para las posiciones de élite dentro de nuestras culturas. Estos puestos generalmente implican riqueza y estatus social. Hubo poca o ninguna preocupación por los que cayeron en el camino. Estos individuos eran considerados como el necesario daño colateral en la consecución de ese deporte sangriento que es la excelencia.

Hoy nuestras universidades no se evalúan en función de si, en lo últimos años, salió algún individuo que logró un premio Nobel o un Premio MacArthur al Genio. En lugar de ello, los organismos gubernamentales que apoyan la educación tienden a preguntar qué han aprendido todos los estudiantes en su graduación. Se trata de un cambio profundo en el enfoque, por

Regrettably, the business model and the Ponzi scheme are two operations that academia has promoted for the last half century—and these models have vested interest.

There are good reasons to think again, and consider artistic practice as a form of pure research that is about learning to think. In short, we need to look for new pathways. Eisner's question when he introduced educational criticism is still pertinent, might the arts inform the conduct of social science research in meaningful ways? He did not declare the answer; he asked the question. To attempt to carve out a new understanding through research does not strike me as an "unnecessary incursion" but rather a necessary intervention to rescue a dysfunctional operating system.

International higher education is in crisis. We are in the midst of a profound shift of what Western Industrial countries consider to be the goals of education. Arts-based research and artistic research are not academic power grabs; they are works of salvage to protect the best traditions of aesthetic philosophy.

Pragmatic Research

Dewey (1934/1989), in his book *Art as Experience*, claimed that art was all around us, in our daily lives and visual experience. Indeed, research and inquiry are not highly specialized activities conducted by people in white lab coats at universities. Research and inquiry are ubiquitous and necessary to creating profound aesthetic experiences that reshape our daily decisions of how we seek to be in the world. In an example from Dewey, dining may do more than satisfy hunger, but a particular moment, a particular meal, in the right context, may in fact reorient one's own philosophies and belief about food. In American Pragmatic philosophy, knowledge is not only something that one has and can possess, but it is also something to quest for. In Pragmatic philosophy, a function of inquiry is not only to confirm what is and secure it, but there is also a function of opening a door to what may be. Dewey called this a metaphysical outcome, a shaping of future action. Even with the philosophy of science, maintaining only a narrow deductive conception of research is problematic, as the ability to reframe problems, to imagine new possibilities may be lost.

Pariser's cites Denis Phillips's critique of Eisner's claim that research should advance human understanding (Phillips, 1995). Phillips criticizes this position as opening the door to charlatans and destructive practices. Phillips evokes academics like Timothy Leary who advocated dangerous drug use as

ahora los daños colaterales, los que se quedan en las zanjas en el lado de la carretera de la academia y los escombros producidos en las escuelas de artes, en particular, ya no pueden ser barridos y aceptados como el precio necesario de la cultura. Ahora todas las disciplinas deben responder a esta cuestión de la inclusión y el valor del aprendizaje que todos los estudiantes reciban. Algunas disciplinas que tienen un valor neoliberal incuestionable, como la medicina o la ingeniería, son inmunes a estas preocupaciones, pero otras disciplinas corren el riesgo de ser marginadas o eliminadas por completo de la academia. Soy testigo de la situación de los latinos en las universidades americanas. Lo que los estudiantes aprenden a través de la creación artística es una pregunta importante. Que los estudiantes aprendan a hacer cosas interesantes, no me parece que sea una respuesta suficiente. En esta misma línea, en el clima actual, es poco probable que evaluadores externos del programa queden impresionados porque un alumnos, graduado en los últimos diez años, tenga una exposición en la ciudad de Nueva York.

Por lo tanto, hay una necesidad de volver a examinar seriamente cómo el arte podría ser investigación, cómo es un entrenamiento de la mente el que muchos estudiantes podrían beneficiarse, y no simplemente la formación de unos pocos con gran talento. La investigación basado en las artes y la investigación artística tratan de cambiar los fundamentos de cómo conceptualizamos el papel del arte en la academia. Esta no es únicamente velar por la propia conveniencia, se trata de hacer preguntas difíciles que se han pasado por alto en el clima de la posguerra que equiparó el intercambio de capital con el aprendizaje, así como las ideas no examinadas sobre la meritocracia, ahora impugnadas por los intentos sin precedentes para abrir la educación a un amplio socio-espectro económico.

Está bien establecido que nuestros mercados de arte neoliberales pueden sostener un espectáculo cultural vivo sin ninguna contribución desde la academia. En el mejor de los programas universitarios dedicados exclusivamente a la producción cultural se puede apreciar un sorprendente similitud con los programas de negocios. La matriculación te transporta rápidamente al negocio (Master en Bellas Artes (MFA) como Master en Administración de Empresa MBA) -y como Adorno previó, la industria cultural queda mejor servida con los análisis de mercado y planes de comercialización para entregar los objetos que el mercado neoliberal quiere. Los estudiantes aprenden a estar en la onda de las fórmulas de éxito y la información privilegiada de las operaciones mercantiles. En el peor de los casos, en los programas de estudio puede haber variaciones

advancing understanding. However, I would respond that Leary fails the Pragmatic test as to whether the outcomes of action encourage growth that creates a more inclusive society. Here, the outcomes were medically dangerous and sometimes resulted in death or permanent impairment. Leary's claims to advanced understanding needs to be held up to Pragmatic critique. They don't pass the test.

Phillips also evokes the "mindless" activity of Jackson Pollock, an artist who we now recognize through fractal analysis was meticulously researching the world around him. Our analysis of Pollock's work causes us to see the world anew, to reconsider the power of perception, and what we might see. Pollock's work meets the criteria of Pragmatic research.

Thus in Phillips' examples we can see one instance of somatic practice —alteration of the body through ingestion of drugs—that is questionable in its claim to advance human understanding, and another instance of somatic practice, the drip paintings of Jackson Pollock, that enlarges our understanding of the possible.

Critique and Criticism

Pariser questions if there are criteria for arts-based research that would allow us to render judgments as to its quality in advancing human understanding. Dewey provides several, and I will discuss these in detail at the close of the paper. Here, it is important to note that Dewey's foremost criterion is whether the work reconfigures our sense of space and time. Therefore a pleasing photograph of flowers, or a picture of the beach, while perhaps pleasant to look at, providing a nice sense of colour in the living room, and otherwise amusing, would not be a piece of research, for it simply reinforces what we already know. Art disrupts, ruptures, and provokes. These result in breakings, which in turn demand synthesis. Breakings and synthesis would be a second criterion. Eisner follows Dewey, but this is not a demand for all arts-based research to be based on Dewey. But all arts-based research is required to establish criteria for what constitutes understanding.

In his criticism of Eisner, Phillips claimed that arts-based research was not open to "skeptical scrutiny and criticism." Certainly with Eisner's brand of arts-based research this is not the case. For Eisner, a personal feeling of joy, satisfaction, or what Dewey would call an experience, was cause for celebration, but in itself this was not research. Testimonies about how the art cause personal transformation were not enough. Arts-based research had to change the perception of the reader. It had to open the mind of the reader to new possibilities; it could not simply be

sobre los esquemas de Ponzi, que aparentemente introducen al estudiante en el mundillo artístico, siempre y cuando paguen la matrícula, sólo para revelar que toda la operación ha sido un poco de farsa y cuento de hadas una vez que el estudiante se han graduados- pero los nuevos retoños vienen en mantener en marcha todo el asunto. Lamentablemente, el modelo de negocio y el esquema de Ponzi son dos operaciones que la academia ha promovido en el último medio siglo- porque estos modelos le han proporcionado intereses particulares.

Hay buenas razones para pensar de nuevo, y considerar la práctica artística como una forma de investigación pura que versa sobre aprender a pensar. En resumen, tenemos que buscar nuevas vías. La pregunta de Eisner cuando introdujo la crítica educativa es aún pertinente, ¿podrían contribuir las artes a la investigación en ciencias sociales de manera significativa? Él no dió la respuesta; él solo hizo la pregunta. Tratar de forjar un nuevo entendimiento a través de la investigación no me parece una "incursión innecesaria", sino más bien una intervención necesaria para rescatar a un sistema operativo que es disfuncional.

La educación superior internacional está en crisis. Estamos en medio de un cambio profundo de lo que los países industriales occidentales consideran los objetivos de la educación. La investigación basada en las artes y la investigación artística no son juego de poder académicos; son obras de rescate para proteger las mejores tradiciones de la filosofía estética.

Investigación Pragmática

Dewey (1934/1989) , en su libro El arte como experiencia , afirmaba que el arte está alrededor de nosotros , en nuestra vida cotidiana y en la experiencia visual. De hecho, investigar no es, únicamente, hacer actividades altamente especializadas realizadas por personas con batas blancas de laboratorio, en las universidades . La investigación está en todas partes y es necesaria para la creación de experiencias estéticas profundas que reforman nuestras decisiones diarias sobre la forma en que tratamos de estar en el mundo.

En el pragmatismo filosófico americano, el conocimiento no es sólo algo que uno tiene o puede tener, sino también es algo que consiste en buscar .

En la filosofía pragmática, la función de la investigación no es sólo confirmar lo que es y fijarlo, sino que también está la función de abrir una puerta a lo que puede ser. Dewey llamó a esto un resultado metafísico, una conformación de la acción futura. Incluso en la filosofía de la ciencia, mantener sólo una

a personal testimonial about how the arts provoked change.

To address these issues, Eisner (1998) advocated three criteria to question and critique works of arts based: 1) structural corroboration, a term appropriated from the philosopher Stephen Pepper, which relates to whether the researcher provides enough empirical evidence so that we can see the case that is being made for consideration. We don't want to be left having to take the researcher's testimony at face value. 2) referential adequacy refers to whether enough specifics have been provided so that a reader may identify a place in her or his own life were this research is applicable. As emotionally moving as a story may be, it only becomes research when we can see what we will do with this. 3) consensual validation, whether this research, when tested by others demonstrates its ability to create communities of practice that are more responsible, more inclusive, and more ethical. What is the magnitude of the impact? Eisner maintained, and I agree, that arts-based research must open the minds and hearts of the readers of research for the improvement of classroom practice. I believe this is critical for a practice that wishes to claim the title of research.

Many arts-based researchers disagree with what they describe as Eisner's formalist ends. These theorists insist that the arts must play a role of permanent disruption and resistance, for places of synthesis are simply new arenas of neo-liberal economic and social control. These include including Gayatri Chakravorty Spivak (2012) theory of aesthetic ab-use, jan jagodzinski's call for aesthetic sabotage (2013), and even a/r/tography's insistence on rupture and dissonance (Springgay, Irwin, Leggo & Gouzouasis, 2008).

Disruption is not alien to Dewey. He claimed that the role of art's qualitative reasoning was that it was a form of thinking distinct from and subversive to semiotics. Qualitative reasoning undermined meaning, confounded, made one aware that one had experiences beyond what words could say. This was not to be triumphant moment to celebrate the inadequacy of language, but rather a prompt to a quest to reconfigure language more fully to felt reality. Eisner, never left things in aesthetic disarray, but—like Dewey—saw the provocation to imbalance as an impulsion to integrate the provocation in a way that one regained balance, from which provocation began again. There is an endless process of rupture and synthesis. Perception is critical to both. The outcome is growth.

To my mind, these debates show how the critiques

concepción estrecha de la investigación deductiva es problemático, ya que se pueden perder la capacidad de replantear los problemas y de imaginar nuevas posibilidades.

Pariser cita la crítica de Denis Phillips sobre la reivindicación de Eisner de que la investigación debe hacer avanzar la comprensión humana (Phillips, 1995) . Phillips critica esta posición como la apertura de la puerta a los charlatanes y a prácticas destructivas. Phillips evoca académicos como Timothy Leary quien abogó por el uso de drogas como un avance de la comprensión humana. Sin embargo , yo respondería que Leary no pasa la prueba pragmática, en cuanto a si los resultados de la acción fomentan el crecimiento que crea una sociedad más inclusiva . Aquí, los resultados eran peligrosos para la salud.

Phillips también evoca la actividad " sin sentido " de Jackson Pollock , un artista que ahora reconocemos.

Nuestro análisis de la obra de Pollock nos hace ver el mundo de nuevo, y reconsiderar el poder de la percepción, y de lo que se puede ver. La obra de Pollock cumple con los criterios de la investigación pragmática.

Crítica y Criticismo

Pregunta Pariser si existen criterios para la investigación basada en las artes que nos permitan emitir juicios sobre su calidad en el avance de la comprensión humana. Dewey ofrece varios, y voy a discutir esto en detalle al final del artículo. Aquí, es importante señalar que el criterio más importante de Dewey es si el trabajo vuelve a configurar nuestro sentido del espacio y el tiempo. Por lo tanto una fotografía agradable de flores , o una imagen de la playa, tal vez son agradable a la vista y proporcionan una agradable sensación de color en la sala de estar, pero no serían un trabajo de investigación, ya que simplemente refuerza lo que ya sabemos. El arte, produce rupturas y provoca. Éstas rupturas y provocaciones dan lugar a roturas, que a su vez demanda una nueva síntesis.

Rupturas y síntesis serían un segundo criterio. Eisner siguie a Dewey, pero no es necesario que toda investigación basada en las artes tenga que basarse en Dewey. Pero sí es necesario para la investigación basada en las artes establecer criterios sobre lo que constituye la comprensión .

En su crítica a Eisner, Phillips dijo que la investigación basada en las artes - no estaba abierta a "un escrutinio escéptico y a la crítica".

Para abordar estas cuestiones , Eisner (1998) abogó por tres criterios que permitan cuestionar y criticar obras basadas en las artes:

of arts-based research add to our knowledge. In particular, as I have written elsewhere, the methodology of a/r/tography and the theories of Spivak, allow us to see the writings of Dewey with new eyes and new understandings (Siegesmund, 2012; Siegesmund, 2013). Heidegger (1971a) speaks of how the past comes to us from the future. These new methods do not necessarily build on the past as if we were constructing a wall, stone carefully laid on stone. Instead, arts-based methods may draw attention to a new wall, previously not seen in the field, and which is suddenly in plain view. How we may make sense of Dewey, and see a work like *Art as Experience* in a new light is an example.

What is Research?

Pariser's final appeal to Phillips is in making the claim that research is a quest for truth, and art can make no truth claims. In an analytic philosophical sense, art does not traffic in truth. Instead, art traffics in what it is possible to consider. Pariser says, "Artists do not 'disprove' each other's work." This is true; artists make worlds (Goodman, 1978; Heidegger, 1936/1971b). These worlds do not disprove each other, they are new imaginative possibilities, and how these imaginative possibilities allow viewers to construct their own worlds is a criterion for research.

Here in the paper, Pariser pauses to wonder if the debate is one of semantics: the arts engage in inquiry and sciences engage in research. That research can only be a predefined set of operations to address a defined problem seems overly narrow. Every teacher knows that following the lesson plan is the garden path to hell. There would seem to be a need for research that seeks to find the conditions that define a problem. It would not be unreasonable that such a search could begin in exploring relationships of qualities. That we need to parse one as research and the other as inquiry seems unnecessary and unhelpful to both.

Pariser speaks of two areas where artistic practice and research have forms of engagement that overlap. He cites pattern finding and play. Here what we want to call research comes down to how broad a scope of definition one is willing to employ. As Dewey observes, scientific research pattern finding narrows a problem by eliminating distractions, in arts-based research pattern finding often widens the problem by including within the pattern forms not previously recognized. I believe that including both methods in our definition of research does not dilute the term but rather renders it more robust. Indeed, if our definition of research cannot embrace the imaginative expansion of a problem, then scientific

1) corroboración estructural, que se refiere a si el investigador proporciona suficiente evidencia empírica para que podamos ver el caso que se está tomando en consideración.

2) la adecuación referencial se refiere a si se han proporcionado suficientes detalles para que un lector puede identificar un lugar en su propia vida en la que esta investigación es aplicable.

3) la validación consensual, si esta investigación, demuestra su capacidad para crear comunidades que son más responsables, más inclusivas y más éticas.

¿Cuál es la magnitud del impacto? Eisner sostuvo, y estoy de acuerdo, que la investigación basada en las artes debe abrir las mentes y los corazones de los lectores de la investigación para la mejora de la práctica en el aula. Creo que esto es fundamental para una práctica que desea reivindicar el título de la investigación.

Muchos investigadores basados en las artes no están de acuerdo con lo que describen como extremos formalistas de Eisner. Estos teóricos insisten en que las artes deben desempeñar un papel de perturbación permanente y de resistencia.

Esto incluye a Gayatri Chakravorty Spivak (2012) y la teoría del abuso estética; lo que Jagodzinski llama sabotaje estético (2013), e incluso la insistencia de la a/r/tografía en la ruptura y la disonancia (Springgay, Irwin, Leggo y Gouzouasis, 2008).

Dewey afirmó que el papel del razonamiento cualitativo del arte era que se trataba de una forma de pensar distinta y subversiva para la semiótica. El razonamiento cualitativo socava el significado, confunde, le hace a uno consciente de que uno tiene experiencias más allá de lo que las palabras podrían decir.

Eisner, al igual que Dewey, no consideró la provocación como un desequilibrio, sino como un impulso para recuperar el equilibrio. El resultado es el desarrollo.

A mi juicio, estos debates muestran cómo las críticas a la investigación basada en las artes aumentan nuestro conocimiento. En particular, como ya he escrito en otra parte, la metodología de la a/r/tografía y las teorías de Spivak, nos permiten ver los escritos de Dewey con nuevos ojos. (Siegesmund, 2012; Siegesmund, 2013). Heidegger (1971a) habla de cómo el pasado nos llega desde el futuro. Estos nuevos métodos no construyen un muro de piedra con el pasado. Sino que por el contrario, los métodos basados en las artes, pueden llamar la atención sobre un nuevo

research is at risk of ossification (Holton, 1996).

Pariser's own example of Richard Feynman shows the role of play if furthering the scientific imagination. Dewey might add, that Feynman's ability to see the world anew—and reorder space and time—was not just a scientific achievement but was also an aesthetic one. The statistician Edward Tufte (1990) claims that quantitative information has become so complex that the only way for it to be readily understood within our civic discourse is through aesthetic arts-based representations. In his view, the arts-based presentation of empirical information is the only way that we can have informed and open public debate around empirical issues. He sees the use of statistics and quantitative information, as now employed in debate, as clubs to silence the opposition, not as tools for opening discussions.

Dewey would agree with Tufte, in that what the arts do is trouble the too-easy translation of experience and empirical relations into numeric quantities and linguistic symbols. The arts show the slippage of meaning. The arts do this, according to Dewey, by drawing forth new meanings formed in the distinctive visual relationships of qualities that are unique to each visual medium. They do this not for our aesthetic enjoyment, but to challenge us to craft in symbolic thought fine-grained and more nuanced meanings that better correspond to the empirical realities in which we engage.

Artistic practice has traditionally left these acts of interpreting and reflecting on the implications of slippage in the arts to scholars. The artist has often removed him or herself from this task. In Pariser's example of Richard Feynman, Feynman's scientific breakthrough is possible because Feynman takes reflective responsibility for identifying the implications of the slippages he has encountered in his acts of play. Arts-based and artistic forms of research—particularly the stage of artistic practice that leads to the Ph.D.—demand that the artist assume the same responsibility that Feynman exhibited: to be reflective on the implications of ones own practice and not to assume the curator, gallery dealer, critic, or academic will perform this work for you. The Ph.D. in Studio Practice is not a condition for making good art, but it seems reasonable to me that it is a precondition for academic practice in the university where one would be expected to engage, through language, students in reflecting on artistic process.

Criteria in Arts-Based Research

Pariser ends by citing Howard Gardner's concern for the lack of criterion in judging works of arts-based research. It should be noted that Gardner

muro, previamente no se ve, y de pronto salta a la vista. El modo como podemos dar sentido a Dewey, y ver una obra como "El arte como experiencia" bajo uno nuevo prisma, es un ejemplo.

¿Qué es la investigación?

La apelación final de Pariser a Phillips afirma que la investigación es una búsqueda de la verdad, y que el arte se puede hacer sin pretensiones de verdad. En un sentido filosófico analítico, el arte no tiene tráfico con la verdad. En cambio, el arte trafica con lo que es posible considerar. Pariser dice: "Los artistas no ' desmienten ' el trabajo del otro". Esto es cierto, los artistas crean mundos (Goodman, 1978; Heidegger, 1936/1971b). Estos mundos no se refutan entre sí, son nuevas posibilidades imaginativas, y cómo estas posibilidades imaginativas permiten a los espectadores a construir sus propios mundos es un criterio de investigación.

Pariser se preguntarse si el debate es puramente semántico: las artes se dedican a la indagación y las ciencias se dedican a la investigación. Que la investigación sólo pueda ser un conjunto predefinido de operaciones para hacer frente a un problema definido, parece demasiado estrecho.

Pariser habla de dos áreas en las que la práctica artística y la investigación tienen formas de participación que se superponen. Él cita el descubrimiento de regularidades [pattern finding] y el juego.

Yo creo que la inclusión de ambos métodos en nuestra definición de la investigación no diluye el término, sino más bien, lo hace más robusto. En efecto, si nuestra definición de la investigación no puede abrazar la expansión imaginativa de un problema, entonces la investigación científica se encuentra en riesgo de osificación (Holton, 1996).

El propio ejemplo de Pariser de Richard Feynman muestra el papel del juego en el desarrollo de la imaginación científica. Dewey podría añadir, que la capacidad de Feynman para ver el mundo a través de un nuevo espacio - y de reordenación del espacio y del tiempo - era algo más que un logro científico, era también una estética. El estadístico Edward Tufte (1990) afirma que la información cuantitativa se ha vuelto tan complejo que la única manera para que pueda ser fácilmente comprendido dentro de nuestro discurso cívico es a través de las representaciones artísticas.

En su opinión, la presentación de la información empírica basada en las artes es la única manera en la que podemos tener un debate público informado y abierto en torno a cuestiones empíricas. Él ve el uso

voiced these concern almost 20 years ago. Since that time, many proposals for criteria in arts-based and artistic research have come forward. The institution that Gardner has led and continues to be affiliated with, Harvard Project Zero, has even proposed sets of criteria. Multiple projects at Project Zero have attempted to answer the quest for meaningful functional qualities (with Gardner's wife Ellen Winner as a principal investigator) including the on-going research with the pre-schools of Reggio Emilia, Italy (Seidel, 2002), the study *The Qualities of Quality* (Seidel, Tishman, Winner, Hetland & Palmer, 2009), and research in Studio Thinking (Hetland, Winner, Veenema & Sheridan, 2007).

Eisner proposed criterion for assessing doctoral work related to his methodology of Educational Criticism. Other methodologies like a/r/tography have done the same. However here, I want to return to John Dewey and *Art as Experience*. Here I would suggest that one could see each of the fourteen chapters as successive criteria for judging arts-based and artistic research. I summarize them as follows:

Chapter 1: The Live Creature
Art stems from our direct experience of the world and desire for experience to be communally shared. Does the research break through these dysfunctional elements to authentic forms of living interaction that allows one to build broader understanding of one's environment?

Chapter 2: Ethereal Things
Does the research imaginatively transform perception and experience into new realities that the reader can personally re-enter and thereby see, feel, and sense? This is not a world distanced or disinterested.

Chapter 3: Having an Experience
Does the research combine *qualitative reasoning*—recognition of felt sensory somatic meaning rendered through the relationship perceptual qualities—with the manipulation of symbols, linguistic, mathematical, auditory, or visual?

Chapter 4: The Act of Expression
Does the research allow medium to find a language. Does *qualitative reasoning* provide a road *to* language?

Chapter 5: The Expressive Object
Does the research pull outward from the medium, an inscription of mind, or does the researcher only impose something to "say" on the medium?

de las estadísticas y la información cuantitativa como los medios para silenciar a la oposición, no como herramientas para la apertura de los debates.

Dewey estaría de acuerdo con Tufte.

Las artes muestran el deslizamiento del significado. Las artes hacen esto, de acuerdo con Dewe , dibujando nuevas significados y lo hacen no solo para nuestro disfrute estético, sino que nos desafían a embarcarnos en el pensamiento simbólico con significados de grano fino y con más matices, que corresponden mejor a las realidades empíricas en las que participamos.

Criterios en la investigación basada en las Artes
Pariser termina citando la preocupación de Howard Gardner de la falta de criterio para juzgar las obras de investigación basado en las arte. Cabe señalar que Gardner expresó estas preocupaciones hace casi 20 años. Desde entonces, muchas propuestas de criterios en la investigación basada en las artes y artística se han presentado . La institución que Gardner dirige "Harvard Project Zero" , ha propuesto incluso grupos de criterios . Múltiples proyectos en el "Project Zero" han tratado de responder a la búsqueda de las cualidades funcionales significativas (con Ellen Winner, esposa de Gardner como investigadora principal), incluido él, el estudio de los centros de educación preescolar de Reggio Emilia, Italia (Seidel, 2002) Las cualidades de la Calidad (Seidel, Tishman, Winner, Hetland & Palmer, 2009), y la investigación en el Estudio del Pensamiento (Hetland , Winner, Veenema y Sheridan, 2007).

Eisner propuso criterios para evaluar el trabajo de doctorado relacionado con su metodología de la crítica educativa. Otras metodologías como la a/r/ tografía han hecho lo mismo. Sin embargo aquí, quiero volver a John Dewey y al libro "El arte como experiencia". Me permito sugerir que se podía ver cada uno de los catorce capítulos del libro como criterios sucesivos para juzgar la investigación basada en las artes y la investigación artística.

Los resumo de la siguiente manera :

Capítulo 1 : La Criatura viva
El arte nace de nuestra experiencia directa del mundo y el deseo ser compartida en comunidad .

Capítulo 2 : Las cosas etéreas
¿La investigación transformar imaginativa-mente la percepción y la experiencia en las nuevas realidades que el lector pueda personalmente volver a entrar y por lo tan-to ver, sentir y percibir ?

Chapter 6: Substance and Form
How does the qualitative reasoning in the research expand, mutate, and corrupt our existing semiotic code?

Chapter 7: The Natural History of Form
How does the form of the research recognize a variety of tensions? How does the research struggle to see, rather than state, these tensions?

Chapter 8: The Organization of Energies
Great research breaks balance. It moves us somatically. In so doing, new movement, shaped in time and space, appears. Does the research reconfigure our sense of time and space in way that allows us to place ourselves into different futures?

Chapter 9: The Common Substance of the Arts
Does the work exemplify sincerity by reflecting on how we intervene into a context within a specific space and time?

Chapter 10: The Varied Substance of the Arts
Does the work demonstrate how language falls short for what needs to be said, and demonstrates how language allows us to wrestle through inscribed media to new possibility?

Chapter 11. The Human Contribution
There is no inherent separation between sense and reason, desire and perception. These are all aspects of mind. Do the tensions captured in the research allow each of these dimensions to inform the other?

Chapter 12: The Challenge of Philosophy
Does the research, by rooting itself in the here and now, evoke the possibility of a future and renders more intelligible the potential of our life?

Chapter 13: Criticism and Perception
Through the reconstruction of the experience of space and time, is there a synthesis for newly realized unity of the world that fosters more inclusive growth, or does it instil complacency?

Chapter 14: Art and Civilization
Does the research help us to distinguish been art that generates mindful engagement, and art that promotes neo-liberal commodification?

These criteria are Dewey's. They are not exhaustive. However, it is important to realize that Dewey laid these criteria out in 1934. He built on specific German intellectual traditions tracing back to the eighteenth

Capítulo 3 : Tener una experiencia
¿La investigación combina el razonamiento cualitativo con la manipulación de símbolo, sean lingüísticos, matemáticos, auditivos o visuales?

Capítulo 4 : El acto de Expresión
¿Proporciona la investigación un medio para encontrar un lenguaje?

Capítulo 5 : El objeto expresivo
¿Es capaz la investigación de desarrollar el medio que utiliza, o sólo le impone al medio, lo que tiene que decir?

Capítulo 6 : Fondo y forma
¿ Cómo el razonamiento cualitativo de la investigación logra expandir, mutar, corromper el código semiótico existente?

Capítulo 7 : La historia natural de la Forma
¿Cómo la forma de la investigación reconoce una variedad de tensiones ?

Capítulo 8 : La Organización de las Energías
¿La investigación reconfigurar nuestro sentido del tiempo y el espacio en forma que nos permite situarnos en diferentes futuros ?

Capítulo 9 : La sustancia común de las Artes
¿El trabajo ejemplifica la sinceridad, reflexionando sobre cómo intervenimos en un contexto en un espacio y tiempo determinado ?

Capítulo 10 : La Sustancia variada de las Artes
¿Demuestra el trabajo cómo el lenguaje se queda corto para lo que hay que decir ?

Capítulo 11 . La contribución humana
No hay separación inherente entre el sentido y la razón, el deseo y la percepción. Estos son todos aspectos de la mente. ¿Las tensiones en la investigación permiten que cada una de estas dimensiones refuerce a la otra?

Capítulo 12 : El desafío de la Filosofía
¿La investigación, evoca la posibilidad de un futuro y hace más comprensible el potencial de nuestra vida?

Capítulo 13 : La crítica y Percepción
A través de la reconstrucción de la experiencia del espacio y el tiempo, ¿hay una síntesis que fomenta un crecimiento más inclusivo, o solo se limita a inculcar complacencia ?

Capítulo 14 : Arte y Civilización
¿La investigación nos ayuda a distinguir entre el arte que genera un compromiso consciente , y el arte que promueve la mercantilización neoliberal ?

century. Thus, we can see that arts-based methods are building on foundations, just as Dewey was building on a foundation. Arts-based research can critique and expand existing knowledge.

Who Needs Arts-Based Research?

Pariser notes Gardner's concern that arts-based methods are ultimately unfair to doctoral students. The existing demands of a dissertation are hard enough without tossing in artistic and aesthetic considerations as well. Again, Gardner raised these objects almost twenty years ago—before the publication of Pauline Sameshima's *Seeing Red* (2007), or Douglas Gosse's *Jackytar* (2005). At that time, Johnny Saldaña's ethnodramas were first emerging (2005). It was made before the emergence to two scholars who as graduate students were closely linked to both Gardner and Eisner: Elizabeth Soep of Youth Radio in Berkeley, California and Kimberly Powell, at the Pennsylvania State University, both of whom are making substantial contributions to what we know about the creation of mind through artistic practice (Chavez & Soep, 2005; Powell, 2010; Powell, 2012; Soep, 2006).

Eisner established a dissertation award in his name at the National Art Education Association. The award is presented annually to the outstanding dissertation that arises from the field of art education. There is no stipulation on methodology. Eisner's own dissertation was statistical, and while at Stanford, he would at times be called on as an external reviewer for dissertations on educational measurement. So there is no prejudice in what kind of dissertation will win, it is simply expected to be the one that holds the greatest impact for the future development of the field. Two of the past three winners have been arts-based research.

Similarly, the American Educational Research Association, Arts and Learning Special Interest Group presents an annual dissertation award. There are no restrictions on methodology. In recent years, quantitative studies have won. Yet here too, arts-based methodologies are competitive and have produced award winners.

If we open our training to arts-based research, if we challenge ourselves to accept that Gardner and Pariser's concerns must be addressed, young scholars will emerge who can meet these demands. Furthermore, both of the two young scholars who won the Elliot Eisner Dissertation Award using arts-based methodology freely admit, that only through the permission to explore their research through the arts, where they able to reach resonance in their analysis. Limiting their methods would have diminished their

Estos criterios son de Dewey . No son exhaustivos.

Sin embargo, es importante darse cuenta de que Dewey puso estos criterios en 1934, construidos sobre tradiciones intelectuales del pensamiento alemán que se remontan al siglo XVIII. Por lo tanto, podemos ver que los métodos basados en las artes están construidos sobre cimientos , al igual que Dewey construyo sobre otros cimientos. La investigación basada en las Artes puede criticar y ampliar el conocimiento existente.

¿Quién Necesita de investigación basada en las artes ?

Pariser señala la preocupación de Gardner de que los métodos basados en las artes son, en última instancia, injustos para los estudiantes de doctorado . Las exigencias actuales de una tesis son lo suficientemente duras, como para que sea necesario plantearse consideraciones artísticas y estéticas. Una vez más, Gardner planteó estos objeciones hace casi veinte años antes de la publicación de "Seeing Red" (2007) de Pauline Sameshima, o de Gosse Jackytar (2005) de Douglas. En ese momento apareció, el etnodrama de Johnny Saldaña (2005). Todo esto se hizo antes de la emergencia de dos estudiosos que, como estudiantes de postgrado, están estrechamente vinculadas tanto a Gardner como a Eisner : Elizabeth Soep de Radio Juventud en Berkeley, California, y Kimberly Powell, de la Universidad Estatal de Pennsylvania, quienes están haciendo contribuciones sustanciales a lo que sabemos de la creación de la mente a través de la práctica artística (Chávez y Soep, 2005; Powell, 2010 ; Powell, 2012 ; Soep , 2006).

Eisner creó un premio para tesis con su nombre en la Asociación Nacional de Educación Artística. El premio se otorga anualmente en una tesis doctoral excepcional en el campo de la educación artística. No hay ninguna estipulación sobre la metodología. La propia tesis de Eisner era estadística. Y a él, a veces, se le llamaba como revisor externo para tesis cuantitativas en educación. Así que no hay perjuicio previos sobre qué tipo de tesis van a ganar el premio, sino que simplemente se espera que sea la que tiene el mayor impacto para el desarrollo futuro del campo. Dos de los tres últimos ganadores han sido investigaciones basada en las artes .

Del mismo modo, el Grupo de Interés Especial en Artes y Aprendizaje, de la Asociación Americana de Investigación Educativa (AERA) , convoca un premio anual de tesis. No hay restricciones sobre la metodología . En los últimos años, los estudios cuantitativos han ganado . Sin embargo, también

work. Here art-based research does not dilute the contributions to what we might know, it enhances these outcomes.

Arts-based methods are perhaps useful in the problem of secondary ignorance. In primary ignorance, a person knows what it is that they do not know. Such a person is ready to learn. However, secondary ignorance is not knowing what it is you do not know. Such individuals are complacent, for they do not see a need for growth. Their worlds are conceptually complete; nothing more is needed. Even when told the limitations of their views, these criticisms are likely to be rejected as foreign or frivolous. Furthermore, secondary ignorance is not limited to any particular socio-economic background or culture. For example, an argument could be made that mundane training in quantitative scientific research methods promotes the development of secondary ignorance by limiting researchers to asking a narrow range of questions.

Only through an individual aesthetic experience—one that as Dewey claims reshapes space and time—would someone who is in secondary ignorance move to primary ignorance and thus be motivated to growth. Do all aesthetic experiences provide these moments? No, they do not. What we currently call aesthetic experience, can simply reinforce the complacency of secondary ignorance, and give comfort with the familiar: it's pretty and I like it. Therefore, parsing what kinds of aesthetic experience promote movement between secondary and primary ignorance, and which do not, is an appropriate task of research.

Yet we have not made this distinction in the past. As Pariser rightly points out, we have thrown a broad and loose net claiming that anything that we might call art can also be called research. Here I agree with him. These are dangerous waters that open the door to sloppy thinking at best and charlatanism at worse.

Pariser asks, "Who needs arts-based research"? Social science needs arts-based research if it needs to have methodologies and methods that open and explore new imaginative possibility. The fine arts, to the degree that they wish to think of culture as widening inclusiveness, needs arts-based research. However, he is right to ask for caution, in this time of change and a shifting academic power structure.

Notes

Richard Shusterman (2006), in his essay *The Aesthetic* provides an excellent overview of the different ways the aesthetics can be conceptualized and identifies the Western intellectual tradition for conceptualizing aesthetics as a form of research.

en este caso, las metodologías basadas en las artes han producido ganadores de los premios .

Si abrimos nuestra formación a la investigación basada en las artes, si nos desafiamos a nosotros mismos a aceptar que las preocupaciones de Gardner y de Pariser deben abordarse, los jóvenes investigadores que surgirán, podrán dar respuesta a estas preguntas.

Los Métodos basados en las Artes son quizás útiles para el problema de la ignorancia secundaria. En la ignorancia primaria , una persona sabe qué es lo que no sabe . Tal persona está dispuesta a aprender. Sin embargo , la ignorancia secundaria es no saber qué es lo que no sabes. Tales individuos son autocomplacientes, porque no ven la necesidad de seguir creciendo. Sus mundos son conceptualmente completos; no necesitan nada más. Incluso cuando se les habla de las limitaciones de su punto de vista, rechazan estas críticas por extrañas o frívolas. Por otra parte, la ignorancia secundaria no está circunscrita a ningún origen socioeconómico o cultural.

Sólo a través de una experiencia estética una persona, como afirma Dewey, remodela espacio y el tiempo. ¿Haría a alguien que está en la ignorancia secundaria moverse hacia la ignorancia primaria, y por lo tanto estar motivada a desarrollarse? ¿Todas las experiencias estéticas proporcionan estos momentos ? No, no lo hacen.

Por lo tanto, analizar qué tipo de experiencia estética promueve el movimiento desde la ignorancia secundaria hacia la primaria, y cuál no , es una tarea apropiada para la investigación .

Pariser se pregunta: "¿Quién necesita a la investigación basada en las artes?" Las ciencias sociales necesitarían la investigación basada en las artes si necesitaran tener metodologías y métodos que pueden abrir y explorar nuevas posibilidades imaginativas. Las bellas artes, en la medida que deseen pensar en la cultura como lugar para ampliar la integración, necesitarían de la investigación basada en las artes. Sin embargo, él tiene razón al pedir cautela en este momento de cambio y de remodelación de las estructuras de poder académico.

Nota

1 Richard Shusterman (2006), en su ensayo "La estética" proporciona una excelente panorámica de los diferentes modos en los que la estética puede ser conceptualizada e identifica la tradición intelectual occidental para pensar la estética como una forma de investigación.

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Two Short Case Studies & a Memoir: Good Art and/or Good Research?

Dos breves Estudios de Caso y un Recuerdo: ¿Buen Arte y/o Buena Investigación?

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Resumen

Mi escrito examina ciertas dificultades y posibilidades de un juicio crítico en el contexto analítico de una obra del artista americano Julian Schnabel, y otra de Lucas Glenn (BFA, UBC Okanagan Campus 2014).

NOTA: debido a la imposibilidad de obtener los permisos para reproducir la obra de Julian Schnabel "La Balsa" y la obra de Theodore Géricault "La balsa del Medusa", no se incluyen.

Palabras Clave: Medio específico, Clement Greenberg, Red, Mobil, Estilo, Contexto

Abstract

My paper examines certain pitfalls and possibilities of critical judgment in the context of analysis of an artwork by American artist Julian Schnabel, and one by emerging Canadian artist Lucas Glenn (BFA UBC Okanagan 2014).

NOTE: due to the author's inability to acquire permission of use photographs of Julian Schnabel's "The Raft", and Theodore Géricault's "The Raft of the Medusa" are not included.

Key Words: Medium Specific, Clement Greenberg, Network, Mobile, Style, Context

Many years ago when I was a graduate student at the University of Saskatchewan, in Saskatoon, Canada, one of the guests in the Visiting Artist/Scholar program was Clement Greenberg. Needless to say his impending visit created quite a buzz among grad students and the art community at large. Greenberg needs little introduction to this reading audience yet it doesn't hurt to reiterate that during the 50's and 60's he was perhaps the leading art theorist of the time and his influence on art practice and criticism then, including that in Canada, was still being felt into the late-70's, particularly among a dwindling cohort of artists working in abstract painting and sculpture. That is, artists who remained faithful to what we refer to as late-modernist formalism, a philosophy of arts autonomy, housed in non-objective, self-referential abstract art. There's no question that Greenberg's influence kept the "integrity of the picture plane" alive for numerous generations of color field/abstract painters, whose work became ever more programmatic and mannered within the confines of the formalist paradigm. Indeed, much of this type of painting produced from the early-mid 70's even into the 80's was often said to be "it's so bad it's good". Ironically, the slide into decadence of formalist abstraction made abstraction strangely popular again, this time for a postmodern generation of artists who put it to good and yes, ironic use.

But to return to Greenberg's guest appearance at the university: he did a public talk and made studio visits, although I wasn't on the studio list so I can't speak directly to that. What I can say however is that I and other

graduate students and certain professors were invited to a lunch with Greenberg at the University Faculty Club. It was an engaging 2 to 3 hours as our guest held court, recounting one anecdote after another about the 1st generation "New York School" artists, their strengths, weaknesses, and legacy, and more broadly the history and problems of abstract art from a Greenbergian perspective. We soaked it all in. Most memorable for me oddly enough though, was a minor incident upon our arrival at the Faculty Club. Before going into the restaurant we gathered in the vestibule, checked our coats and prepared to have a drink before receiving our call to a dining table. As it happened I was standing next to Greenberg close to the bar.

Photograph of Clement Greenberg, circa 1986, at David Alexander studio, Saskatoon; used courtesy of David Alexander.

He ordered bourbon. I ordered one too. The young barman, who was probably a student, was clever enough to recognize that Greenberg was a special guest and returned promptly with his drink, served in a sherry glass. Greenberg barked 'What is this?' The barman said 'Your drink sir.' To which Greenberg replied 'Serve it to me in a real glass, a whiskey glass.' Perhaps I read too much into it but this blunt matter-of-fact expression struck me as consistent with his no-nonsense style of criticism; he was known to speak directly to the object of critique not around it —while his critique methodology was certainly rigid and narrow, dependent as it was on opticality and medium specificity, it didn't lack in rigour. It would be easy to say that Greenberg's approach stands in contrast to the climate of critique today, which is marked by an inclusive, open-ended and much more forgiving sets of conditions.

In a recent article on teaching criticism and art writing titled "Style and Substance" writer and curator Brian Dillon says that '[…] it's notable that many or most debates about art writing are still conversations "around" the subject: conversations around the "role" of the critic or writer, around the supposed freedoms of performance or ad hoc production, around theoretical allegiances […]' [Dillon 33] The author is a part-time educator in the MA in Critical Writing program at the RCA in London. He informs us that the field (art writing) is flourishing, and that '[…] a constituency exists for ways of writing and thinking that draw from avant-garde fiction and poetry, art history, theory, journalism or essayism, (and) the lineages of artists working with text and performance.' In connecting style to the question of substance he describes style as '[…] the very soul and struggle of writing (therefore thinking) itself, a hole into which all your ambitions, all your programmes and all your manifestos will fall.' At the end of the article he presents a challenge for the next academic year and for organizers of future panel discussions, saying that they should '[…] quit sketching the boundaries of that void, and fall in.' [Dillon 33]

But perhaps sketching the boundaries, talking around the subject/object is a legitimate methodology of critique, critical judgment, that is here to stay and we should learn to accept it. In fact it might be quite liberating to expunge the word "good" from our critical vocabulary, and if the word "bad" had to be retained it would be paired with "not", as in not bad. If the prevailing climate of critique is fundamentally non-committal, non-judgmental, the need and ability to read, or indeed "tease out" contextual meanings will continue to be severely tested in the role of the serious art critic or educator. In spite of ones' professional standing one should not be haunted by the idea of inadequacy, for there's almost always something there to hang a critical hat on, even if the object of critique appears opaque or outside one's cultural purview.

That said, the "official" collapse of connoisseurship in the sixties still seems to problematize the field, and most noticeably within academia. Now, the ready acceptance of the concept and use of the word "research" is unquestionably linked to its ambiguity and malleability, which in amongst its multiple interpretations seems to have in an (un)easy way become, in academia, a substitute for the role of connoisseurship, providing a subtle mechanism for reinstating judgment in the context of ones qualifications, towards recognizing "good research". Thus the logical question might be: is it good art or good research?

How rigorous is critique today in this, a post-medium, post-discipline era? In her essay "Two Moments from the Post-Medium Condition" Rosalind Krauss said that she uses the term "technical support" as a way '[…] of warding off the unwanted positivism of the term "medium" which, in most readers' minds, refers to the specific material support for a traditional aesthetic genre, reducing the idea of medium to what Michael Fried complains of as the basis of the "literalism" of the art he rejects.' She goes on to say that the term '[…] "technical support" has the virtue of acknowledging the recent obsolescence of most traditional aesthetic mediums […] while it also welcomes the layered mechanisms of new technologies that make a simple, unitary identification of the works physical support impossible […]. [Krauss 55]

Not unlike most of the late-modernist formalist artists, Clement Greenberg and/or formalist critique itself had nearly run out of gas by the mid- late-seventies. Julian Schnabel has certainly said as much. In his memoir "C.V.J" published in 1987 [Schnabel 137] he recounts a visit by Greenberg to his show at the Leo Castelli Gallery in the spring of 1983. Schnabel describes how Greenberg walked through the gallery "shooting from the hip" – pointing to one painting after another to recommend such things cutting eighteen inches of the top of one, getting rid of the naphthol crimson light in the left panel in another, and to suggest he take the brown out of "The Raft" painting; which as Schnabel pointed out in his book – "[…] the brown happened to be the raft." [Schnabel 141]

All humour aside, we can be confident that Greenberg didn't much care if the brown was a raft or an orchid as he was reacting to the particular color and its relationship to the overall formal composition, not to the subject narrative. "The Raft", produced (painted) in 1982, at 108 X 228 inches is a massive work composed in oil, plates, bondo, branch, on wood, and is part of Schnabel's "plate paintings" cycle of the late '70s to mid '80s. Oddly enough Greenberg, at least from Schnabel's account, appears not to have noticed the plate encrusted surface or the tree branch which appears to project at least four feet out from the paintings surface. Had Greenberg willfully blocked out the works' aggressive mixed-media materiality? Or was the use of foreign objects (technical support) in his painting, by then a firmly entrenched trope in the language and (anti)aesthetics in modern and contemporary art, so antithetical to a formalist thesis, that to engage with the topic would open a debate far more complex and fraught with uncertainties than a critique built upon color, line, and plane, that is, the optical, abstract and medium specific?

Pablo Picasso had introduced a mixed technique/mixed-media and mixed genre vocabulary to modern art in 1912 or earlier, and further on Rauschenberg produced "Bed" in 1955, completed "Monogram" and "Canyon" in '59; and in Italy in the '50s we had Alberto Burri; in France, Yves Klein; and in Spain, Antoni Tàpies. Even in its origins modern art resisted the idea of fixed meaning, so it's not surprising that anything running counter to that ideology might be called conservative, even if there are consistent theoretical and practice-based tropes attached to period-specific work and legacies that are put into appropriate use today. Yet, formalist criticism does seem to rely heavily on fixed meanings. It gets complicated here, for in developing a relevant position of critique context still remains the most dependable platform from which to proceed, however from a post-formalist position context is decidedly plural and often contradictory in orientation: relevancy must be the principle aim of critique whether labelled conservative or not. 'The topic of conservatism in contemporary art is like that of religion: to be kept at arm's length. […] Conservatism runs counter to everything that is supposed to be interesting about contemporary art.' [Fox 13] In the articles closing stanzas Dan Fox laments 'that some days postwar art history starts sounding like a Classic Rock radio station so that talking about Beuys, Judd, Weiner, and Smithson, is not unlike listening to Crosby, Stills, Nash, and Young.' He ventures that none of us want to become Mick Jagger, who incidentally is said to admire Margaret Thatcher, 'But you grow old, the world changes and you sometimes wish it hadn't. […] Old ways can become better ways, and youth is not a guarantee of radicalism.' [Ibid] So how relevant was it for Greenberg to suggest that Schnabel take out the brown in "The Raft" painting?

"The Raft" is a history painting, a redux of "The Raft of the Medusa", a nineteenth century Romantic painting by Theodore Géricault. As we know Géricault never witnessed the wreck of the French Royal Navy frigate The Medusa of the coast of Senegal in 1816 but he researched the story in detail and relied heavily on the testimony of 2 of the 10 remaining survivors of the 150 sailors on board the vessel, on their 13 day odyssey to shore. In its online introduction to the Géricault painting The Louvre website states that in the Géricault 'The whole composition is oriented toward this hope in a rightward ascent culminating in a black figure, the figurehead of the boat. The painting stands as a synthetic view of human life abandoned to its fate.' [Louvre] Schnabel's selection of such a key painting from the Romantic era to reprise is in the spirit of the generation of

"Neo-Expressionist" painters of the late- '70s early-80s, to which he was linked along with artists such as Francesco Clemente, Enzo Cucchi, Georg Basilitz, Anselm Keifer, and David Salle. Art critic and curator Achille Bonito Oliva writes 'In its nomad creativity, art in the '70s has found its movement par excellence, the possibility of unlimited free transit inside all territories with open references in all directions.' [Oliva 11] Neo-Expressionism was intrinsically tied to post-modernism in its (paintings) open source attitude, provisional methodologies, and mobile reference points, so this period in time offered artists liberation from the closed systems and self-imposed censorship of formalist abstraction, which, along with Pop art derivations were the reigning models of contemporary painting.

Julian Schnabel's painting is a near abstraction – a cypher for Géricault's Romantic masterpiece. Stripped of all mimetic representations save for the literalness of the tree branch and dinner plates, Schnabel's work semiologically re-writes the form, content and meaning of the Géricault. The branch at the top corner index the black sailor, the mast, the landmass they hope to encounter; barren of foliage it strikes a forlorn picture. The silvery plates full and fragmented are signifiers of not only the turbulent water but the quotidian life, now seemingly not more than a shattered dream; but throughout all that hope is seen to prevail in the vestigial description of a human form clinging for his life to the rafts edge. The color silver is symbolically related to the moon, and the ebb and flow of the tides; it is believed to be fluid, emotional and mysterious. While brown is serious, down-to-earth, and signifies stability, structure and support, material security. Neither the Géricault nor the Schnabel paintings are notable for their poly-chromed palettes; one artist opted for a stark understated near achromatic realism, the other for a stark, raw symbolic abstraction. Done roughly 150 years apart both paintings could be said to be aligned to a Hegelian trajectory in art in which the social, political, and personal might freely operate. If a critique is to be based on concept, content, and context Greenberg's quibble about the brown was a misfire, he missed the boat as we say, or, as Schnabel has said, the raft.

Géricault's "The Raft of the Medusa" is believed to be a key painting of the Romantic period, timeless not only in its periodicity but in the narrative tradition of visual art overall and history painting specifically. It's too early to speculate on the status of Schnabel's version of Géricault's history painting, but in the context of analysis past and present one can't help thinking about Charles Baudelaire's line in "The Painter of Modern Life" where he says, 'By "modernity" I mean the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and immutable.'[Baudelaire 23] Compare this with Clement Greenberg's view on modernity or modern art:

> 'The essence of Modernism lies, as I see it, in the use of the characteristic methods of a discipline to criticize the discipline itself, not in order to subvert it but in order to entrench it more firmly into its area of competence.' […] 'Each art, it turned out, had to perform this demonstration on its own account. What had to be exhibited was not only that which was unique and irreducible in art in general, but also that which was unique and irreducible in each particular art. Each art had to determine, through its own operations and works, the effects exclusive to itself. By doing so it would, to be sure, narrow its area of competence, but at the same time it would make its possession of that area all the more certain.' […] 'It quickly emerged that the unique and proper area of competence of each art coincided with all that was unique in the nature of its medium. The task of self-criticism became to eliminate from the specific effects of each art any and every effect that might conceivably be borrowed from or by the medium of any other art. Thus would each art be rendered "pure" and in its "purity" find the guarantee of its standards of quality as well as of its independence. "Purity" meant self-definition, and the enterprise of self-criticism in the arts became one of self-definition with a vengeance.' [Greenberg 85]

Not everyone felt comfortable buying into that idea for by the mid-sixties the argument that, '[…] each art be rendered "pure" and in its "purity" find the guarantee of its standards of quality as well as of its independence.' [Ibid] became increasingly difficult to uphold. In a symposium in 1966, titled "The Languages of Criticism and the Sciences of Man" at the Johns Hopkins University Humanities Center, the presentations by Barthes, Lacan, Derrida, and others, which challenged prevailing academic traditions was, '[…] greeted with enthusiasm by students and teachers in the humanities who sought an alternative to formalist and materialist methodologies.' [Castle, 28] So, another question might be: is the Schnabel good art or good research, or both? I'm going to say both. As previously mentioned, "The Raft" in all its eclectic mixed-technique, mixed-media qualities sits comfortably in his "plate painting" series of the late '70s to mid '80s; this particular cycle of work arguably put Julian Schnabel on the international art map, and in the context of the period came to define in concert with his peers, an aesthetic of subjective form and content in painting and sculpture, in the climate of post-structuralism, appropriation, identity politics and institutional critique. Is that contextualization enough to embed Schnabel's work into the spirit of the time? If so than we have a localized cultural context within which to measure the artist's innovation and this particular work's individuality. Moreover, if style is in part a map for charting meaning, and if meaning is a contributing factor in questions of quality then, as Meyer Schapiro might argue, we have a basis for assessment of quality in art and, one might also argue from todays' perspective, quality of research.

> "[...] style is, above all, a system of forms with a quality and a meaningful expression through which the personality of the artist and the broad outlook of a group are visible. It is also the vehicle of expression within the group, communicating and fixing certain values of religious, social, and moral life through the emotional suggestiveness of forms. It is, besides, a common ground against which innovations and the individuality of particular works may be measured. [...] in general the description of a style refers to three aspects of art: form elements or motifs, form relationships, and qualities (including an all-over quality which we may call the "expression").' [Schapiro, 51]

Art and research are at the forefront of art educator's mindsets today and to a certain extent the student mindset as well. At the University of British Columbia Okanagan campus in the south central interior of British Columbia (BC) where I teach, the subject of artistic research is or more accurately has recently become part of an aspiring teaching and learning model. Like most institutions we, the faculty, are in general agreement of what artistic research is, what it looks like, and to a lesser extent agree on how to institute a research oriented curriculum; we know it is important and that we must support and engage with it. When students demonstrate a "good research ethic", in whatever year of undergraduate or graduate studies, faculty members' antennae tends to go up. A student research ethos amongst our undergraduate cohort is not unusual but at the same time it's always interesting to see how it might be played out or pursued not only in the research process but in the product(s) of research. For this paper I have chosen to introduce one of our 4th year BFA students, Lucas Glenn, who will graduate in the spring of this year 2014.

Lucas Glenn, who goes by the moniker Lucas Glenn Co., is a conceptual artist-student whose ideas determine the manner and materials, place and production strategies of his work. In an interview he revealed that his background has been dominated by work in collage and has only recently ventured into sculpture. His practice, as he describes it, '[…] has evolved into the selection and composition of found materials as an expression of contemporary ideas and themes.'[Glenn]

Lucas Glenn Co., "Kickin' Ass in Oil and Gas" (The ATV installation), 2014, photograph used courtesy of the artist.

In the first part of January this year he staged an exhibition titled "OK Cariboo" in the Fina Gallery at our university. To explain, "OK Cariboo" stands for two regions in our province: the Okanagan region in the south central part of the province, and the Cariboo, a region in the central part of BC. The Okanagan has developed a reputation for its relatively sustainable mixed-economy including agro-production (fruits and vegetables) and viticulture, a warm semi-arid climate, recreational and lifestyle opportunities surrounding the abundance of lakes and nearby mountains, golf courses and other amenities. The Cariboo is noted for its more rugged characteristics including the weather, forestry, mining, ranching and cowboy culture, recreational pursuits such as hunting, fishing and other outdoor activities. Glenn describes his interest as based in the fact both of these regions originally thrived on their industrial and agricultural base, but like other areas around the world have been beset by economic uncertainties or decline, and have had to re-invent themselves for economic salvation; in both the aforementioned cases tourism was identified as the most sustainable venture. This identity transformation was identified by the artist as having layered and often conflicting narratives - historical backstories intersecting with contemporary realities and public perception.

OK Cariboo is an installation artwork comprised of multi-part units, or what Lucas Glenn calls visual essays, each contributing to an informal linkage of what outwardly appears to be a chain of aged archived nostalgia laden objects and ephemera. A mud splattered all-terrain vehicle (ATV) with an oil/gas drum strapped on the rear was parked in the atrium near the entrance to the gallery, jerry cans were strewn about, two oil drums labeled GAS stood nearby. The installation ranged from blunt to subtle in its communication network.

Lucas Glenn Co., "A Steady Decline in the Mountain", 2014, photograph used courtesy of the artist.

Relying extensively on a bricolage sculptural approach the multiple visual essays feature found objects and crude yet effective structural fabrications of dramatic scale changes. The installations rough-shod carpentry and aura of antiquity overlays a troubling commentary on subjects such as exploitation of migrant farm laborers, depletion of the Mountain Caribou population by trophy hunters, reduction of natural habitat by suburban development, the supplanting of fruit production by the more profitable viticulture industry. These and other topical issues target social, environmental, and economic consequences of changing regional realities. While these rustic objects might have a novel even romantic appeal they are indices for meanings quite distinct from their often benign superficial appearance and entertaining eclecticism. The term visual essays are a choice description for the installations narrative of the disjuncture between past and present public perception, representations and reality; and moreover, in reference to the artistic allegory of constructed and repurposed elements that comprise the OK Cariboo sculptural formation and meaning.

In the context of two recent exhibitions which focused on trends in sculpture art theorist Lane Relyea explained that:

'Instead of new and unique creations or singular forms, emphasis (in sculpture) fell on the repurposing, resequencing, and recontextualization of existing ones. […] The bricolaged everyday materials that constitute much of the new sculpture, though manually manipulated or "hacked" in some way by the artist, still remain identifiable as belonging to broader realms of common commerce. This is precisely the distinction […] between bricolage and more traditional forms of collage: the already-made parts being utilized retain their prior, separate identities even while they function together within the new work, the parts don't submerge their previous existences within the compositional blending of the rehashed whole. The results are conglomerations of heterogeneous, loosely related or weakly tied items – in short, object networks.

Lucas Glenn Co., "Accidental Trophy Kills", 2014, photograph used courtesy of the artist.

By presenting source materials left intact rather than artistically transformed, these artists make clear their debt to modernism's earlier strategies of appropriation and the readymade. But they also reserve the critical effects of these strategies. If the readymade was said to demystify the art object by aligning it with the realities of social or mass production rather than with an antiquated craft model and the individual artist's creative genius, today registering such effects is confounded as the general culture moves away from mass consumption and standardization and toward what gets called mass customization or prosumerism, whereby technological innovations increasingly oblige consumer interface and personalization (i.e., dictating design specifications of online merchandise, or downloading and sorting through MP3s and personalizing TV programming using digital video recorders).' [Relyea, 190]

Lucas Glenn points to the Bauhaus School as an inspiration in the fabrication of OK Cariboo; noted for its utopian platform, form and functionality, its practice diversity, inventiveness, and emphasis on production values – which Glenn in turn inverts to a dystopian, ironic, de-skilled, slacker constructivism – bathos is also inverted - from an appearance of the trivial and comic to a mood signifying seriousness and gravitas. The "technical support", as Krauss would describe it, that contributed to the overall conceptual and aesthetic tenor of the artist's installation included such things as Caribou antlers, an ATV, photographs, aged apple crates, gas cans, a step ladder, shipping palettes, children's toys, architectural plans, 2 X 4s, a laptop computer, signage, and more. The laptop, halfway buried amongst building plans and construction paraphernalia was open at the "Hunter Game" which simulates the player standing in a fixed position and using the track tab try to flush out an animal, preferably a big game animal, which as Glenn describes often takes 15 minutes, a half an hour, even up to an hour for it to come onto the screen.

Lucas Glenn Co., "Accidental Trophy Kills" (detail), 2014, photograph used courtesy of the artist.

Lucas Glenn Co., "Okanagan Orchard Vacation Home", 2014, photograph used courtesy of the artist.

The artist said he finds this waiting game, the drawn out durational experience of the virtual hunt to parallel not only the hunt in the real sense, but to some extent a parallel to art. He mentioned the artist John Baldessari, who has in certain ways addressed the temporal, and has had an influence on Lucas Glenn's practice. I also thought about Ceal Floyer's use of temporality for its potential for a rich play of associations and impact upon audience expectation. The importance of time is relevant to the artist's connection to materials as well, as he explains that he often finds material limitations "freeing", and frequently works with what he's got to see what is possible rather than "chasing materials for their appropriateness." It is in this context that his DIY attitude is most evident, and, in degrees of comparison, also links him to the aesthetic of Julian Schnabel, particularly Schnabel's improvisatory use of détourned objects and disparate materials for their capacity to "remain identifiable as belonging to broader realms of common commerce" [Relyea, 191], and their signifying potential for adaptation to new narrative and conceptual contexts. It would be easy to say that the young artist Lucas Glenn is synonymous with much sculpture being done today, and it wouldn't be incorrect to do so, however the rejection of formal harmony in favor of the disjunctive heterogeneous tableau has been with us since Édouard Manet's "Le Déjeuner sur l'herbe' 1863, signaled the beginning of the end of the Beaux-Arts system. [De Duve]

In his essay series Thierry de Duve uses the term 'Art-in-General' to locate avant-garde movements that succeeded the Beaux-Arts system [De Duve, 273] and cites Marcel Duchamp's "Fountain", 1917, as heralding in an art-in-general system within which anything can be art. As he argues Duchamp was only a messenger and that the message did not reach '[…] its audience until the mid-'60s, when a myriad of artists suddenly acknowledged receipt of it.' [Ibid] While the Beaux-Arts system operated in a closed prescriptive canon, "Art-in-General" is understood to be an open fluid non-canonical environment. It was at this point, the mid-'60s, that discourse replaced judgment in the climate of critique. This critical environment, which we continue to occupy, is polycentric, multi-faceted and factious — the perfect climate to promote discourse and knowledge exchange, diversity and innovation, in support of art practice and research. These conditions are particularly suited to academia, which has historically promoted a non-judgmental and inclusive environment for research and pedagogy. That good research has supplanted good art as a measure of excellence (read quality) should come as no surprise, and that we continue to have 'conversations "around" the subject' as Brian Dillon has said, should also come as no surprise.

'Aesthetic judgment, in its classical form, at least in the German tradition, is connected to an idea of judgment without relation to a worldly interest in the art object, any use value of it as a thing in daily life. Instead, it is

based on a suspension of use and exchange values in favour of a general openness towards pleasure not related to instrumentality and calculable gain. The conditions for the ability or capacity to receive and enjoy artistic objects that particular way can of course be located historically and sociologically; they can be found in a fully developed Western bourgeois culture, beginning somewhere around 1750.' [Diederichsen, 88]

Diederichsen acknowledges Immanuel Kant was the first to systematize this thesis, in the context of what he (Kant) called "disinterested pleasure", that '[…] whomever makes an artistic experience is carefree and socially safe enough to look at an object without desperately needing its use value" [Ibid] The phrase "disinterested pleasure" sounds very close to something Marcel Duchamp might have said; but as superficial as this analogy is it does allow me a segue into a reminder of just how important the figures of Kant, Hegel, and Duchamp are in the formations of modern and contemporary art, how they intersect, and how they continue to problematize art practice and critique. A critique is in essence a process of "calling into question", an enquiry, and when undertaken would, under most circumstances reveal multiple layers or trajectories through which one might track a works meanings, and which could be rated in greater or lesser degrees of importance. Imagine it like a ring of concentric circles that radiate out from the object of critique – that the rings originate in the object verify their overlap and intersection however the critique would be obliged to identify a meaning that serves to identify a particular quality of importance to the work in the first place. This is not to suggest this process would equate with for example, Clement Greenberg's direct and often narrow critique methodology, however it would help to minimize the conversations around the subject and more directly, more discursively, even more appropriately, identify the context in which the object in question should be properly addressed. The multiple meanings won't be going anywhere but at least we will have "quit sketching the boundaries of that void", and fallen in, putting us in that much closer proximity to the vexing questions of "is it good art or good research, or both"?

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Collaborative imaginative drawing and participatory art in a primary school

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Abstract

This paper begins with a work of collaborative imaginative drawing made by five 9 and 10 year olds in Wales, UK. A detail from the drawing is expanded and explored to reveal deeply embedded visual meaning making. In contrast to this collaborative art, an underlying conceptual framework for art curricula in British schools still foregrounds individuals making unique art objects. In recent years, a number of British art educators have questioned this fine-art approach and contrast it with developments in contemporary art, for example, participatory and relational art. The relational encounters, which children experienced as they drew together, are powerful aesthetic experiences which should be acknowledged along with the art objects they make.

The collaborative drawing workshop introduced above was a complex social situation. In his book Frame Analysis (1974), the sociologist Erving Goffman develops an approach to illuminating what is going on in the detail of social encounters. Goffman looks very closely at micro-meanings embedded in social interaction. To enable Goffman´s approach to be applied to understanding more about the visual encounters of the workshop, an adaption of auto-driven image-elicitation used by visual ethnographers is developed specifically with participant children in mind. An assemblage, inspired by Goffman's approach, is then applied to facilitate an interpretation of this data. As images and ideas tumbled into existence, the relations between the ideas had deep aesthetic significance for the participants. Children exhibit the flow and flux of idea making which chimes with radical empiricist notions such as pure experience.

Key Words
Children, drawing, participation, Goffman

Resumen

Este artículo establece marcadores para un proyecto de investigación en vías de desarrollo en el campo de la educación artística en la enseñanza primaria. Para comenzar, presento un trabajo de dibujo imaginativo de colaboración hecho por cinco niños de 9 y 10 años de edad en una escuela primaria de Gales, Reino Unido. Se amplía un detalle del dibujo. Se presenta un texto al final del papel, que es una síntesis interpretativa de la conversación de los niños tanto cuando hicieron la imagen como cuando reflejaron su experiencia después de hacer el dibujo. El taller de dibujo imaginativo de colaboración, que condujo al trabajo, abarcó valores pedagógicos de reflexividad, improvisación, colaboración e imaginación. Siga este enlace para visitar una fotohistoria en alta resolución que muestra por internet, con texto e imágenes, una narrativa simple del taller que organicé yo mismo en el papel de profesor.

El taller se ideó para enfocar racionalidades en conflicto en la creación de arte. La primera es una tradición de Bellas Artes que tiene sus orígenes en Europa en el siglo dieciocho. La segunda racionalidad se ejemplifica en el arte participativo y relacional defendido respectivamente por Claire Bishop (2012) y Nicolas Bourriaud (2002).

En la tradición de Bellas Artes, las obras de arte son objetos discretos, valiosos por sí mismos de un modo estético. Estas ideas sobre el arte provienen de la Ilustración y encarnan conceptos tales como la belleza y la elegancia, expresados por artistas que crean objetos de arte distintos e individuales a través de una práctica refinada y hábil que, por su parte, requieren la apreciación del gusto. Estos objetos tienen valor económico debido a su unicidad y finas cualidades. Esta fineza, ya sea apreciada o poseída, es un emblema de separación frente a sensaciones ordinarias y a las clases bajas. Se trata de un sistema en el cual el artista y aquellos que aprecian el arte ponen énfasis en la creatividad individual.

En contraste, el comentario crítico reciente sobre

Introduction

This paper sets markers for a developing research project in the field of primary school art education. To begin, I present a work of collaborative imaginative drawing made by five 9 and 10 year olds in a primary school in Wales, UK (Fig. 1). A detail from the drawing is expanded (Fig. 2). A text, presented towards the close of this paper, is an interpretive synthesis of children's talk both as they made the image and as they reflected on what was happening after making the drawing. The collaborative imaginative drawing workshop, which led up to the work, embraced pedagogical values of improvisation, collaboration and imagination. A link is given with Fig. 2 to a hi-resolution photo-story displayed on-line which shows, with text and images, a simple narrative about what children experienced in the workshop which was organised by myself acting as a teacher.

The workshop was devised to bring into focus conflicting rationales in making art. The first is a tradition of *fine art* which has its origins in Europe in the eighteenth century. The second rationale is exemplified by participatory and relational art championed respectively by Claire Bishop (2012) and Nicolas Bourriaud (2002).

In the fine art tradition artworks are mostly discrete objects, valuable for their own sake in an aesthetic way. These ideas about art originate in the Enlightenment and embody concepts such as the beautiful and the elegant, which are expressed by artists who make art objects through refined and skilful practice which, in turn, require taste to be appreciated. These discrete art objects have financial value due to their uniqueness and fine qualities. This fineness, whether appreciated or owned, is a badge of separation from ordinary sensations and the lower classes (Bourdieu, 1984). This, as Clowney (2011) suggests, is a system in which the artist and those who appreciate art place an "emphasis on individual creativity and art for art's sake" (p. 318).

In contrast, recent critical commentary about contemporary visual art has established that many artists express ideas using artistic form which is *not* located in discrete physical objects (paintings, sculptures etc) but in relations and encounters between artists, people, place and time — these relations are artworks and it is in relational forms that aesthetic experience is located (Irvin & O'Donoghue, 2012). This has been called relational art (Bourriaud, 2002) and participatory art (Bishop, 2012). It is worth noting that Bishop (2012) describes many contemporary artistic projects in which the artist, as a single dominant creator of aesthetic objects, disappears from view.

el arte visual contemporáneo ha establecido que muchos artistas expresan ideas mediante forma artística que *no* se localiza en objetos físicos discretos (pinturas, esculturas etc.), sino en relaciones y encuentros entre artistas, gente, lugar y tiempo — estas relaciones son obras de arte y es en formas relacionales que la experiencia estética se localiza. Vale la pena citar que Bishop (2012) describe muchos proyectos artísticos contemporáneos en los cuales el artista, como un único creador dominante de objetos estéticos, desaparece de la vista.

En el taller de trabajo, los niños llevan a cabo una obra de arte. Esto expone rasgos de valor estético localizado en la tradición de las Bellas Artes. Sin embargo, la pedagogía que catalizó los dibujos imaginativos de colaboración pone de relieve valores localizados en la participación. La autoría de niños individuales se desvanece y el sentido incrustado en el dibujo se expresa tanto en el proceso de fabricación, a medida que los niños hablan y dibujan conjuntamente, como en las imágenes del objeto terminado. Parece que esta pedagogía para la enseñanza del arte está en desacuerdo con un marco conceptual subyacente para planes de estudios de arte en escuelas británicas, que todavía sitúa en un primer plano a *individuos* creando objetos artísticos *únicos*.

Como un primer paso hacia la puesta en claro de las tensiones en la educación artística en la escuela primaria entre, por una parte, el valor estético en objetos de arte hechos por individuos y, por otra parte, practica participativa del arte (una característica inevitable del arte en los colegios), el estudio se centra en los métodos que se emplean para contestar a la pregunta siguiente: ¿Qué es lo que sucede cuando los niños colaboran para hacer un dibujo imaginativo? Tomando una indicación de la Etnometodología, acudo al trabajo del sociólogo, Erving Goffman quien formuló preguntas similares para suscitar una atención rigurosa a la complejidad multiestratificada de la atribución de significado en las micro-maters de interacción social. Aunque el último texto seminal de Goffman, *Análisis del Marco* (1994), se escribiera hace cuarenta años, su planteamiento empírico esencialmente radical fue la inspiración para esta investigación.

En la introducción de *Análisis del Marco,* Goffman comienza a desplegar ante nosotros su territorio: "este libro trata de la organización de la experiencia", se refiere a "la estructura de la experiencia que los individuos tienen en cualquier momento de sus vidas sociales" (Goffman, 1974, p. 13). Esto no es una descripción de la estructura de la experiencia

An artwork is made by children in the workshop. This exhibits features of aesthetic value located in discrete art objects in the fine art tradition. However, the pedagogy which catalysed collaborative imaginative drawing foregrounds values located in participation. The authorship of individual children as artists fades and the meaning embedded in the drawing is expressed by children as much in the process of making, as they talk and draw together, as in the imagery of the finished object. This pedagogy for teaching art seems to be at odds with an underlying conceptual framework for art curricula in British schools, which still foreground *individuals* making *unique* art objects.

The paper which follows focuses on the methods used to answer the following question: What is it that is going on when children collaborated to make an imaginative drawing? The sociologist, Erving Goffman, asked similar questions to prompt a rigorous attention on the multi-layered complexity of meaning making in the micro-maters of social interaction. Although Goffman's last seminal text, *Frame Analysis* (1994), was written forty years ago, his essentially radically empiricist and ethnomethodological approach was the inspiration for this research.

This is the first step towards an ongoing research project which will draw out the significance of participatory and relational art for existing rationales for teaching art in primary schools art education in Great Britain. This is via a rigorous empiricism focused on what happens when collaborate children make imaginative art in primary school.

Background

Ford (2003) suggests that in practice the reason for teaching art, craft and design in British primary schools falls into one of three categories: "occupational (it keeps children busy), illustrative (the learning taking place is essentially located in another discipline) or decorative (providing something for the school walls)" (p. 264). Although Ford was writing over ten years ago, my experience as a primary school teacher, teacher trainer and art educator who regularly works in schools, would suggest that not only have these reasons for teaching art not changed, but that they are even more prevalent. Even if, as Ford (2003) goes on to write, "The vast majority of teachers want to improve their practice and be more creative in their teaching", they are inhibited by has been described as conceptual confusion about the purpose and value of art education (Holt, 1989). There may be passivity and indifference because, in their hearts, primary teachers and head teachers don't think art matters in the face of stipulated basic

cia como si mirásemos la experiencia desde arriba e intentando ver patrones y reglas — eso es lo que la experiencia es — sino una mirada para ver cómo trabaja la experiencia — esta imagen se forma dentro de la experiencia e incluye los elementos básicos que estructuran nuestra experiencia para nosotros mismos.

Para explicar esta experiencia, Goffman presta una atención casi dolorosamente enfocada a la microestructura de los significados. Pero esta observación se enfoca más allá del primer plano de significados que la gente forma en situaciones sociales respecto a las definiciones implícitas de las situaciones que dan forma a los significados generados dentro de ellos. Es esta dimensión velada la que define situaciones que son los 'marcos' en el *Análisis del Marco*. Sin embargo, es vital reconocer que los marcos de Goffman no confinan ni retienen del mismo modo en que el marco de un cuadro pódría cercar una imagen. Abren y revelan conceptos de los que se podría decir que forman el fondo, contexto, o escenario de los significados. Los marcos son un andamio que hace posible historias creíbles sobre lo que está pasando.

Aparte del término *marco*, Goffman formula, entre otros términos, las metáforas: *puesta en clave*, *estratificación* o *laminación*, *fabricación* y *anclaje*, para explicar cuan vulnerables son los marcos ante cualquier cambio dado en las capas de una situación. El estudio sugiere que la reflexión sobre los conceptos de Goffman de claves y estratos o laminaciones como habilitadores y posibilitadores de marcos ilustrará cómo un enfoque goffmanesco podría contribuir al entendimiento de "qué es lo que está pasando" en una actividad de arte en una clase de escuela primaria. El uso por parte de Goffman de la clave de *hacer-creer* y en particular el concepto de *guiones dramáticos* se emplea para inspirar textos interpretativos que iluminan la generación de significado en el proceso de creación de dibujos de colaboración y en la imaginería de los propios dibujos.

La revelación o descubrimiento de cómo se crean de modo espontáneo complejas laminaciones de significado a medida que los niños colaboran en llevar a cabo dibujos imaginativos puede apuntar a valores implícitos en el arte participativo más que en las Bellas Artes.

Antes de volver atrás al "qué es lo que está pasando" respecto al arte que los niños llevan a cabo en este taller de trabajo, este estudio observa detalladamente los métodos empleados para la recogida de datos al mismo tiempo que los niños colaboraban en la realización del dibujo imaginativo. Una herramienta de vital importancia fue la fotografía

skills in literacy and numeracy.

But the arts do matter to government, and the in the UK, both the Department of Culture, Media and Sport (DCMS) and the Department of Education (DfE) in joint a policy summary published on-line say that: "Innovative, challenging and exciting arts and culture improve people's lives and benefit our economy... that involving young people in the arts increases their academic performance, encourages creativity, and supports talent early on" (DCMS & DfE, 2013). In these terms, art is vital to society. In the English school curriculum the value of art is also promoted by the latest purpose of study statement in the 2014 English National Curriculum which states that art is one of "the highest forms of human creativity' and contributes "to the culture, creativity and wealth of our nation" (DfE, 2013 p. 176). Research has shown that primary school teachers and head teachers would also like children to experience art in school (Downing, Johnson, & Kaur, 2003). So ironically, art in primary school seems to both matter a great deal and, at the same time, be marginalised as occupational, illustrative or decorative. Perhaps this is because in practice the subject is not well understood. British based researchers, who have either surveyed opinions or undertaken forms of discourse analysis, support this view. They argue that the subject is not well understood neither from the perspective of the nature of art and design nor from the perspective of how pedagogy specific to learning in and through art is valuable to children in primary school (Holt, 1989; Prentice, 2002; Downing, Johnson, & Kaur, 2003; Watts, 2005; Hallam, Lee, & das Gupta, 2007; Hall, & Thomson, 2007). This is reflected in inconsistent standards of teaching and achievement for art and design in primary schools (Ofsted 2011).

Where does this confusion and uncertainty about the value of art in primary school lie? Some writers argue it is in the tension between the subject of art as promoting self-expression – a kind of freedom for children, and art as a set of skills – art teachers need to teach children in instrumental and objective driven ways (Hawkins, 2002; Prentice, 2002; Ford, 2003). Hallam, Lee and das Gupta (2007) point out, that in addition to the self-expression versus skills dilemma, there is also the sometimes conflicting expectation that children learn about art and artists from the past.

On another tack Addison (2010) also shows that art educators emphasise their subject's distinctiveness in the curriculum as fine art in fostering "individuality, self expression, autonomy and spiritual well-being" (p. 8). Pupils are encouraged to work individually

y también se tratan aquellos aspectos en torno al uso técnico de la cámara y edición de imágenes. La elicitación autoconducida de imágenes se introduce como un método que ayuda a poner de relieve cómo los niños participantes enmarcan su entendimiento acerca de qué era lo que estaba ocurriendo en el taller.

Se presentan dos ejemplos que muestran cómo pueden convertirse en ensamblajes las imágenes, las transcripciones de lo que los niños decían y los textos interpretativos inspirados por Goffman. Se sugiere que el ensamblaje es una metáfora valiosa de cómo existe el significado dentro de las relaciones entre elementos discretos autónomos que se crean por esta metodología de investigación. El estudio introduce brevemente el uso del término *ensamblaje* por Gilles Deleuze.

El estudio concluye mencionando que a medida que los niños hacen dibujos imaginativos de colaboración, se deslizan suave y uniformemente de un lado a otro dentro de diferentes reinos de fantasía y realidad en lo que dibujan y en aquello que dicen a la vez que llevan a cabo los dibujos. Se trata de algo muy distinto a lo que experimentan como aprendizaje en la escuela. Los niños exhiben la fluctuación y el flujo de la creación espontánea e improvisada de ideas. Sugiero que esto armoniza con el empirismo radical tanto de una tradición americana ejemplificada por William James como con una escuela filosófica francesa más reciente ejemplificada por Gilles Deleuze.

Finalmente, como investigador en la educación artística para niños de enseñanza primaria, marco en este estudio tres campos para un futuro trabajo:

Cómo mirar detenidamente y con rigor "aquello que está pasando" cuando los niños colaboran para hacer juntos arte imaginativo en la escuela, lo cual refleja tanto cómo se forman las ideas imaginativas como de qué modo encuentran forma en el arte que los niños producen.

Cómo contribuir a un debate acerca de la relevancia de niños individuales que hacen en la escuela objetos de arte discretos. Esto es, objetos que expresan sentimientos personales y percepciones en la tradición de Bellas Artes. Este debate se debería establecer a la luz de la producción artística reciente en la práctica artística participativa y relacional. Esta práctica del arte ha forjado también una relación entre arte y pedagogía (Bishop 2012) y sitúa necesariamente la práctica del arte en el contexto social y político de colegios y aulas.

Figure 1: Made by five children from Whitchurch Primary School, Cardiff, Wales (2013). *Welcome to Infinity*. Market pen and ink on Medium Density Fibre board (1700mm x 400mm). For a complete hi-resolution photo-story of the workshop which led up to children making this image visit Ficker.

on discrete objects which show technical skill and express personal ideas and feelings about themselves and the world. But, in the face of developments in contemporary thought, there is a growing theoretical critique of this fine art dominated approach. Atkinson (2006) notes that Addison (2003, 2005) argues that in adopting an almost unquestioned fine art philosophy to teaching art, "the school art curriculum has evolved an insular approach to art practice and understanding art practice" to such an extent that "practice in art education has reached the point where the subject is in danger of becoming an anachronism" (p. 17). Steers (2010) argues, "little progress has been made to halt the subject's retrenchment into a limited fine-art approach" (p.27). The most recent English National Curriculum (2013) programs of study highlight using sketchbooks; mastery of art and design techniques such as drawing, painting and sculpture; and knowing more about great artists. This is a traditional, fine art conceptualisation of the subject. In primary education, Herne, Cox and Watts (2009) write that although Geoffrey Southworth was writing about art in primary schools over 30 years ago, his description of first principles in primary school art education "presents us with a conception of the subject that will seem very familiar to many readers" (p. 11). Southworth (1982) emphasised that art education is "concerned with individuals and a regard for individuality" (p. 221). He expanded this position in three ways claiming that first, "individuality is intrinsic to the artistic process"; second, visual art "fosters a sense of one's own identity"; and third, "art is personal... individuality involves personal expression" (p. 223). Again, this is a fine art model of art education foregrounding how individuals express themselves by making art objects.

In stark contrast, participatory contemporary art practice is characterised by forms of art which may happen inside gallery spaces (spaces especially reserved for the presentation of art) or outside in landscapes, communities, streets, living rooms, the internet in fact anywhere where humans go (Bishop, 2012). In this context, "rather than a discrete, portable, autonomous work of art that transcends its context, relational art is entirely beholden to the contingencies of its environment and audience" (Bishop, 2004, p. 54). The words 'activity' and 'relationships' are also vital components of Bourriaud's (2002) own definition of art. He argues that thinking about art as only being about producing objects does not sufficiently reflect the social arena (society) which has moved very far and very fast towards many forms of fluid expression through communication media. A better rational for

A la luz de ese estudio empírico y debate conceptual, intento explorar una base conceptual para la enseñanza de la educación artística en la educación primaria que se nutre de las respectivas tradiciones del empirismo radical que encontramos en el pragmatismo americano de William James y John Dewey y en la filosofía francesa más reciente ejemplificada por Jacques Deleuze. La tradición filosófica francesa reciente ha sido traída a la atención de educadores del arte por Dennis Atkinson.

En este contexto, marca este estudio el primer paso hacia un proyecto de investigación en curso que explicitará la importancia del arte participativo y relacional en las bases fundamentales existentes para la enseñanza del arte en escuelas primarias de Gran Bretaña. Ello, por la vía de un empirismo riguroso concentrado en aquello que sucede cuando los niños, en colaboración, llevan a cabo arte imaginativo en la escuela primaria.

Palabras Clave
Niños, dibujar, participación, Goffman

Figure 2: Detail from panel made by five children from Whitchurch Primary School, Cardiff, Wales (2013). *Welcome to Infinity*. Market pen and ink on Medium Density Fibre board (600mm x 400mm).

art must be: 'perceptive, experimental, critical and participatory" (Bourriaud, 2002, p.12). So in this paradigm, art is clearly more than just about single self contained objects such as paintings, drawings and sculptures.

Relational and participatory artists often emphasise values. Bishop (2004) notes that Bourriaud (2002) "argues that the criteria we should use to evaluate open-ended, participatory art works are not just aesthetic, but political and even ethical: we must judge the 'relations' that are produced by relational art works" (p. 64). How might these ethical judgements, appropriate to relational and participatory art works, intersect with judgements about the appropriateness of teaching children in a way which emphasises technical mastery, great artists and the production of paintings and sculptures?

Although art education theorists such as Atkinson (2012) and Gude (2013) have explored, if from very different standpoints, the impact of contemporary art on art education, there is a lack of research which examines these issues with methodological rigour in terms of what happens when older children make art in primary school. That is children 7 – 11 years of age. I have established that there might be a conflictual relation between the conceptual frames of participatory and relational art making on the one hand and individuality expressed in unique and aesthetic art objects on the other. As a first step towards illuminating this, the following methodology was devised to explore what it is that is going on when children collaborate to make an imaginative drawing.

Evoking Erving Goffman and paying attention to micro-matters of meaning making

It is perhaps surprising that a stocktaking of the discipline of art education in terms of references to Goffman reveals a surprising paucity of explicit influence. In over 50 years (up to today) of papers in: the *International Journal of Art and Design Education* and *Studies in Art Education,* there are only direct 14 references to Goffman in any form. All of these are minor asides. Goffman's ideas have never taken central stage; indeed they have never even appeared as a bit player or extra. There are no references to Goffman in the *International Journal of Education Through Art*. Is this because Goffman is considered a sociologist outside the remit of art education? Perhaps it is because Goffman's time as a fashionable writer on the intricacies of human interaction has passed. Yet, even a cursory reading of an introduction to Goffman, suggests that his view of social interactions and his ideas about the organisation of experience should have gelled with art educators, who are confronted with how it is that children make meaning as they make art in the social context of the school class room. This is especially so as Goffman aligns himself firmly with a radical empiricism, which he traces back to William James (1842☐1910) and which finds a home in art education via the writings of John Dewey (1859☐1952). This paper proposes that it is possible to come to an understanding of the collaborative imaginative drawing activity by evoking Goffman's (1974) central question about the organisation of experience: what is it that is going on here? This echoes his radical empiricist approach, which builds on careful observation and recording of what happens when children make art together. Inspired by Goffman, I wanted to focus on the micro-meanings at the heart of social interaction as children talked and drew together.

In the introduction of *Frame Analysis* Goffman begins to spread before us his territory: "this book is about the organisation of experience", he is addressing "the structure of experience individuals have at any moment of their social lives" (Goffman, 1974, p. 13). Jameson (1976), in one of the earliest reviews of *Frame Analysis*, suggests that at the root of Goffman's endeavour, "meanings, in everyday life, are the projection of the structure or form of the experiences in which they are embodied" (p. 119). Goffman calls these everyday moments 'situations'. In *Frame Analysis*, Goffman illuminates situations by "an indication, a gesture which reveals the world as it really is, as it obviously is. It is just that we have not seen it this way before and all it needed was somebody to direct our gaze, somebody to show us" (Craib, 1978, p. 79). It is not a picture of the structure of experience as though we are looking down onto experience and attempting to see patterns and rules – that is what experience is – but an image looking into how experience works – this image is formed inside experience and includes the nuts and bolts that structure our experience for us.

To account for this experience, Goffman pays "an almost painfully focused attention to the microstructure of meanings…that most people are unaware of most of the time", and applies "a rigor in exactly describing such behaviour" (Berger, 1985, p. xii). His theoretical strategy is to build from strong observation (Berger, 1985). But this observation is focused beyond the foreground of meanings that people make in social situations towards the implicit definitions of the situations that shape the meanings generated within them. It is this veiled dimension which defines situations which are the 'frames' in Frame Analysis. However, it is vital to acknowledge that Goffman's frames are not confining or restraining in the way a picture frame might enclose an image. They are

Figures 3-8: Children working on collaborative imaginative drawings. For a complete hi-resolution photo-story of this workshop visit Ficker.

opening and revealing concepts which could be said to form the background, context, or setting for meanings (Berger, 1985). Frames are an enabling scaffold for credible stories about what is going on Koenig (2004).

Apart from the term *frame*, Goffman formulates, amongst other terms, the metaphors of *keying*, *lamination, fabricating* and *anchoring*, to account for how vulnerable frames are to change in any given *strip* of a situation. Strips are sliced or cut "from the stream of ongoing activity, including here sequences of happenings, real or fictive, as seen from the perspective of those subsequently involved in sustaining an interest in them" (Goffman, 1974, p. 10). Strips will encompass any "raw batch of occurrences" that are drawn attention to, in which it is assumed, "that when individuals attend to in any current situation, they face the question: "What is it that is going on here?"… the question is put and the answer to it is presumed by the way individuals then proceed to get on with affairs at hand" (Goffman, 1974, p. 8).

More detail about the Goffman's concepts of *keys* and *laminations* will illustrate how a Goffmanesque approach will contribute to understanding what is going on in an art activity in a primary school class. Goffman's concept of *key* (loosely analogous to the term key in music) formalises the kinds of transcriptions from activities understood as primary frameworks into similarly patterned activities but understood by participants or observers as being something else (Goffman, 1974, p. 44). Goffman offers examples of ways of keying as follows:

1.   Make-believe: forms of representing which include, *playfulness* (for example a non-serious mimicry); *daydreaming* or fantasy; and *dramatic scripts* (including experiences made available to others through TV, radio, newspapers, books, stories, role-play etc.) Many of these make-believe keys feature in children's experiences in school including examples of: reporting back, writing stories, writing non-fiction accounts, role-play scenarios in class as well simply playing games in free-time which recreate adult scenarios. Children's collaborative imaginary drawing are likely to reveal many examples of meaning made using a make-believe key encompassing playfulness, fantasy and dramatic scripts.

*2.   Ce*remonials: which are forms of social ritual. Goffman refers to how individuals become characters other than themselves, to represent a social role. In art lessons and workshops in schools, whole rafts of activities are virtually scripted with the teacher or participating artist as choreographer, a professional officiator of what happens in class.

3.   Technical re-doings: these include *practicing* (for example run-throughs and simulations); *demonstrations*; *documenting*; *experiments* (trying something out). These, in all these various forms, are everyday features of art teaching and learning.

4.   Regroundings: this is where an activity does not have the prime motive it may at first appear to have. For example, a teacher might offer children an unstructured free-choice of activities, claiming that this is motivational and child centred even though the real motivation is to create some time to mark work. Goffman briefly offers the example of participant observation in qualitative research as a form of regrounding. In relation to this paper both the role of researcher as teacher and observer of what happens *and* of children as both participants in the workshop activity and knowing themselves as participants in a research project, are examples of how meanings expressed as keying through regrounding might emerge.

However, more complex readings are possible which involve a layering of definitions of a situation and Goffman coins the term *laminations* (1974, p. 156) to describe this. He gives many examples of how keys can be fabricated, and fabrications keyed, rekeyed and re-fabricated which become complex structures of meaning within one situation (Goffman, 1974, pp. 156-200). He asks the questions: "How many laminations can a strip of activity sustain? How far can things go? How complex can a frame structure be and still be effective in setting the terms for experience?" (Goffman, 1974, p. 182). A précis of Goffman's answer is that it is possible to conjure considerable depth to how situations are understood, but only to the point where there is a value in proceeding (Goffman, 1974). This paper proceeds with this pragmatic approach in mind; it is worth pursuing the layering of definitions with a situation only in that is useful to do so.

Goffman's radical empiricist conceptual grounding in the writing of William James (1842 – 1910) argues that we can only make sense of what is going on by attending to experiences themselves first. This is encapsulated by James as "the instant field of the present" (1912, p. 23). Any theories or rationalizations are built out of this pure experience from the bottom up and, in an important sense, are secondary. Understanding what it is that is going on as children collaborate to make imaginary drawings in the workshop is approached here from this radical empiricist foundation. This is via a methodology which enables an interpretation informed by Goffman's belief in the power of illuminating social situations by paying close attention to *pure experience* without systematising. This means that understanding a situation is built from that situation not from superimposing onto

experience a pre-existing and separate conceptual frame – Goffman does not claim to be addressing "social organisation and social structure" as a whole (p. 13). A better way to think about Goffman's text is as a gesture which reveals the world as it obviously is. His is text is seductive in a literary way and not intended to be systematic (Carib, 1978). His example of indicating what is going on by presenting short extracts of experience, showing rather than telling, is followed in this research.

As I observed 9 and 10 year olds collaborating to make imaginative drawings, I realised that what was happening was revealed in two ways. Firstly, the complexity of the keyed laminations in the micro-matters of social interaction was evident in what children said as they drew. Secondly, laminations of keyed reality were visible in the drawings. What was at stake first was to look carefully at what it is that is going on.

Methods in context
Looking carefully at specific examples of what happens when children make art in school has not been a feature of existing primary art education research outside of explorations into creative meaning making in the early years – for example, research into multi modal meaning making in early years settings (e.g., Wright, 2014). This is not surprising given the complexities of the social context of the school class, the framework of teaching and learning, as well as the fluid and highly visual way art emerges. There is also the finished art work which results and all that that might mean. It is difficult to encompass such rich complexity. However, with Goffman's approach to understanding complex social situations as inspiration, this research was based on a case study motivated by features of visual ethnography, ethnomethodology and art practice as research. In the background was my hope that looking carefully in this way might illuminate in a useful way tensions between fine art and participatory art rationales implied by primary school art teaching. The methodology encompassed:
•   Pedagogy for collaborative imaginative drawing. Collaborative drawing foregrounds values implicit in both collaborative participation and the aesthetic and visual forms of art objects.
•   Pedagogy which encompasses children making art as participant researchers. This foregrounds reflexivity in terms of meta-cognition about what happens as children make art in school. Children as well as participant adults thought carefully about what it was that was going on.
•   The art work children made.
•   Methods I use as a researcher to investigate what it is that is going on when children make collaborative imaginative art. This includes: recording what children say as they make art; photography; a specific form of auto-driven image elicitation designed to maximise reflexion on visual meaning by all participants.
The work was undertaken with the collaboration of a primary school in Wales: Whitchurch Primary School, Cardiff. The Welsh project benefited from involvement of a contemporary art gallery in Cardiff, Bay Art Gallery, together with advice from Arts Council Wales. The contemporary gallery provide space and logistical support for children to make large panels and for me as a researcher to record what happened.
Visual methods through photography and auto-driven image-elicitation
Visual material was made or used in the study in following ways:
•   I made photographic images to record and then build a picture of the activity; photographs included images of the drawings children were making.
•   The photographs were edited to ensure a breadth of content representing all aspects of the workshop, and to reject photographs of an inferior technical quality.
•   A selection of these images was chosen by participants, including children, and used to elicit their views about the activity after the event.
•   Images were made by participating children in the form of collaborative imaginative drawings.
•   Images, including both photographs and reproductions of children's drawings were edited, selected and processed to be used in an academic text.

The photographs used in this paper encompass a range of technical, descriptive and interpretative qualities. Each of these can be called upon as part of a process for expressing answers to the question, "What is it that is going on here?"
There were photographs taken:
•   from the physical perspective of the participant children – the camera was amongst the children at their level (Fig. 9);

- with the camera positioned to provide an overview of the activity sometimes above the participants or, as it were, looking over their shoulder and apart from them – this includes a camera positioned above a group of participants in a fixed position and set to take time-lapse images during the activity (Fig. 10);
- to enable the researcher to show his subjective viewpoint on the activity and the participants – this was enhanced by cropping and processing the final image (Fig. 11);
- to keep a record of tools, equipment and the physical context of the activity (Fig. 12);
- to record the artwork made by the children (Fig. 13).

Each of the above is affected by: choice of camera; the nature of the lens; the choice of ISO setting (the in camera processor's relative sensitivity to light); the chosen digital resolution of the image; the angle of the camera; the viewpoint of the camera; compositional decisions including what is included within the image; which part of the image is in focus or not; the speed of the shutter; the size of the aperture; and how the flash is used. In practice all these factors inter-relate to form reasons why an image looks the way it does in the raw before any processing or printing takes place (Wright, 2004).

I generated a number of categories which reflected the range and character of photographs. This was guided by the framework used in the discussion of photographic techniques above. These were:

- photographs of a poor technical quality which masked the content (these were rejected);
- photographs as simple records of equipment and materials used;
- photographs taken from a child's physical point of view;
- photographs which showed an overview of activities from above;
- photographs of activity in the different venues – the classroom and the gallery;
- photographs which included images of the adults taking part;
- photographs of art work made by children;
- photographs taken by the researcher as aesthetic, personal images about the workshop event;
- photographs which represented the range of activities from the start to the finish of the workshop.
-

Fifty photographs, which encompassed these categories, were selected for the auto-driven image-elicitation sessions. Many images fitted several categories. Only basic post-processing techniques were used to enhance the image so that it was easily readable by the participants. Each photograph was the same size and shape. Each was printed on stiff A5 size paper.

A number of auto-driven image-elicitation sessions were organised with children who made drawings after the workshop. The term *auto-driving* refers to a technique "driven" by the informant, who sees their own experience and explains or comments on that experience (Heisley, & Levy, 1991). Respondents collaboratively self-select relevant photographs that show aspects of the situation they found most important and in doing so articulate to each other the reasons and thinking behind their selection. Through this process, auto-driving helps ensure that the technique includes ideas relevant to the child and not simply suggested by the conceptual framework of the adult. In this research, image-elicitation and auto-driving were developed as practical research tools for the classroom to help understand how children are conceptualising the complex experiences that make up the art workshop. A similar technique was developed by Clark (1999), who used auto-driven photo-elicitation to understand children's own perspectives on chronic illness.

I showed the children the photographs. Firstly, could the children select nine photographs from the fifty available, which they thought would show the most useful aspects of the project? Soon the children had whittled down the approved images to less than fifteen or so. The process was repeated until nine images remained. These nine images were organised by children into a diamond form using a diamond ranking technique (Clarke, 2012; Rockett & Percival, 2002). The final nine, in diamond form, were then used to elicit their views about making collaborative imaginative drawings (Fig. 14).

Building assemblages from data to interpret what it was that was going on

The interpretation is of what happened as children drew together is informed by an approach to understanding micro-matters of social interaction inspired by Goffman in *Frame Analysis* (1974). In the first instance, each component of the assemblage – dialogue, image or interpretation – retains its own integrity, whilst con-

Fig.-9

Fig.-10

Fig.-11
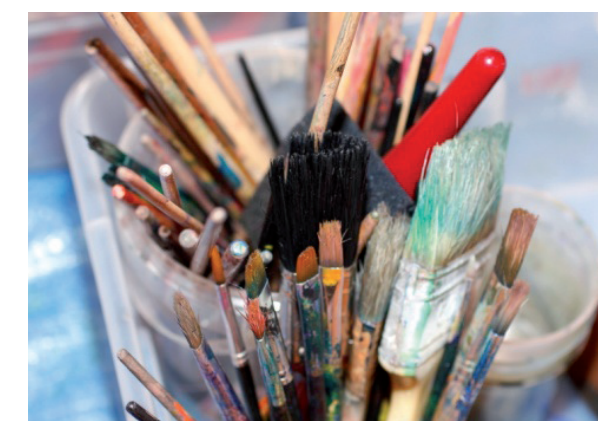
Fig.-12

Fig.-13

tributing to an assembled form within a coherent composition. The data included: voice recording of children's talk as they collaborated to make the imaginative drawings; photographs made as the workshop unfolded; voice recording of the image-elicitation sessions as children choose and the reflected on what happened as they made the drawings. Taking a lead from the notion of an assemblage in visual art, these diverse materials and techniques can be combined to maintain their different characteristics despite artistic manipulation (MoMA, 2009). In this way, strips of dialogue and images chosen by children are presented alongside the interpretive text inspired by Goffman's concepts of frame, key and lamination. The make-believe key of dramatic scripts was especially evident. The notion of assemblage is also an important one in the philosophy of Gilles Deleuze (1925 – 1995).

Manuel DeLanda (2011) offers an account of Deleuze's concept of assemblage. In brief: assemblages are composed of heterogeneous elements or objects that enter into relations with one another. Deleuze, just as Goffman, identifies himself as an empiricist (Deleuze, 1987). The essential prerequisite of Deleuzian empiricism is: "the abstract does not explain, but must be itself explained; and the aim is... to find conditions under which something new is produced (*creativeness*)" (1987 p. vii). Deleuze writes about understanding in terms of the value of multiplicity, "In a multiplicity what counts are not the terms of the elements, but what there is 'between', the between, a set of relations that are not separable from each other" (1987 p. viii). The downside of this way of talking is the indefiniteness and indeterminacy it suggests for what constitutes relations. This does not make it easy to form explanations. What is to be done? Goffman might say: first pay careful attention to what there is, rather than attempt to explain through applying pre-formed concepts and rationalisations.

Two assemblages are presented to illustrate what might be learned through this approach. I suggest that the following two examples, themselves assemblages of dialogue, image and interpretive text, show how the improvisation, spontaneous, fluidity of children's creation of ideas is simultaneously both visual and spoken. It is the relations between nuggets of ideas, be they words or drawn images, which propels children forward and what is of most value to them.

Speed cameras and infinity

C1: So you start off and you get on and you're in like this ice cream shaped carriage, random but we like it.
C2: Splattered ice creams.
C1: It's all lovely and there's the sun and there's a bird pooing. And there's all these lovely mountains and rivers.
C2: Just relax.
C1: Ah, relax! And then you burst through the curtain, it's all been special effect, MUWHAHAHA!
C1: Or not.
C1: Burst through the curtain, or not, and welcome to infinity!

C3: What's the point of a speed camera?
C1: It just scares you.
C2: I didn't have the idea.
C1: It just scares you!
C4: I don't know.
C1: Because you go across and then…
C3: What kind of camera [inaudible].
C2: Just to scare you I suppose.
C4: Instead of a speed camera it can be like a camera that makes a loud noise.
C2: Yeah, it is a camera that makes a noise.
C1: Speed camera.
C2: That makes a loud noise.
C1: [inaudible]... and then there's like boom! And you're like oh no! Oh no, my driving licence.
C1: [voices overlap]...So it is a real speed camera.

The ride starts from a 'lovely' landscape. The sun shines. There are snow capped mountains and rivers. 'Just relax'. But perhaps this setting is not so peaceful? Birds are flying... and pooing. People get into a carriage which is shaped like a splattered ice-cream. Ice creams, which melt too quickly, fall on pavements and splatter

Fig. 14, Photo elicitation diamond – children's group choices

like this to cue both simultaneous disappointment and laughter. So with birds pooing, ice cream cones splattering and the sun wearing shades, not all is working as usual in this setting. Fun is to be had – playfulness is at hand. And yes, these ideas can be 'random', not so much under control. But even so, you are invited to believe at the start you can 'relax'.

But then, hold tight, as the status of each possible lamination of reality takes the form of a ride, as you burst from this scene, which is already make-believe, through a curtain, drawn apart as though on a stage, into another fabricated setting – the ride – still within the first fantasy, which is within the frame of an imaginary drawing, which is also on the floor of a gallery for contemporary art, which is anchored in the ongoing world of a Welsh city. All of which could be part of ideas about imagination, art, cities and Wales which would be tough to easily frame here!

The curtain is red, dramatic, and stretched across the entrance. It is all for a 'special effect'! Is this benign, just for fun, or exploitative, to trap you from its seductive peaceful beginning into fear and danger? Eyes are wide open; hair is standing on end; the ice-cream-cone-carriage is plummeting. Now you know you are in danger. You have entered infinity. And what could we say about infinity?

So, what is 'the point of a speed camera?' Surely speed cameras are out to slow you down? That's not fun. Plus, speed cameras come up on you fast. They 'scare you'. Or they scare your parent, who is driving too fast with points on their license, in danger of being banned or attending a speed awareness course, with all the inconvenience or shame involved. Never even mind the idea that the cameras record an image of your car passing in a digital form, which is real evidence that you were really there, at that time, really speeding. So real, in fact, that it is proof in law. But that is an out-of-frame thought running somehow on another track. And the speed camera is not everyone's idea. It is not one girl's idea at all. But if the camera is really to scare you, perhaps it should make a loud noise, which real speed cameras don't do. But if they 'boom' you know your license is lost and you might be really scared. So maybe it is not a fantasy camera, a make-believe camera, which makes a noise on a ride to scare you '... it is a real speed camera', which takes your license away. This is worse than a pretend speed camera and more frightening. But this idea, in the ride, is fun.

Douchebags and playing good

C1:   You douchebag.
C2:   Ow! Who are you calling a douchebag? Is that a swear word?
C1:   No.
C3:   Douchebag?
C1:   Good.
C4:   We're playing good.
C1:   Are we?
C2:   What? No, we're not.
C4:   I hope we are!

C1:   And then you get like a blow dryer, loads of blow dryers, so it's like getting a bath!
C3:   Guys, this is a snake in this bit.
C4:   Oh! Why don't we have a streamer thing where there's a cannon.
C1:   Oh yeah, like a confetti canon?
C4:   Yeah.
C3:   Yeah, that'd be really good!
C1:   Confetti cannons!
C3:   Like with party poppers and that sort of thing.
C1:   Yeah, that's called confetti! Confetti cannon! This is absolutely crazy! Confetti cannon!

C3:   Awesome.
C1:   Are those sheep?
        [inaudible 3:59]
C2:   I'm going to have a sheep on…
C4:   A slime machine!
C1:   Slime!
C3:   Yeah.

C1:   Oh, we've got to do that.
C3:   No, this is going to be the Slime-o-Tron 3000, and what happens is…
C1:   [imitation slime noises]
C4:   See, this is actually going really well.

In this out-of-frame activity, on a parallel track, not at all in evidence to the supervising adults who are out or earshot, children rib each in good humour other as one calls another 'douchebag', which might be a swear-word, but is probably inappropriate. Children know this, as if it is out-of-frame, and posit that really they are playing good or at least they hope they are, even if one has used douchebag on another track to suggest, 'that annoying guy that always talks about how cool he is, how tough he is, and acts like he is better than everyone and doesn't catch the fact that he's making a fool out of himself' (urbandictionary, 2013). Although, all this is not really meant as a real insult, as the directional cue of a smile and tone of voice tell us – because, all of this is enjoyable, even absolutely crazy. So, this is not the time to play bad.

Along the crazy ride anything is possible. Hairdryers, snakes, streamers, confetti canons, sheep, and a Slime-o-Tron 3000 tumble into existence in a few seconds of drawing and talking. Ideas are forming, reforming and solidifying in the drawing, which is 'going really well'.

Conclusion
I am setting out as a researcher into art education for primary school children. This paper marks three domains for future work:

How to look closely and with rigour at what is going on when children collaborate to make imaginative art together in school which reflects both how imaginative ideas emerge and how they find form in the art children produce.

How to contribute to a debate about the relevance of individual children making discrete art objects in school, objects which express personal feelings and perceptions □ the fine art tradition; and to set this debate in the light of recent artistic production in participatory and relational art practice. This art practice has also forged a link between art and pedagogy (Bishop, 2012). This necessarily places art practice in the social and political settings schools and class rooms.

In the light of that empirical study and conceptual debate, I intend to explore a conceptual foundation for primary school art teaching which draws upon respective radical empiricist traditions found in American pragmatism of William James and John Dewey and more recent French philosophy exemplified by Jacques Deleuze.

The task of exploring the first of the three domains for research above has been attempted by paying close attention to situations in the collaborative imaginative drawing workshop and what participants said about them. A visual methodology, which incorporated auto-driven image-elicitation methods, enabled the research to situate participants' understanding of what it was that was happening in the workshop in terms of frames which they express, rather than those suggested by the researcher. The use of photographs kept the visual characteristics of the workshop to the forefront for participants, both as they reflected on the images they choose, and in the frame assemblages of images and verbatim transcripts presented in this text. Reproductions of children's drawings were set alongside children's verbal exchanges. These reproductions, together with transcripts of what children were saying at the time, confirmed how what was going manifested the Goffmanesque characteristics of laminations of keyed and re-keyed frames as children assembled meaning as they drew.

As they make collaborative imaginative drawings, children seamlessly slip to and fro within different realms of fantasy and reality in what they draw and what they say as they draw. This is different to what they usually experience in school and children value the opportunity to let ideas run free. They exhibit the flow and flux of spontaneous and improvisational creation of ideas which chimes with the radical empiricist notions such as *pure experience* (James, 1912). As Susan Wright (2007) has commented in relation to young children's graphic-narrative play, "such open-ended… forms of knowing, expressing and communicating unleash and reveal children's deep meaning, multiple perspective-taking and fluidity of thought" (p.24). This paper suggests that collaborative imaginative drawing with 9 and 10 year olds exhibits similar qualities. There are similarities between this form of collaborative drawing workshop for older children and how younger children draw and play. This should be explored further.

In this workshop, these 9 and 10 year olds show, through collaborative drawing, the "moment-to-moment, processual, contingent nature of improvisation and its social and interactional nature" (Sawyer, 2011, p. 29).

However, teachers are asked to plan for specific outcomes and show how a lesson fulfils specific learning aims and objectives. If children are to experience the collaborative improvisational qualities of creative thinking manifested in this workshop, then another planning rationale will need to be applied.

As children worked together the art making showed characteristics of relational art as set out by Bourriaud in his book *Relational Aesthetics* (2002) and participatory art as described by Bishop (2012). The children encountered events which opened them to a relentless flux of improvisational meaning making. This seems to chime with how Dennis Atkinson (2011, 2012, 2013) has conceptualised the nature of the event in art teaching in a series of articles and publications. This points, via Atkinson, to recent French philosophy characterised by the work of Deleuze and also, Badiou. Bourriaud (2002) refers to Gilles Deleuze throughout *Relational Aesthetics*. The relations between ideas, as they tumble into existence as children draw and talk together, have powerful meaning for children and propel them forward in a creative and productive flux. Much more needs to be said about this. But in this project, at least, children preferred to talk about the experience of making art over the actual objects they made. For them the most powerful meanings were made in and through experience which took precedence over the finished object.

Drawing skill did not feature in the pedagogy, nor was it mentioned as a factor by children or adult participants. The relative skill with which the drawn elements were presented seemed by the by. The technical process used to make the drawings was straightforward and available to all children regardless of perceived ability as artists. This allowed spontaneous and improvised ideas to have precedence. Nevertheless, children adroitly collaborated to assemble disparate and diverse ideas into a coherent visual form with commitment and engagement. Children were seen to be working hard and produced significant concrete outcomes in the form of art.

This way of teaching may allow children to take 'a purchase on their existence' (Guattari, 1995, p. 133) as they find purchase on themselves as thinkers, learners and creators. Perhaps there here should be a defined space for pedagogy for primary school art which offers children opportunities to experience and reflect on the genesis of ideas in social arenas and the way all kinds of relations between themselves, ideas and the world around them take form. This pedagogy and the practical form it might take in teaching practices need further exploration and development.

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Documentando el aprendizaje en un curso sobre la Investigación basada en las Artes, usando estratégias de investigación basada en las artes

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Abstract

This paper will explore how we—two professors and a group of undergraduate students—document the learning that occurs in the class Arts Based Research, an elective we offer at the Fine Arts Faculty, University of Barcelona. Now in it's 4th semester, this class is constructed around a collaborative research project that both the students and professors develop, thus inviting fine arts students to learn to research, by researching. Opening the class up to become a context for doing research has consequences regarding the evaluation at the end of term. We have found that a class that aims to foster collaborative learning must distance itself from reductive or reiterative assessment frameworks and instead prioritize relational learning, recognizing the knowledge derived from interactions with others. We hope that by using arts-based and artistic methodologies to document the course we can locate alternative ways to account for the learning that takes place.

Keywords
Arts based research, higher education, living inquiry, pedagogical relationship, collaborative research

Resumen

Este artículo explora cómo nosotros - dos profesores y un grupo de estudiantes universitarios -documentamos el aprendizaje que se produce en la clase de Investigación Basada en las Artes, una optativa que se ofrece en la Facultad de Bellas Artes de la Universidad de Barcelona. Ahora en su cuarto semestre, esta clase se construye en torno a un proyecto de investigación colaborativa que desarrollan los estudiantes y profesores, invitando así a los estudiantes de Bellas Artes a aprender a investigar, investigando. Abrir la clase y convertirla en un lugar para desarrollar una investigación tiene consecuencias en cuanto a la evaluación final del curso. Vemos que una clase que tiene como objetivo fomentar el aprendizaje colaborativo debe distanciarse de los marcos de evaluación reductivas o reiterativas y priorizar el aprendizaje relacional, reconociendo los conocimientos relacionales que se establecen. Esperamos que usar IBA y metodologías artísticas para documentar el curso nos permitirá encontrar formas alternativas para dar cuenta del aprendizaje es desarrolla en nuestro curso.

Palabras clave
Investigación basada en las artes, educación superior, indagación viva, la relación pedagógica, investigación colaborativa

Adopting an attitude of inquiry

This paper will explore how we—two professors and a group of undergraduate students—document the learning that occurs in the class Arts Based Research, an elective we offer at the Fine Arts Faculty, University of Barcelona. Now in it's 4th semester, this class is constructed around a collaborative research project that both the students and professors develop, thus inviting fine arts students to learn to research, by researching. Opening the class up to become a context for doing research has consequences regarding the evaluation at the end of term. We have found that a class that aims to foster collaborative learning must distance itself from reductive or reiterative assessment frameworks and instead prioritize relational learning, recognizing the knowledge derived from interactions with others. We hope that by using arts-based and artistic methodologies to document the course we can locate alternative ways to account for the learning that takes place.

One of the fantasies of pedagogy and psychology is that everything should (and can) be controlled within the norms (in the Foucauldian sense) that establish our understanding of the learner, learning, and assessment. As Denis Atkinson has observed, "if in a pedagogical relation the learner is fantasized through the norm, the Other of the norm, then the learner becomes a surrogate identity (he or she produces what the teacher expects)" (2011: 5). It is from this normalizing fantasy that the distinction between learning and the learning experience emerges. The first term refers to something that is the foreseen result of an adequate planning process, and therefore, can be assessed. The second, however, refers to what is left out of this equation, in other words, that which affects learners' (and teachers') experiences yet escapes the norm, leaving just a trace on our subjectivity.

When we acknowledge that the learning experience escapes the pedagogical norm, we assume a position of unknowing, confronting what we don't have access to, the shadows of learning that remain unseen. This position of uncertainty creates an opportunity for us to use arts-based methods, becoming a tool to "pay attention in new ways" (Weber, 2008: 44) to the learning in our classroom.

As joint participants in the collaborative research that develops in our class, both students and professors are responsible for documenting, observing and finally assessing our progress. As inquirers, we are invested in understanding how we approach and frame this experience, in order to give meaning to it. This article explores how arts-based and artistic methods are used in our course not to only document the class, but to inquire into the learning that occurs. Our aim is to use this experience to reflect on the pedagogical implications of arts-based research by looking at its potential to aide in documenting the learning experience.

When developing this elective, from the beginning we have challenged ourselves to model the course around a collaborative research project that would allow us to experiment with different ABR strategies and methods. Central to this project is the task of introducing the concept of research to Fine Arts students, and debating with them on when art practice is, and is not, research (see: Fendler and Hernández-Hernández, 2013). A second challenge for the course, from a pedagogical perspective, revolves around the question: how can we evaluate students in compliance with the university framework (i.e., individually) when the development of the class is entirely built around a collaborative process?

How to satisfactorily respond to this second question is an issue we are still negotiating within our classroom. On one hand, we acknowledge that by framing the learning experience as a possibility that guides our teaching, grey areas are revealed (Hernández-Hernández and Fendler, 2013), forcing us to confront shadowy spaces of unknowing which put into question our ability to fully understand the learning taking place in the classroom. As a way out of this fog, we have started to use the term 'living inquiry' to describe our approach to understanding and evaluating what takes place in our course during the semester.

The concept of living inquiry, with its ties to action research, is an effective framework for recognizing that the research process cannot be fully controlled or contained. It is a term that places value on the journey of a research process and on the transition inquirers (and the inquiry itself) go through from start to finish. We find that within this process, our goal as professors is not to direct the activities that will take place, but to guide the group towards developing an "attitude of inquiry" (Marshall & Reason, 2007), which will allow us to cast a quizzical and critical gaze on our own practices.

In this context, we are interested in exploring the relationship between becoming inquires and developing arts based research skills. In order to foster this relationship from the outset, we tried to build documentation processes into the structure of the class, experimenting with images and narratives throughout the course in an effort to make sense of our journey. While this may sound straightforward for Fine Arts students and professors, we find that producing self-reflective documentation, which we can then use to inform our process, is a skill that must be cultivated.

Documenting learning in an ABR course

We identify with the term living inquiry when discussing this class, because the path we will take is not clear from the beginning. Therefore, rather than share our process as a linear progression that leads to the results of the final research project, it is more accurate to talk in terms of 'rehearsals'. In our review here, we are interested in returning to these rehearsals to contemplate what they reflect about the learning experience and how our documentation of them informed our understanding of the learning taking place in the course.

Constructing a space for (intertextual) dialogue

In the context of this course, the collaborative research takes shape as we define the topic that will drive our investigation. Articulating this theme, we have learned, can be the hardest part of our class and it is not something we have achieved every semester. Given the inconsistency, we are eager to chart how the research question develops and what makes it possible.

To arrive at a research question, the group engaged in dialogue and meaning was constructed over time. After the students began sharing how they were confronting the end of their undergraduate careers in today's economic crisis and how their concerns regarding the next stage of their professional lives, the turn of phrase "happy submissive" was uttered, and it later became a topic in discussion within the virtual platform that accompanies the class. Further dialogue about the associations we had with this phrase led the class to split into two. One group was interested in tracing the residual results of 15M[1] within the local artistic sector, and the other briefly explored the notion of utopia and the productive nature of hope. After creating two groups, the project still didn't take off, with students openly wondering when we would start the project… In an attempt to move forward, Fernando suggested that instead of circling around the term "happy submissive" (which was intriguing yet polemic, as some people didn't connect with the topic) what we were really talking about in class was "disenchantment". Thus, after much back and forth we arrived tenuously at a topic everyone was interested researching.

This summary, with the range of themes considered by the class, hints at the stops and starts and the generally non-linear path our group took as we moved toward developing a collaborative research project. In their characterization of living inquiry, Rita Irwin and Stephanie Springgay (2008) describe the research context thusly:

> The reflexive and reflective stance to analysis will be ongoing and may include aspects from traditional ethnographic forms of inquiry such as constantly comparing themes that emerge from the data. What is important is the attention given to *ongoing inquiry through an evolution of research questions and understandings*. (p. xxix. Emphasis added.)

We introduce this description here because it accurately describes the journey we undertook in our classroom in our attempt to develop a common focal point for our group project. It is important to note that this project takes place in a space of dialogue, where we share our interests and doubts with the group and benefit from their capacity to respond to and build on what has been said (Figure 1).

Figure 1. Moments of intertextual dialogue in the classroom. From left to right: Lara and Júlia filming together.

Rocío presenting our course to the MA program Arts and Education; Abel sharing a painting representing disenchantment to the group. Photographs by Rachel (2013).

The documentation of this stage of the class recalls Jennifer Eisenhauer's (2006) discussion of intertextuality. Eisenhauer seeks metaphors that adequately describe an intertextual mode of communication, characterized by the "multidirectional interrelationship between subjects and objects" (p. 45). Eisenhauer's description of intertextuality refers not merely to a set of hyper-linked images and texts in today's technologically advanced world and instead uses this term to focus on the path created while navigating from one point to another. From this perpective, intertextuality is thus a strategy of interpretation, a type of engagement that encourages us to weave together different narrative threads while adopting an active and analytic approach to our research project.

Figure 2. An example of intertextual responses. From left to right: Júlia's collage of the censorship of the daily news; Jan reading his narrative aloud to the class; a detail of Abel's oil painting. Photographs by Rachel (2013) and image of the painting by Abel (2013).

This intertextual experience involved sharing texts, images and projects and responding to them both in class and in the forum. Reading aloud, opening up, finding resonances... these activities were developed in response to the material we brought to class to contribute to the research topic. These dialogic practices (Figure 2) are captured in our documentation of the class (photography and video), and in the digital forum that provides a trace of the texts and images shared, and our responses.

Mapping our progress, analyzing our process

Figure 3. Diagramming / analyzing. Photographs by Rachel (2013).

The dialogue we embarked on in our class lead to the creation of visual narratives and diagrams in response to the research topic. Looking at this material is productive for exploring how ABR strategies reveal the way the research took shape. These diagrams are an integral part of, and develop within, the intertextual practice described in the previous section.

Our first action after having decided on a research theme was to respond individually to the topic and share those productions with the group (see Figure 2). Figures 3 and 4 show the next step of the research process, where we analyzed the individual contributions by physically intervening in the texts (and images), ultimately creating diagrams.

Our aim was to use the map-making process as an analytical tool. By breaking into pairs and using two texts each to create our diagrams, we shifted from commenting and responding to individual stories on an individual level and began to look at what themes emerge when we compared different narratives. The results of these diagrams range from ludic wordplays to in-depth categorizations of how the group is responding to and talking about the research topic. In this way, the maps became our first attempt at using ABR (the narratives written prior to this exercise are more closely aligned with narrative inquiry) and, at the same time, they also represent a first attempt at analyzing the evidence we were producing. In this context, ABR methods are revealed as implicitly analytical in they way they attempt to transform evidence in order to arrive at a deeper.
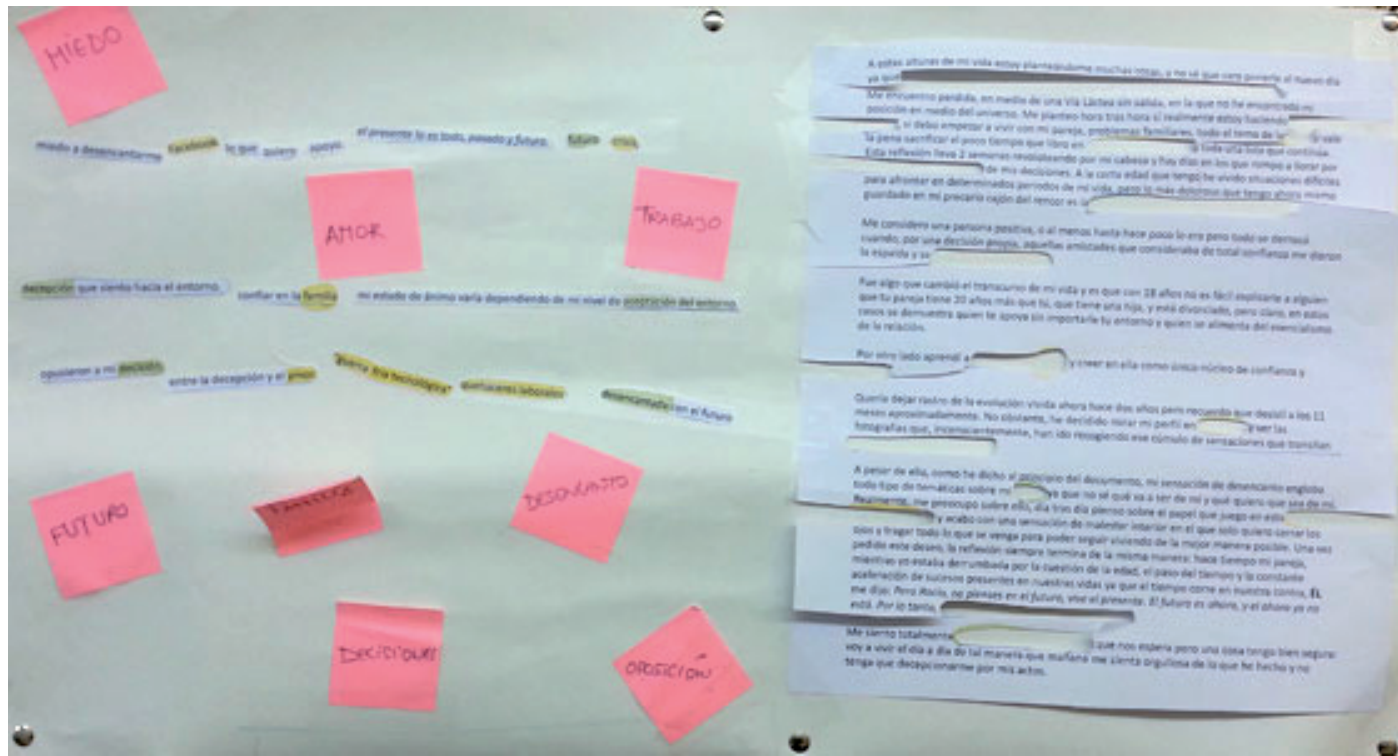
Figure 4. Filling in the blanks: an analytical map. On the right of the map, a narrative shared by a student appears with words cut out, leaving a series of blank spaces. On the left, a new narrative is produced using the word fragments. Photograph by Rachel (2013).

Figure 4 provides an example of this analytical process. To make this map, three students read another student's text and cut out the words they associated with disenchantment: fear, work, future, disillusionment, decisions, etc. They glued these words on the left side of the map, using post-its to pick out the most representative words, thereby contributing to the categorization of what disenchantment means to the group. However, they also included the original text in the final product. This page riddled with blank spaces resembles a Mad Libs template. By turning the text into a game of 'fill in the blank', the map both represents and encourages an active strategy of reading/interpreting. This map generates understanding of the research topic, and an understanding of our research process. When explaining their process to the group, the students shared that they were interested in the reflexive and transformative potential that ABR strategies offer while developing and performing this analytical exercise.

Figure 5. Júlia's map of the course (translated from Catalan to English by the authors).

A different mapping strategy was employed by some students in their attempts to represent the course itself, at the end of the semester. These diagrams tend to synthesize the course experience and are interesting counterpoints to the syllabus we hand out at the beginning of the semester (which inevitably is designed as a table that clearly marks out a calendar and day-by-day plan for the course…). These maps are a reflexive tool used by the respective authors in order to account for what took place, and they are a way to draw and decipher the relationship between the somewhat disparate experiences of the course.

Figure 5 shows one representation of the class, by Júlia, and uses a timeline structure to look at how the course developed. The image shows a colour gradient from dark to light, expressing the clarity that came to the group as the process took shape. There is also a significant amount of negative space, with the activity somewhat chaotically clustered into groups, reflecting, perhaps, that while clarity was gained that is not to say that the journey felt clear or easy to navigate while it was taking place. The finality of the class seems to just fade out, leaving the question of the results rather open-ended and unresolved. As professors, when we view this part of the map we are reminded of the many students from previous editions of the course that have returned to say how much more sense the course made once they had left the university and became involved in other projects. Once engaged in other (professional) environments they began to draw on ABR strategies and apply them to different contexts. We therefore understand that perhaps Júlia is not ready to draw conclusions about this experience quite yet.

What surprised us in this image was the prominence Júlia gave to the group work, which appears as the end-point of the experience. This is representative of the importance students in this class often give the experience of having collaborated with their peers, often valuing the collaboration as much as the experiment with arts-based research. We find that this reaction reveals a problem in our Faculty, where artists are formed as independent 'authors' even though the professional sector for artists almost exclusively requires collaboration (with communities, with schools, with municipalities, etc.).
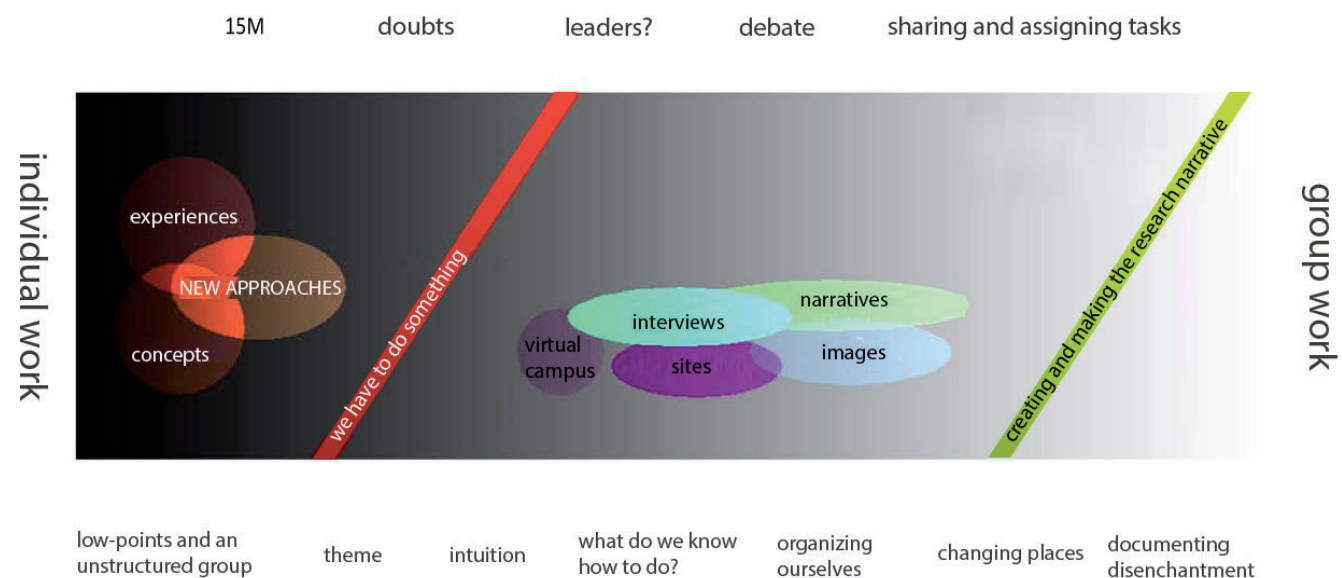
Figure 6. Mapping learning. Three images Laura used to visually narrate her learning experience prior to participating in a collaborative research project. The images are (from left to right): René Magritte's Not to be reproduced (1937); a symbol of Ouroboros found on the Internet; a book jacket of a novel by Robert Paul Smith.

A third type of mapping we will include here is a triptych of images shared by Laura (Figure 6), as she writes and reflects on the learning experience. She had a strong and positive reaction to the course, stating:

> During the classes, I had the sensation that we were narrating and giving a name to things that, while they were inside me from the start, I hadn't known how to express.

In the final report she handed in at the end of the course (in which we asked her, and all the students, to reflect on their learning) she shares these images to illustrate how she felt when learning, prior to engaging in a collaborative research project. She draws on symbolism, surrealist art and (ironically) children's literature to communicate her sensation of the learning process. We find these images to be evocative and, taken together, provide an intriguing depiction of that moment of learning when things don't quite seem to be progressing. We often find that students experience a struggle similar to what is represented in this triptych (Júlia's map, Figure 5, paints this moment in an ominous black) and so, for us these images speak to that stage of learning where one has started to search without yet having a clear idea of what to look for, or where it will all lead. The fact that Laura's images of her personal experience lead us into a deeper reflection on the classroom and the learning process illustrate the way we used images in our class this semester and how they became part of how we studied our research topic.

Figure 7. Learning spaces. Left: group work in our department office, around a large table. Right: our classroom, with chairs arranged in a semi-circle. Photographs by Rachel (2013).

Finally, while on the topic of mapping, we would like to note that the physical space where our class took place was a factor in supporting the group dynamic. When we began the creating the diagrams based on our narratives, we moved the class from a traditional classroom (individual chairs with a projector screen and white board at the front of the room) to the meeting room in our office, where seating is around a large table (Figure 7). The change of space coincided with a shift in the course, when we began to dedicate more class time to the research project. However, the new space was also more intimate, more suitable for discussion and group projects, and generally a more agreeable space. In the video produced at the end of term, the change in classroom was included as a key moment in the course.

Mapping is a widely used strategy for making sense of a territory (physical or otherwise). Here we use the term loosely, and take an interest in the generative quality of these visualizations. These "maps" are, in fact, creating the territory they set out to capture, by acting as a reflexive tool for the authors involved in their production.

Gaining perspective

The documentation of the course also reveals, when looked at with a bit of perspective, the gaze of the person behind the lens. This became clear when discussing the first week of class with the students at the end of the semester. During the second class, we had posed a question to the group, asking: what does "research" mean? To respond, the students broke into three groups and at the end of the class we shared our results and the three diagrams that were created (Figure 8).

Figure 8. One of the three diagrams produced to respond to the question "what does research mean, to me?" Photographs by Rachel (2013).

In response to the maps, as a group we identified the words in the diagrams that we wanted to explore further, as we moved forward in the course. These words were: inquiry, rigour, rhizome; the 'Other'. Given our expectations for the session, as professors we felt that it had been productive in that we had created a common ground, a foundation built round a definition of research that we were creating together with the group, instead of imposing a definition on the students.

In spite of this exercise, at the end of the semester some students offered a critique of the course by arguing that we needed to do more at the outset to allow people to get to know each other, specifically in order to create a space that was more conducive to collaboration. At first we were surprised by this evaluation. However, with these comments in mind, we revisited the documentation of the activity that took place during that first week (Figure 9).

Figure 9. Group work – Day 2. Photograph by Rachel (2013).

During the course, we had shared and cited the three diagrams that resulted from this exercise, and they served as a starting point for our joint project on learning about arts based research. However, other photographs of the experience tell a different story. In Figure 9 we see Fernando sitting apart, and we can assume that Rachel is likewise distant from the action, because she is taking the photographs. Students are

represented in an impersonal, anonymous way, and looking closer we see some students who we don't even recognize, as they were only present in the first couple of sessions and didn't end up enrolling.

This returning to and re-reading of the photographs we took at the start of the semester allows us to better understand our students who felt that we didn't do enough to foster the type of relational space needed to support the demands of a semester-long collaborative research project. While we had planned this group activity specifically with the class dynamic in mind, we can now see that our intentions were not enough. The results of this session (the diagrams) were intriguing but the fact that group work took place did not automatically create a site for a collaborative work experience. Rather, this first activity was an encounter among strangers, a reality that is retold through the documentation of this session.

When reviewing the images, coupled with the critique of our class, we are reminded of the different perspectives that exist in the classroom, and the range of expectations and understandings that accompany them.

Looking beyond the classroom

One characteristic of research is that it is public: results should be circulated, discussed and allowed to come into contact with contexts that are external to the initial process. It is with this in mind that we encourage the class to think about making the results of the research project accessible beyond the context of our classroom. It is our hope that one result of the class is that students are able to gain professional experience by presenting their work in a non-classroom setting.

This term, the project results were two videos and a book. The book is a unique object that contains a compilation of images and narratives taken from the material produced during the course. Its aim was to represent the way the course developed (Figure 10).
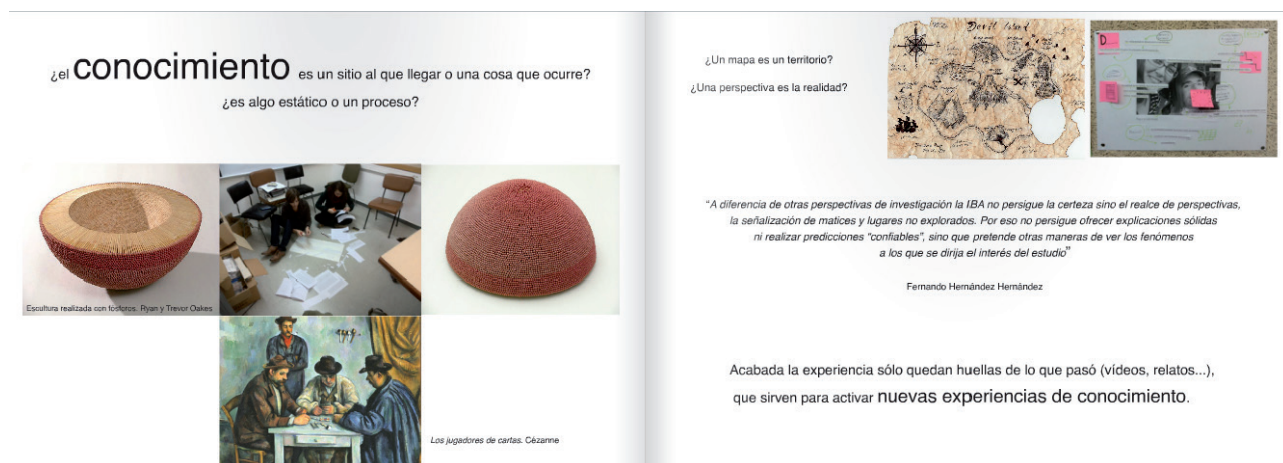
Figure 10. Two folds of the book created to document the course. Book by: Júlia, Laura, Meritxell, Valeria and Fernando.

The two videos use the same footage from class, but were created with different objectives. One video, Disenchantment, looks at the results of the investigation. The video gathers clips from the class when we directly talk about disenchantment, creating montage that offers an impossible definition. The group was inspired by the definition of the word disenchantment in the dictionary, which points to a series of other words in order to define it. Thus, the video is humorous because it demonstrates that when the word quickly comes to mean so many things, it stops meaning anything at all. The authors are poking fun at our process, while also making a statement about the difficulty of representing an open-ended research process (Figure 11.)
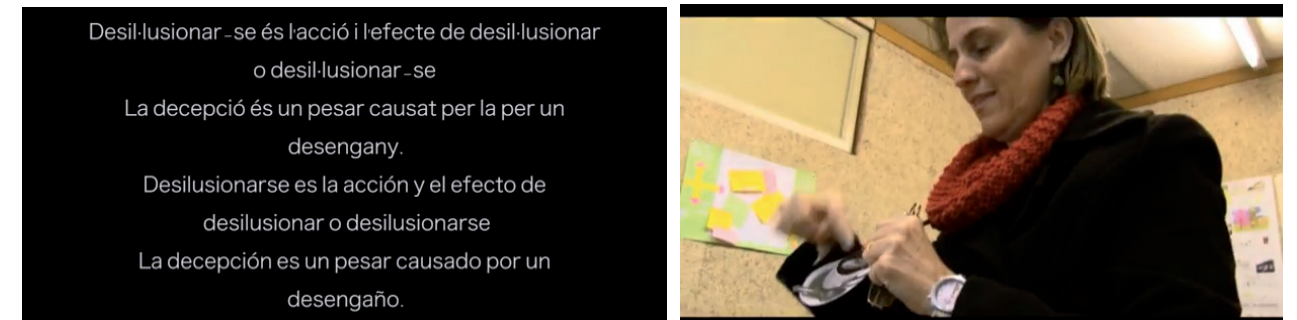
Figure 11. Two screen shots from the video Disenchantment. Video by Lara, Jan, Rocío and Abel.

The second video, How do we approach ABR in a Fine Arts classroom?, has three sections, which try to capture: the development of the collaborative research; the strategies used to document this process; and the class dynamics (or in other words – what took place, how it took place, and what the experience was like). This video, coupled with the first one, give a more in-depth look at what our class on ABR looks like (Figure 12).
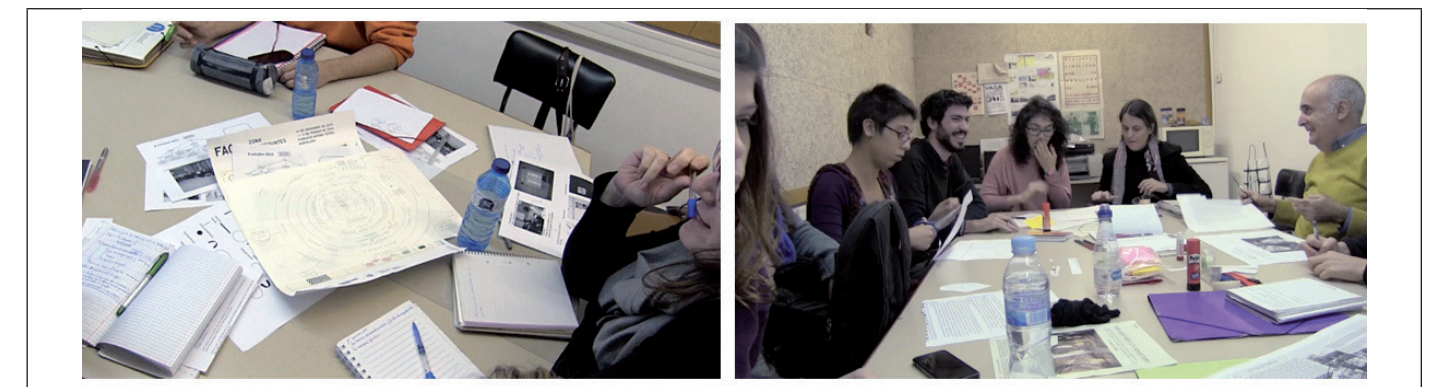
Figure 12. Two screen shots from the video How do we approach ABR… Video by Anna, Ingrid, Silvia, Victor, Lucía and Rachel.

After sharing our final projects we realized that in our worry to document the course, we had not deeply analyzed the evidence that we had accumulated. When reflecting on the results, we believe two factors behind this outcome may have been, on one hand, a case of getting carried away by the material and on the other, an insecurity among the group about what our research achieved. In the first case, particularly with the videos, it appeared as if the footage was so 'realistic' that the authors were more concerned with selecting choice moments from our classes than in creating an evocative narrative. To borrow a term from a/r/tography, there is no rendering guiding the creation of either film. In the second case, we recognize that the analysis of this research is pending and we hope to undertake this next step this spring.

Reflections and conclusions

The concept of living inquiry is an effective framework for opening-up research, by acknowledging that everyone is an expert of her/his own lived experience. In addition to democratizing the notion of who can carry out research, it also recognizes that the research process cannot be fully controlled or contained. It is a term

that places value on the journey of a research process and on the transition inquirers (and the inquiry itself) go though.

Assuming new identities has growing pains associated with it, but it also provides participants with a sense of agency.

> Living inquiry provides a space for young students to openly explore and begin to understand their own relationship with the world and, in doing so, conceivably push back the notion that they are always already determined and fated by it. (Meyer, 2010, p. 88)

Like Karen Meyer observed in her experience in a primary classroom, we also find at the university level that living inquiry encourages us to ask questions and critique what we know. Adopting an inquiring attitude reconfigures our identity as learners, pushing us into the active role of producer/researcher. The relational space of our collaborative project is the context where this transformation can take place.

After reviewing the documentation of this class in order to look at where the pedagogical relationship and ABR intersect, we have come away from the experience with a greater appreciation for cultivating an environment that promotes and supports collaboration. Consistently, we have found that students value the experience of working with their classmates as much (if not more) than learning about and experimenting with some of the ideas presented in class. While this is problematic for us when it is time to evaluate each student individually, we are sensitive to this reaction.

This feedback teaches us that our anxiety about the impossibility of understanding what students learn in this class (an issue we have called "grey areas") is an issue that concerns only two members of the group, making it a minority perspective. The rest of the class is content with having had an experience where they felt challenged, were engaged and had the opportunity to experiment with new thoughts and practices. Perhaps this is a case of actions speaking louder than narratives, where the documentation we have studied are best understood of markers of the praxis we developed over the course of a semester. Perhaps the reflexive, evolving and critical practice of living inquiry is, in fact, synonymous to learning.

Notes

1. 15M is the name of the activities associated with the 2011-12 Spanish protests, which entailed the occupation of plazas in many of the countries major cities, among other actions.

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Abstract

This paper focuses on the concept of narrative and analyzes a visual narrative as artistic research and educative experience. Firstly, it examines the transformations of the concept of narrative in the last decades and its predominance in contemporary culture, research and teaching. Following, it discusses the relation between visuality and visual experience emphasizing the way images create associations, evoke contexts and are shaped by subjective and cultural practices in learning experiences. Following, we look the interaction between image, narrative and action through the analyses of a visual narrative of a student of the Visual Arts Teacher Training Program of the Visual Arts College of the Federal University of Goiás – Brazil. The paper concludes pointing to implications for the utilization of this pedagogical resource emphasizing its relevance in teacher training and research in order to attract students to knowledge and to problems related to the social and cultural context where they live. Visual narratives are a form of investigating and understanding experience, a performative process of doing or telling a history, or yet, a narration of visual events or images sequentially. The value of a personal account may determinate what a narrative provokes or evokes on individuals, because they are the ones who can consider an experience authentic, believable or possible. To understand teacher training as an initiation, but, especially, as a knowledge process, presupposes the creation of connections with meaningful moments of the experiences that are built throughout life and that may reflect a way in their educative trajectory.

Keywords: narrative, image, research, teaching, educative experience.

Resumen

Este trabajo tiene su enfoque en el concepto de narrativa y en el análisis de la narración visual como un abordaje de investigación artística vinculada a la experiencia educativa. En la primera parte, el texto examina de manera sucinta las transformaciones del concepto de narrativa en las últimas décadas y su predominio en la cultura contemporánea, la investigación y la docencia. Propone una definición de narrativa como manifestación oral, escrita, sonora y visual que cuenta algo acerca del mundo de la existencia, del otro y de si mismo. En seguida el texto analiza la relación entre la visualidad y la experiencia visual haciendo hincapié en relación a las formas en las cuales imágenes crean asociaciones, evocan contextos y están conformadas por las prácticas culturales que ocurren en las experiencias subjetivas y de aprendizaje. El trabajo trata de visualidades refiriéndose a un proceso de seducción, rechazo y cooptación que se desarrolla a partir de imágenes. Este proceso tiene su origen en la experiencia visual que construida con nuestros repertorios individuales. Imágenes de infancia, de familia, de amores, conflictos, acasos, azares y desabores son parte de estés repertorios. La interacción entre la imagen, la narración y la acción es vista en la tercera parte del trabajo a través de el análisis de la narrativa visual de un estudiante del Programa de Formación de Maestros de Artes Visuales de la Escuela de Artes Visuales de la Universidad Federal de Goiás - Brasil. La creación de una narrativa hace parte del programa de la asignatura denominada "Arte, percepción y aprendizaje I" ofrecida en el quinto semestre del dicho curso. Cada alumno presenta y comenta con los colegas su narrativa que debe tener duración mínima de tres minutos. En este texto, destaco cuatro momentos de la narrativa "Pieza de agua" de la alumna Terumi Okada. El primero momento describe el espacio donde acontecen las secuencias de acciones/imágenes llamando atención para los objetos de la escena y la el posicionamiento de la estudiante. El segundo momento es marcado por gestos repetitivos y acelerados que la alumna utiliza intentando retirar el agua de la bañera donde se refleje su imagen de niña. El momento siguiente muestra un como, en un impulso dramático, la alumna casi se juega

Narratives

Narratives are oral, written, sonorous, visual manifestations organized through a succession of episodes or occurrences of human interest, which integrate a same action. A sequence of ideas articulated through spoken or written words and/or through sounds and images, is a condition that makes a manifestation be recognized as a narrative. Sequence and organization are elements that give some kind of unity to ideas, talks, sentences, sounds and images that complement each other as narrative.

In this way, we can say that to narrate is to tell something about the world, about existence, about the 'other' or about myself. It is a way to describe sceneries, to reinvent life, to recreate histories, but, mainly, to retell events, realities, conflicts, problems, doubts and feelings that reveal different versions and perspectives of human beings. Romances, chronicles, soap operas, comics, family photographs, films, songs, ballads, jokes and even facts in the crime pages of newspapers are ways of telling, actions or happenings in which the narrator, registering, may transform them in something of interest for posterity.

From the second half of the XX century on, especially in the last three decades, narratives became a dynamic space for intellectual discussion and theoretical thinking gaining predominance in contemporary culture. As source of interest and provocation, they destabilized the literary system and at the same time generated noise in relation to the systems' generic classification. Narratives, also, challenged the conventional limits of literature as a type o manifestation accessible to common people who aspire to tell part or moments of their trajectory designing ways and ruptures of their particular history. In this sense, one can say that narratives created a new aesthetic, a peculiar way to individuals to express their experiences about life, memories, and intimacy.

Narratives do not follow a structure. They are not dependent on only one critical perspective, on established models, condition that, frequently, irritate and perturb individuals inter actors. As a paradox, narratives mobilize the intellectual, ideological and psychological sensibility of people impelling them to think or experiment multiples ways of perceiving and interpreting. So, narratives have the potential to provoke semantic fissures in the ways of organizing and interpreting discourses, texts, signs and images, rupturing the limits of "languages" and destabilizing conventions by mixing figurations of the voice, body, life or death.

Making an analogy with Maristany's ideas and

en la bañera, imágenes que son aun mismo tiempo, de obsesión por la imagen y destruición de la imagen. En el ultimo momento, la bañera aparece casi vacía y, lentamente, la imagen se recompone y se reconfigura. El texto concluye señalando algunas implicaciones para la utilización de este recurso – narrativas visuales - subrayando su importancia pedagógica en la formación del profesorado y la investigación con el fin de aproximar los estudiantes al conocimiento y a los problemas relacionados con el contexto social y cultural en el que viven. De esta manera, las narrativas visuales son una forma de investigar y comprender la experiencia vivida, el proceso performativo de hacer o contar una historia y, sin embargo, la narración de una serie de eventos o imágenes visuales de forma secuencial. El trabajo refuerza el valor que las trayectorias de vida pueden acrecentar determinando lo que provoca o evoca un relato sobre los individuos, porque son ellos los que pueden considerar una experiencia auténtica, creíble o posible. Para entender la formación docente como una iniciación, pero, sobre todo, como un proceso de conocimiento, es necesaria la creación de conexiones con momentos significativos o aspectos de las experiencias que se construyen durante toda la vida tomando como referencia situaciones que pueden reflejar de manera sorprendente la subjetividad en la trayectoria educativa de los estudiantes.

Palabras clave: narrativa, imagen , investigación, enseñanza, la experiencia educativa.

focusing the images as raw material for visual narratives, we can say that "[…] the (images) can't be read, are cut as if they were figures, one recognizes it materiality, its apparent beauty" (2005: 67). Also, according to Maristany, it is necessary to treat the words – in the case of this analogy, the images – with a sensibility that values the "prominence of its materiality […] to deprive them of their meaning [atavistic] to address them as mere pieces of a set of drawings" [or doodles] (67). Thus, may be we can escape from the trap and from the "mistake of believing in the [image] itself" to build a displaced reflection – multi centric – and critical.

From images to visualities

Postmodern culture intensifies the distance between richness and the amplitude of the visual experience and the ability or resources to understand this experience. The speed and volume of images that invade and questions us daily are a kind of avalanche that drenches us and consumes us without having time to reflect, analyze or perform any sort of critical evaluation about them.

Besides that, digital technology contributed not only to expand the production of images, but, mainly, to transport them in real time through cell phones, cameras photographic, computers creating links and making them publics in the internet, sites as the You tube, internet portals, blogs, Facebook etc. Achutti (2004: 101) details the implications of this process commenting that in the digital era, " any person ceases to be a mere image consumer to become an image creator and to dedicate to reproduce daily life en video or photograph by a low price and without having advance technical knowledge ".

When we talk about visualities, we refer to a process of seduction, rejection and cooptation that develops from images. This process has its origin in the visual experience. We can characterize visual experience as a kind of imagistic cosmos that surrounds us while besetting, suggesting and generating links with our individual repertoires. These individuals' repertoires include images from childhood, family, loves, conflicts, accidents, misfortunes and disappointments. Images associated with striking situations that, for various reasons, we preserve to protect us from the emotions they trigger, or images we keep with affection and we reserve the right to relive the emotions in times or special moments. The visual experience and their repertoires are responsible for synapses between objective and subjective knowledge configured for cultural references that somehow influence the ways and practices of seeing of the individuals.

It is noteworthy that this tracking, location and retrieval of images from visual experience is not always spontaneous or common. Often this screening is characterized as a complex, sensitive operation somewhat nebulous, protected by fears, doubts, insecurities and even threats of us, and emotions that such images can reactivate. Moreover, the images and their synapses are permeated by references or cultural practices that help us to understand the social world, i.e., ways to make it intelligible (Silva, 2003). Put another way, we are talking about actions, activities, experiences and other ways to produce meanings that constitute and establish what we know as culture.

From an educational standpoint, the visual dimension goes beyond a repertoire of visible objects or events because it presupposes an understanding of their processes, how they operate, their implications, and especially their contexts. So we can say that the visual experience is a dynamic and gradual process, constantly changing, time consuming and, therefore, more comprehensive than the instantaneity of the experience of seeing.

The visual experience and its repertoire also includes "representations and images [that] flow by daily life enhancing forms such as film and television, creating a sort of fog that covers border regions between images of art and non-art "(Becker, 2009: 26). Richard (2006: 98), deepens the discussion proposed by Becker stating that the "[...] difference between art and non-art now lost its value hierarchy dropping submerged in a new expanded constellation that involves all forms of seeing, to be seen and of showing. In this understanding that develops from the imaging process, visualities gain meaning as representations that transit and emerge from visual repertoires creating associations, triggering references and evoking contexts. Thus, we can say that visual representations are shaped by subjective and cultural practices that transform them into visualities.

According to Rolnik (1997: 1) subjectivity is "a way of being – of thinking, of acting, of dreaming, of loving, etc. - that cuts the space forming an inner and an outer part". This way of being give individuals the possibility to articulate a "subjective and inter subjective practice in the formation process based in the experiences and learning constructed during life time […]", reuniting and articulating " different and diverse experiences through the proper choices, the dynamics and singularities of each life" (Souza, 2006: 57). The approximation between subjective and inter subjective practice points to an interdependence or an interaction between culture and cultural practices. In this sense we can consider subjectivities as printings or traces of culture in our ways of being, thinking, acting and feeling (Becker, 2009).

Hernandez (2007: 73), while scrutinizing, also details this discussion highlighting differences between subjectivity and identity. According to the author,

Each individual has a perception of self that may or may not coincide with the perception other individuals or different groups have. The discrepancies between subjectivity and group identity is the cause of concern and anxiety in young people. Often it leads to situations in which group identity take precedence over individual experience. So, boys and girls devote much time, too much energy and effort trying to see and act the same way group members do. [...] This conception holds that the construction of identity is articulated, not in a deterministic and natural way, but from multiple commitments, alliances, loyalties and rejections each one builds upon a series of strategies.

Silva (2001: 61) makes a synthesis of the relation subjectivity-identity arguing that who detains knowledge detains the power to represent because it is " in the representation that the power of looking and the looking of power materialize". Thus, it becomes evident that visualities are cultural constructions that operate as magnet, as reference points to where converge different looks that meet and intersect attracting "the look of who represents, who has the power to represent; the look of who is represented, whose lack of power prevents to representing him/herself, the look of someone who looks representation; crossed looks of individuals situated in the representation, located in different positions of power (Silva, 2001: 61-62).

In the Western world, based on Descartes' premise - I think, therefore I am - "thinking" became the trace that distinguishes humans from other animals. However, I follow the boldness of Kehl (2005) to oppose the scientific body/mind dualism, conception that for three centuries has become an epistemological consensus in the West. The author argues that

It is not the thought that distinguishes primarily a human being from another. The subjective certainty that assures us, very early, that "I am," does not come from our ability to think, but from our identification with an image, the body image. It is not thought that ensures the uniqueness of being; [...] what guarantees the being is its visibility - to another subject (2005: 148).

Based on this argument we can say that to exist is, first of all, to be present and be recognized in a public and symbolic instance that presupposes the interaction between image, narrative and action (Arendt, 2005). It's sharing images and visualities as social and cultural practices that are established and destabilize in the web of human relationships and meanings where each individual is present and participates in its own way.

Interactions between image, narrative and action

All human knowledge is somehow a kind of interpretation. In culture, nearly everything has a narrative aspect and therefore can be perceived and interpreted as narrative. Clandinin and Connelly (2000: 17) explain, "[...] life - as it comes to ourselves and others - is constructed by narrative fragments lived in times told in time and space on which we reflect and understand as units and narrative discontinuities".

So, we can say that narratives may change the ways of cultural and social production because narrating images and visualities, individuals reorganize their experience giving them coherence and meaning, giving sense to significant events in their trajectories. The subtleties of seeing, looking, peeking, observing, monitoring, and also the visual pleasure, are as deep a problem as various forms of reading - decipherment, decoding, interpretation, etc. These subtleties and specificities point to the fact that the visual experience is not explicable through the model of textuality.

Expression, meaning, and interpretation are always present in narratives based on four elements: character, time, space and action. Thus visual narratives offer the possibility to work problems related to the formative experience or individuals that, in general, are constituted by images or imagistic experiences isolated, disperse. These images are, in a way, marks of the trajectory and the experiences of individuals. Culturally processed as visualities and transformed in experiences, these images have strong emotional components that express feelings of joy, satisfaction, fear, insecurity, shame, shyness, sadness, disappointment, etc.

For this reason, the experience of producing visual narratives give to students the opportunity to identify meaningful situations in their formative trajectory, to create links with subjective questions, but, mainly, to search for an understanding of themselves having as references images and information chosen as important and institutive of their personal and social living. Constructing visual narratives, students have space to revisit, to review critically aspects, moments of their experiences narrating representations of their trajectories as individuals and students in a contextual dimension.

The subject Art, Perception and Learning I, offered in the fifth semester of the Visual Arts Teacher Training Course at the School of Visual Arts of the Federal University of Goiás (Brazil), culminates with the construction,

presentation and evaluation of a visual narrative with a minimum duration of three minutes. Each student presents and comments the narrative with the colleagues. The narratives can be presented in power point, video, film, using fixed and/or moving images. The four movements/scenes presented and analyzed below are part of the visual narrative "Peça de água" (Piece of water) presented by a student of the 2008 class. (Figure 1)

Figure 1. Visual Narrative – Piece of Water
Terumi Okada

The setting of the story is simple and lugubrious (Figure 1). The space suggests a bathroom, small and closed, with dim lighting kind of blue (detail not observable in the images in this text). A plastic tub, inflatable, occupies the left side of the image filled with water. The photo of the student, as a child, is projected in a way that we can see it as in water in the bottom of the tub. To the right of the tub, sitting on her legs, is the student, bare feet,

dark shorts and white T-shirt, loose hair. In his hand a bucket of aluminum. The scenario seems to announce her intention: to get rid of the image, throw it out of the tub with the water. The image is volatile and vulnerable but, at the same time, persistent and inquiring, apparently able to be eliminated.

The initial gestures confirm the previously announced intention. The student plunges the bucket and carefully captures the image and a quantity of water where the image is reflected shooting them, water and image, out of the tub. For a few moments, there is dissimulated perception of dismemberment or disappearance of the image. (Figure 2)

Figure 2. Visual Narrative – Piece of Water
Terumi Okada

Gradually, the wave displacements generated by the movement of the bucket ceases and slowly, refracted image fragments are recomposed on the liquid surface, retracing again its projection. The absence of a palpable materiality gives the image an enigmatic character suggesting a confrontation student-image, i.e., the student and herself, although we recognize the photograph is only a record from childhood. However, a record that reactivates other images, times and circumstances, symbolic footprints of emotions experienced that mark her trajectory so far. It is as if the image silently screamed many questions: who am I for you? What you say about me, or even, what you want from me?

The art of evoking, narrating and attributing meaning to experiences as a strangeness of the self allows the subject to interpret his/her memories in two dimensions. First, as a stage connected to the formation of

the uniqueness of each life history, and second, as a process of knowledge about self that the narrative favors. The process of formation and knowledge enables the subject to question the knowledge of him/her self from the knowing how to be – an interior diving and knowing of self - and the know-how-to think about what life has taught. (Souza, 2006: 62)

Thus, we can say that by identifying, choosing and building meaningful visual experiences, students create a space to interpret moments or aspects of their trajectory seeking for an understanding of themselves and of lived experiences that through challenge, suffering or deceptions can be transformed into learning. (Figure 3)

The flow of the images maintains the visual perception of motion and the narrative continues. Character, space and action remain the same. The time of the action retains its slow rhythm punctuated by pauses that are repeated as if requesting prudence and reflection: water and image collected by the bucket, are thrown out of the tub, then, a pause, a waiting time. Gradually the water movement decreases and the image, in a slow and artful way, reappears on the liquid surface staring, provoking its matrix, its origin - the student.

The obsession for the image or, put another way, for the destruction of the image, you gains a dramatic boost. The confrontation student-image provided by the construction of visual narrative, presents clashes as result of the trajectory and lived experiences in the student's itinerary as daughter, woman, sister and student. These experiences, "marked by historical aspects", evolves a " subjective continuum in relation to reflections and analyzes built by each subject on the act of remembering, narrating and writing about the self ". (Souza, 2006: 79)

Returning to the narrative, the action accelerates the pace and the movement of the bucket intensifies the expectation that image, water, or both, be exhausted. But the effort proves futile. Taken by the fatigue and irritation, the student launches herself to the tub, but this time, without the bucket. With frenetic movements of hands and arms, she makes her last attempt to get rid of the water, the tub and the image. (Figure 3)

Figure 3. Visual Narrative – Piece of Water
Terumi Okada

Quick and sudden movements move the tub, now almost empty, while denouncing a hate feeling. The energy and effort spent are useless and the feeling of lust and hate seem to lead to exhaustion. With wet hair and shirt, the student uses the last resource left: to open the valve and remove the air from the tub. The air pressure and the slippery tub offer resistance turning difficult to open the valve by hand. So, rests only a possibility, to pull the air lid with the teeth. The student merges the head in the tub and opens the air lid. A small amount of water flows out of the tub. With timid steps, the student leaves, withdraws from the narrative's scene.

In the rest of water left in the bottom of the tub, as if by magic, slowly but audacious and in a surprising way, the image is recomposed and reconfigured. In the almost empty tub, the image can be seen partially, the lower half of the face covered by the edge of the tub. (Figure 4)

Figure 4. Visual Narrative – Piece of Water
Terumi Okada

Image, narrative, and education
Visual narratives are a way of understanding the experience, a performative process of doing or telling a history or the narration of a series of visual events or images in sequence. As Tomm (1993:12) argues "(…) we as humans not only give meaning to our experiences through narrating our lives but also we have the power to represent 'our reports given the knowledge we have about them.'"

In this sense, it is important to highlight that the validity of a report may be determined through which the narrative provokes or evokes in individuals, because they are who can consider a experience authentic, believable or possible. In the society in where we live the dominant narratives not only influences powerfully, but, many times, determine how and what is told/historicized.

Thus, to understand student teacher training as an initiation, but especially as a process of knowledge, presupposes the creation of ties and connections with aspects or meaningful moments of the experiences that are built during lifetime. Such experiences may also reflect themselves in a surprisingly way during the students educational journey. The visual narratives can mark different meanings given to educational training and to research attracting the students to knowledge and to issues related to the social and cultural context in which they live.

Speaking from a postmodern and poststructuralist perspective, we dare to say that it is necessary to assume the commitment of constructing visual narratives about people or groups that have their lives in danger, that are taking risks as a consequence of the place where they are in the world and from what the world brings or offers to them. In this way we cannot lose our sight that what we know, what we are and what we dream are, in a certain way, the things that motivate us and give meaning to our life; those are the things we want to understand and interpret.

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La ciudad de Santiago vista por los docentes chilenos. Una experiencia artográfica en el Palacio de la Moneda.
The City of Santiago by Chilean Teachers View. An Artographic Experience at the Palacio de la Moneda.

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Resumen
En la presente investigación planteamos una nueva mirada hacia la ciudad, una mirada desde la perspectiva de los docentes. Descubrimos inusuales espacios vinculados al ámbito cultural urbano, geografías aptas para crear escenarios de aprendizaje y para revisar la mirada del profesorado hacia el espacio urbano. Los educadores constituyen un poderoso referente cultural y social capaz de articular el complejo entramado humano que delimita la ciudad. Partimos de las aportaciones que desde la cultura visual y la educación en artes visuales han planteado diversos autores. Nuestro trabajo se asienta en una experiencia artográfica realizada con docentes de Santiago durante las Jornadas de Mediación celebradas en el Centro Cultural la Moneda de Santiago de Chile en agosto de 2013.

Palabras Clave
Educación artística, docentes, cultura visual, ciudad, identidad.

Abstract in english
In this paper we propose a new view to the city and the urban cultural sphere, geographies to create places of learning from a teacher perspective. We discover unusual spaces linked to the cultural urban geographies suitable to create learning scenarios and reviewing a particular teachers' seeing to the urban space. Educators are a powerful cultural reference to articulate the complex human endeavor that defines the city. We use the contributions from visual culture and visual arts education. Our work uses a case study analysis based on results from Santiago artographic experience. We used direct observation of several shared activities with Chilean teachers during the Jornadas de Mediación celebrated in the Centro Cultural La Moneda in August 2013.

Urban space conveys many incentives as suitable for the educational environment as effective place to manage ideas from visual culture (Barthes 1986, Berger 1980, Mirzoeff 2003). Among the elements that I want to emphasize I chose to enhance the look of teachers and the educational possibilities of the urban environment (Alderoqui and Pedersoli 2011, Falk 2008, Huerta 2010, Marzilli 2008, Rodriguez and Rodriguez, 2012, Schwartz 2005, Wexler 2007). I wonder if there is a look of educators towards the city. I have not been collected this version, at least that has not happened from the perspective of art education. There has been talk for decades of what eventually was incorporated as educational city. This concept has been used to generate many interesting actions has been theorized in the Forum of Cultures, held in Barcelona (2004), Monterrey (2007) and Valparaiso (2010). What I want to realize is that my proposal stems from the need to know what is the opinion of their city that teachers have, and it is from this concern that I organize my research (Benjamin 2005, Orchard 2008). I have focused this article on the vision they have of Santiago Chilean teachers.

Both in the preparation of the sessions and in the development of questionnaires, our research is the methodological steps of interdisciplinary art education as the border area of action, but using references to fields such as sociology, anthropology, and urban planning. We inquire based on what happened in the seminar given, which leads to reflections bounded and data collection. The presence of performance (Rogoff 2000, Irwin 2013) and the incidence in the process, make this work in a collaborative action, as the stakeholder involvement is a key commitment (Huerta 2012). Contact with participants helps to decipher the story itself, understanding the phenomenon analyzed. The city is complex, and how to approach the teacher look to the city cannot be reduced to a single dating writing. This hybrid approach is a major involvement by the researcher and promoter of all participants. It establishes a trust between the parties based on negotiation.

Group is encouraged to create a cooperative, and this is possible thanks to the first sessions, which affects up to involvement in performance action and in making and implementing subsequent questionnaires.

In the Santiago by Chilean teachers view experience, the Chilean capital is defined *"by its borders, for his own escape, for the withdrawal and the cloistered, by the ephemeral charm of the morning after a day of rain, the sunsets orange staining or dyeing the mountain range and gray sullenly downtown pedestrian"* (Contardo 2012, 11). The same author says that *"the inadequacies and the flight marked diffuse identity capital"*. Mountains are framing any definition of Santiago. We are far from the bustling and baroque Buenos Aires, but the truth is that Santiago always aspired to look in the mirror of the great cities of Europe and North America. The imagery that conveys the Chilean teacher questionnaires collected is infused with seductive spaces that map the city, a city extremely contaminated with pollution haze (they call it *smog*) that sometimes cannot see the Andes. In fact, when we asked the teachers to describe significant aspects of their city, in most cases the ridge appears as an unquestioned. Or failing the hills (*"the diversity of mountains surrounding the city"*), especially that of San Cristobal, which according to many is the place to see the whole city on a clear day *"is like a panoptic: gives the illusion that you can see everything and you're not in the city, the feeling is great"*. Also valued the equity component of the Santa Lucia Hill and *"the Cerro La Cruz in a special place, a truly magical space, where you can admire both the beauty of nature as the tight structure of the city"*. In fact, "there's always magic when no distance, when you see the city from a far and high, feel the rhythm, the systole and diastole, a musicality that has a whole", which occurs *"at the tip of Cerro Renca"*.

Natural areas are highly valued by Santiago teachers, highlighting the beauty of the parks through the city giving "certain warmth that allows experience the quiet beauty". Childhood memories bathe numerous descriptions: *"Juan XXIII Park in Providencia is a magical place, it reminds me of my childhood and I generated the feeling of a hidden location, I am struck that house is surrounded only by directly facing the park"*. Even existence is valued *"a tall pine tree that is close to the street in the Nueva Costanera Vitacura town, perching on it you can enjoy a very intimate view, peaceful, unique and magical"*. The panoramic views increase their visual attraction when the lights at night creating *"a space bathed in light, on the heights of a building, which allows us to envision how the city at sunset lighting trade your night"*. Or at specific times of the year: *"I have always been fascinated by Pedro de Valdivia Christmas period by the lights that climb their trees"*. From the viewpoint of the Lajuela in Santa Cruz *"the view that you can see from the top to view endless small orange lights, magical"*. Another symbolic and very visible from any point in the city is the huge sculpture of the Virgin in Cerro San Cristobal. The hill has a magnitude that allows access from various inputs.

Based on the opinions expressed by Chilean teachers, we found that Santiago is a city rich in cultural references, while the discrete nature of the people makes these indigenous realities are less valued than they should. Literature and music have left a unique imprint which flows into the cinema with new arguments. The truth is that the seventeen -year dictatorship culture marked a setback fraught with difficulties. The presence in the landscape of a landmark such as the Torre Costanera generated a heated debate among the participants of the second workshop. For most teachers this tower has marred the city skyline, as even exceeds the height of the range, a real sacrilege for Chilean people (Alderoqui 2012). This architectural landmark clashes with discrete mentality of this city, whose inhabitants do not look anything identified with skyscrapers challenging. Moreover, there is a citizen's movement strongly against the construction of tall buildings, especially in areas of low houses traditionally as Providencia.

Both in the discussions we had during the sessions at the seminar in Santiago, and then to realize the answers in the questionnaires, we asked teachers to indicate their role in the formation of critical and responsible citizenship, and the importance of taking teaching group membership, become conscious of their identity as a group. A significant part assumes that these are issues that typically arise, but the truth is that some seek to *"educate citizens aware through education for heritage, to learn to evaluate, defend and promote the history of the city"* maintaining that *"it is very important to have a coherent"*.

We can recover the ideas of Duncum (2008), Freedman (2008), Giroux (2013) and Huerta (2013) when they appeal to a responsible and participatory approach beyond curricular pressures. It is considered important to the teacher for his contribution *"to the construction of discourse in relation to what is or is not the city"*. In this regard it should be stressed that Borja (2012) and Corti (2012) intuited as a responsibility of citizenship, namely that our future depends on the position we take as responsible citizens. This reliance on citizen participation is revealing Laddaga (2006) and Huerta (2011) when they appeal to a higher artistic attitude in collaborative urban scene. Also Errazuriz (2006) and Lachapelle (2007) affect aesthetics training citizens, which must be exercised in the classroom (Alonso and Orduña 2013, Martinez 2002). Sometimes it feels *"membership individually, but lack strengthen the collective, although institutions do not help foster this idea. We are a very large mass of teachers, and we should create meeting spaces with concrete activities, because if it is not very difficult to focus and get that group identity"*.

From our research we can see that there is a particular teacher's vision of the city, but it is an issue that needs to be studied and analyzed carefully. We detected a high degree of lack of awareness by the collective group (Donaire 2012), which makes the creation of a valid image for most. However, teachers improve their situation and achieve greater social visibility, recognition and respect for their work now sorely lacking. Teachers take responsibility in the formation of citizenship, but are aware that they need curricular margins most innovative actions in this regard. Teachers have generated a particular mythology about their city, including as set themselves transmitted to students in the classroom.

We understand that from art education can be achieved greatly enhance both the perception of the city by teachers as the transmission of citizenship values that teachers themselves transmitted to students. The first step towards improving this situation should occur in teacher training, but also desirable actions strongly in lifelong learning. Actions such as those carried out since heritage education help improve awareness of the urban. The city has become a cultural and social project of great significance, and groups that inhabit it are involved in the positive development we want for this human construction. The urban look of the teachers can be built on respect and thus significantly improve the quality of life of citizens.

Keywords.
Art Education, Teachers, Visual Culture, City, Identity.

Introducción

El presente trabajo es un acercamiento a las posibilidades de acción educativa que genera la ciudad en relación con los docentes. Nos centramos la mirada que vierten los educadores sobre la ciudad en la que viven y/o trabajan. El espacio urbano transmite numerosos alicientes como entorno apto para lo educativo y como lugar eficaz para gestionar ideas desde la cultura visual (Barthes 1986, Berger 1980, Mirzoeff 2003). Entre los elementos que me interesa destacar he optado por reforzar la mirada de los docentes y las posibilidades educativas del medio urbano (Alderoqui y Pedersoli 2011, Falk 2008, Huerta 2010b, Marzilli 2008, Rodríguez y Rodríguez 2012, Schwartz 2005, Wexler 2007). Me pregunto si existe realmente una mirada de los educadores hacia la ciudad. Creo que no se ha recogido esta versión, al menos no ha sido así desde la perspectiva de la educación artística. Se ha hablado durante décadas de lo que finalmente se constituyó como la *ciudad educadora*. Este concepto ha servido para generar muchas acciones interesantes, y se ha teorizado desde observatorios tan interesantes como los *Forum de las Culturas*, celebrados en Barcelona (2004), Monterrey (2007) o Valparaíso (2010). Lo que quisiera concretar es que mi propuesta nace de la necesidad de conocer cuál es la mirada que tienen los docentes de su ciudad, y es a partir de esta inquietud que organizo mi pesquisa (Benjamin 2005, Huerta 2008). He centrado este artículo en la visión que tienen de Santiago los docentes chilenos.

Las Jornadas de Mediación en el Centro Cultural la Moneda de Santiago de Chile.

La experiencia con docentes de Chile me han permitido concretar el presente trabajo. En agosto de 2013 se llevó a cabo en Santiago el Seminario titulado "La ciudad como espacio de acción y reflexión para la educación en artes visuales", organizado por el Área de Educación y Mediación del Centro Cultural Palacio de la Moneda (www.ccplm.cl/sitio/category/educacion), dentro de las Jornadas de Mediación Cultural impulsadas por Álex Meza. La información recogida se concreta en varios ámbitos:
- Un conjunto de sesiones presenciales mediante las cuales pude conocer personalmente a docentes chilenos de todos los niveles educativos, con quienes conversé y analicé en varios sentidos la temática de la ciudad.

- En dichas sesiones presenciales se partía de una explicación teórica inicial, para dar paso a los comentarios e intervenciones de los participantes, incluyendo además un taller performativo, mediante el cual se ocupaba el espacio y se incorporaba el propio cuerpo y una serie de elementos a una verdadera intervención artística, vinculada a la propuesta de las artografías.
- Además de este contacto personal y de las sesiones desarrolladas, otra fuente de la investigación es la recogida de cuestionarios, documentos en los cuales los participantes han reflejado por escrito sus opiniones.
- También se han recogido imágenes que el profesorado ha realizado sobre su ciudad. Se trata de fotografías creadas por los mismos docentes. En estas imágenes aparecen aquellos aspectos que más atraen e interesan de su entorno urbano a los propios educadores.

Con toda esta información recopilada se aborda la cuestión de si realmente existe una mirada de los docentes hacia la ciudad. Observar de qué modo han abordado el tema urbano los docentes de Santiago nos permite conocer sus peculiaridades y sus especificidades. Chile es un país con 17 millones de habitantes, muchos de los cuales viven en la capital. Estamos ante un territorio nacional marcado por una imponente cordillera que atraviesa de norte a sur todo el país, en el que dominan las grandes distancias, acompañadas de un mar muy presente, un Océano Pacífico que baña todo el perfil del territorio nacional y sin embargo es en parte ajeno a la capital. Chile fue un país muy visibilizado en el siglo XX por un golpe militar sangriento. Algunos tópicos han marcado los imaginarios. Si bien detectamos en parte la presencia de dichos tópicos en nuestra investigación, lo más interesante es comprobar que existen muchas otras cuestiones en las que coinciden o divergen los docentes analizados.

Una metodología interdisciplinar ambientada en la cultura visual y en las artografías, con énfasis en los procesos.

Tanto en la preparación de las sesiones como en la elaboración de los cuestionarios, nuestra investigación sigue los pasos metodológicos de la interdisciplinariedad, con la educación artística como espacio fronterizo de acción, pero utilizando referencias a campos como la sociología, el urbanismo o la antropología. Se indaga precisamente en base a lo ocurrido en el seminario impartido, lo cual da paso a reflexiones acotadas y recogida de datos. La presencia de acciones performativas (Rogoff 2000, Irwin 2013) así como la incidencia en el proceso, convierten este trabajo en una acción colaborativa, ya que la participación de los implicados es una de las claves del compromiso (Huerta, 2012). El contacto con los participantes nos ayuda a descifrar el propio relato, comprendiendo el fenómeno analizado. Lo urbano es complejo, y la forma de acercarse a la mirada docente hacia la ciudad no puede reducirse a una única datación escrita. Esta metodología híbrida supone una gran implicación por parte del investigador promotor y de todos los participantes. Se establece una confianza entre las partes basada en la negociación. Se anima al colectivo a generar una actividad cooperativa, y ello es posible gracias a las primeras sesiones presenciales, lo cual repercute en un máximo de implicación en la acción performativa y en la confección e implementación de los posteriores cuestionarios.

Figuras 1, 2 y 3. Organización de los participantes en la acción performativa.

Una de las dificultades que asumimos desde el inicio fue la posibilidad de trabajar con docentes de todos los niveles educativos. Los seminarios tradicionales van dirigidos habitualmente a un colectivo de docentes de un nivel concreto, pero en este caso concentramos las realidades diversas de maestros y profesores que trabajan en educación infantil, primaria, secundaria, universidad e incluso en otros ámbitos laborales. También unimos educadoras y educadores de diferentes edades. Considero que esta opción, a pesar de generar ciertas complicaciones (debido en parte a una tradición muy marcada en sentido contrario a la integración de las diferencias), posibilita sin embargo un formato mucho más enriquecedor y atractivo para los participantes. Ello da como resultado un estudio que favorece *la idea de docente como un ámbito colectivo de gran presencia y calado social*. Así pues, si bien teorizamos desde la cultura visual (Aguirre 2004, Duncum 2007, Hernández 2000, Mirzoeff 2006, Walker & Chaplin 2002) y nos apoyamos en el discurso de la reflexión crítica sobre los artefactos visuales, también hemos añadido al proceso de la investigación una clarísima carga *artográfica* (Irwin & O'Donoghue 2012), ya que durante las acciones realizadas se ha alentado la implicación y la participación de todo el profesorado participante. Valga recordar que las *a/r/tografías* imprimen un carácter participativo a los procesos artísticos del aula, exigiendo una actitud colaborativa entre los implicados, valorando la capacidad de compendiar en la figura del docente sus competencias artísticas e investigadoras (a/r/t = artist, researcher, teacher).

Santiago vista por los docentes chilenos.

La capital chilena se define "*por sus fronteras, por su propia huida, por el repliegue y el enclaustramiento, por el efímero encanto de las mañanas después de un día de lluvia, de los atardeceres naranjas tiñendo tiñendo la cordillera o el semblante hosco y gris de los peatones del centro*" (Contardo 2012: 11). El mismo autor asegura que "*el desacomodo y la huida marcan la identidad difusa de la capital*". Ciertamente la cordillera enmarca cualquier definición de Santiago. Estamos lejos de la bulliciosa y barroca Buenos Aires, pero lo cierto es que Santiago siempre aspiró a mirarse en el espejo de las grandes metrópolis europeas y norteamericanas. El imaginario que nos transmite el profesorado chileno en los cuestionarios recogidos está impregnado de espacios seductores que mapean la ciudad, una urbe tremendamente contaminada, con brumas de polución (ellos lo denominan *smog*) que en ocasiones impiden ver los Andes. De hecho, cuando les pedimos a los docentes que describan aspectos destacables de su ciudad, en la mayoría de ocasiones aparece la cordillera como elemento incuestionable. O en su defecto los cerros ("*la diversidad de montañas que rodea la ciudad*"), especialmente el de San Cristóbal, que según muchos es el lugar idóneo para divisar toda la ciudad en un día claro: "*es como un panóptico: da la ilusión de que puedes verlo todo y que estás sin estar en la ciudad; esa sensación es magnífica*". También se valora la componente patrimonial del cerro de Santa Lucía, así como "*el Cerro La Cruz, en el parque Mahuida, un lugar especial, un espacio realmente mágico, en donde puedes admirar tanto la belleza de la naturaleza como la apretada estructura de la ciudad*". De hecho, "*siempre hay magia cuando hay distancia, cuando se ve la ciudad desde un punto alejado y alto, se siente el ritmo, el sístole y diástole, esa musicalidad que tiene en su conjunto*", algo que ocurre "*en la punta del cerro Manquehue o del cerro Renca*".
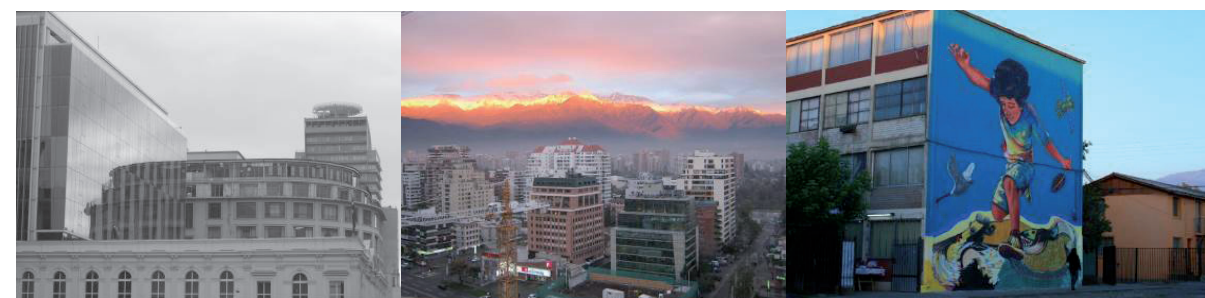
Figuras 4, 5 y 6. Imágenes de Santiago realizadas por los docentes participantes.

Los espacios naturales resultan altamente valorados por los docentes santiaguinos, que destacan la belleza de los parques que cruzan la ciudad otorgándole "*cierta calidez que posibilita vivir la experiencia estética de la tranquilidad*". Los recuerdos infantiles bañan numerosas descripciones: "*el parque Juan XXIII en Ñuñoa es un lugar mágico, me recuerda mi infancia y me genera la sensación de un lugar oculto; me llama la atención que está rodeado solo por casas que dan directamente al parque*". Incluso se valora la existencia de "*un pino muy alto que se encuentra cerca de la calle Nueva Costanera en la comuna Vitacura; encaramándose en él se puede disfrutar de una vista muy íntima, pacífica, única y mágica*". Las vistas panorámicas aumentan su aliciente

visual cuando se encienden las luces en la noche generando *"un espacio bañado de luz, en las alturas de un edificio, que permite contemplar al atardecer cómo la ciudad negocia su iluminación con la noche".* O en momentos concretos del año: *"de siempre me ha fascinado Pedro de Valdivia en período navideño por las luces que trepan de sus árboles".* Desde el mirador de La Lajuela en Santa Cruz *"la vista que se puede observar desde lo alto permite ver un sinfín de luces pequeñas de color anaranjado, algo mágico".* Otro elemento simbólico y muy visible desde cualquier punto de la ciudad es la inmensa escultura de la virgen del cerro San Cristóbal. El cerro tiene tal magnitud que permite acceder desde diversas entradas: *"de pequeño recuerdo que llegaba en auto con mis padres, percibiendo su grandeza, pero sin comprender la dimensión del espacio que ahora valoro".*

La cultura del barrio está tremendamente arraigada en Santiago, donde la participación ciudadana se estructura en municipalidades. Entornos como el de la Quinta Normal con espacios de creación como Matucana 100 así lo atestiguan. Los docentes encuestados valoran la adscripción a comunas y barrios como Concha y Toro, Lastarria, Yungay, Viel, Victoria, o la Comuna La Reina, y desde luego el Parque Forestal. De la zona centro se destaca la iglesia de San Francisco: *"en la ventana que da hacia la Alameda, el muro de un carmín azulado es interrumpido por piedras poligonales de diferentes tamaños y formas que la enmarcan; me transporta a otros tiempos; me imagino cómo ha visto cambiar la gente y su entorno; veo historia en ella".*
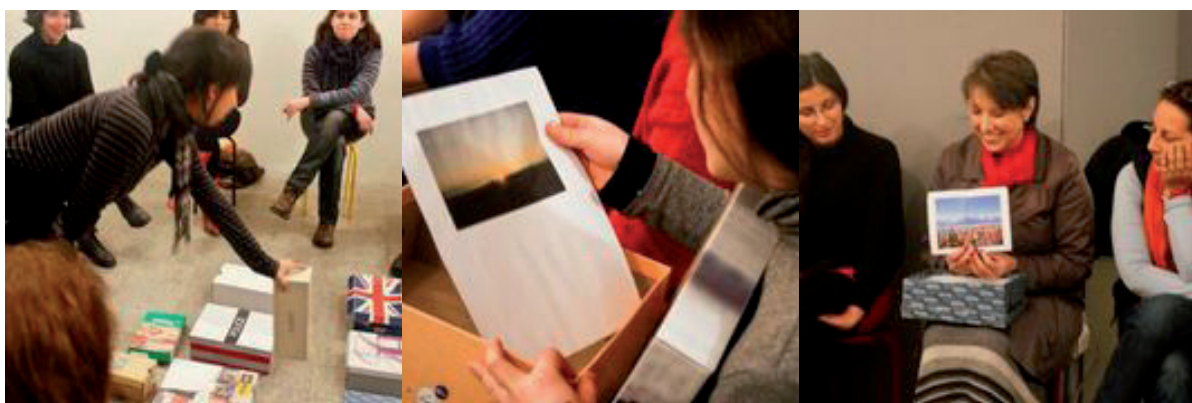
Figuras 7, 8 y 9. Intervenciones de los docentes en el seminario de La Moneda.

Kevin Lynch distingue entre *nodos* (puntos estratégicos de la ciudad que son atravesados por los ciudadanos) y *mojones* (puntos de referencia donde el observador no entra) para denominar los lugares que nos ayudan a detectar elementos urbanos destacados (Lynch 2004: 63). En las encuestas de los docentes chilenos dominan los nodos, y preferentemente los cerros (Santa Lucía, San Cristóbal), como entornos naturales elevados a los que llega la gente. Para Lynch, además de tener en cuenta los elementos visuales, es importante valorar las sensaciones que produce la ciudad. Preguntamos a los docentes chilenos cuáles son sus sensaciones respecto a Santiago, pregunta que responden de manera entusiasta y generosa: *"motivación, por la gran cantidad de cosas que se pueden hacer"*, *"curiosidad"*, *"movimiento"*, *"paz"*, *"familiaridad, la sensación de saber donde estoy y hacia dónde voy; la cordillera a un costado y el Río Mapocho al otro"*, *"alegría, gozo, dicha"* o incluso *"una sensación corporal de caminar, correr a través de ella, pasar por todos sus recovecos, sentir que estoy en todos sus lugares a la vez".* La mitad de las contestaciones son en sentido contrario, más pesimistas: *"Santiago me produce una sensación de bipolaridad constante. Es una ciudad que mezcla el caos y la saturación física espacial y visual que, en momentos agrada y hace fluir el movimiento pero, al mismo tiempo intranquiliza, agita".* O bien *"me produce intranquilidad ya que es una ciudad caótica colapsada por la gran cantidad de automóviles que circulan".* Se reivindica que *"es una ciudad sin identidad ya que no hay rescate patrimonial".* *"Ahogo, a veces"*, generando *"una sensación de manía y misterio; como si fuese siempre una ciudad nueva".* Un docente la considera *"inquietante, en gran medida por lo grande que es y por los contrastes que se aprecian en ella".* Sin embargo encontramos que hay quien opta por *"caminarla, acto que va acompañado por una búsqueda por lo nuevo, con ganas de volver a impresionarse, de permitir que la propia ciudad sorprenda con cada paso".* A algunos docentes Santiago les produce *"irritación y malestar físico"* teniendo en cuenta que *"el emplazamiento natural donde está ubicada la ciudad es realmente sobrecogedor. La cordillera y los cerros en las mañanas, en los atardeceres, en los días luego de la lluvia, me llenan de un tibio goce estético que recorre mi cuerpo y mente y me alegra".* *"Ansiedad, por la gran cantidad de estímulos, lugares e historias que van surgiendo de ella a cada momento"* e

incluso *"sensación de frustración, que se debe básicamente a las relaciones e interacciones de la ciudadanía, donde aislamiento y singularidad definen al ciudadano de Santiago".* Desde la altura de San Carlos de Apoquindo *"se ve Santiago despejado con una suerte de alta definición, donde los colores saturados hacen de la ciudad un lugar lleno de optimismo y con más ganas de recorrer aquellas calles aun húmedas por la lluvia envolvente".* Así pues, domina la impresión positiva por el emplazamiento (Careri 2002) y la riqueza paisajística del entorno santiaguino, en contraste con la reacción negativa que provocan los problemas propios de la vida urbana (contaminación, estrés, individualismo).

Figuras 10, 11 y 12. El *cardus* y *decumanus* de la ciudad cartesiana cuya referencia es el emplazamiento militar romano también remite a la forma de la cruz cristiana.

Disponemos de cuestionarios contestados por profesionales de la educación, entre los cuales hay hombres y mujeres, personas de diferentes edades y docentes de varios niveles, que componen el abanico de edades de alumnado que va desde infantil hasta la universidad. Le pedimos a los profesores que definan Santiago en tres palabras. Destaca el adjetivo *"gris".* Igualmente numerosos son los apelativos que critican sus contrastes como *"desigual y segregada"* en varias ocasiones, o bien *"fragmentada"* y *"caótica"*, en tanto que la diversidad se define también con expresiones en positivo como: *"multicultural, ecléctica, grande, extendida, variopinta, híbrida, versátil, heterogénea, extrema, gigante, múltiple, variada y tumultuosa".* Hay quien la considera una metrópolis, aunque de su amplitud y extensión se derivan ciertas características en negativo: *"congestionada, hundida, contaminada, superpoblada, ruidosa, sucia, inexpresiva, vejada, execrada y ocre"*, e incluso *"sonámbula".*

Figuras 13, 14 y 15. Santiago puede ser "gris" o brillante en función de la bruma, la contaminación (*smog*), la cordillera, y la polémica Torre Costanera.

En base a las opiniones vertidas por los docentes chilenos, descubrimos que Santiago es una ciudad rica en referencias culturales, si bien el carácter discreto de sus habitantes hace que estas realidades autóctonas estén menos valoradas de lo que deberían. La literatura y la música han dejado una huella peculiar que desemboca en el cine con nuevos argumentos. Lo cierto es que los diecisiete años de dictadura marcaron un tropiezo cultural lleno de dificultades y ocultaciones. La ironía de muchos artistas actuales sigue teniendo en ese crudo momento histórico algunos de sus referentes como punto de mira. La presencia en el paisaje de un edificio emblemático como es la Torre Costanera generó un debate encendido entre los participantes del segundo seminario. Para la mayoría de los docentes esta torre ha desfigurado el *skyline* de la ciudad, ya que incluso supera la altura de la cordillera, un verdadero sacrílego para los santiaguinos (Alderoqui 2012). Este hito arquitectónico choca con la mentalidad discreta de esta ciudad, cuyos habitantes no se ven nada identificados

con los desafiantes rascacielos. Es más, existe un movimiento ciudadano muy en contra de la construcción de edificios altos, especialmente en las zonas tradicionalmente de casas bajas como Ñuñoa o Providencia.

El papel de los docentes chilenos en la formación de ciudadanía.

Tanto en los debates que mantuvimos durante las sesiones presenciales en el seminario realizado en Santiago, como después al concretar las respuestas en los cuestionarios, les pedimos a los docentes que manifestasen su papel en la formación de ciudadanía crítica y responsable, y la importancia de asumir la pertenencia al colectivo docente, es decir, de toman consciencia de su identidad como grupo. Una parte significativa asume que se trata de cuestiones que no suelen plantearse, pero lo cierto es que algunos procuran *"la formación de ciudadanos conscientes a través de la educación por el patrimonio, para que aprendan a valorar, defender y difundir la historia de la ciudad"* manteniendo que *"es muy importante tener un discurso coherente"*.

Podemos recuperar las ideas de Duncum (2008), Freedman (2008), Giroux (2013) y Huerta (2013) cuando apelan a un criterio responsable y participativo más allá de las presiones curriculares. Se considera importante al docente por su aportación *"a la construcción de discursos en relación a lo que es o no es la ciudad"*. En ese sentido cabe insistir en lo que Borja (2012) y Corti (2012) intuyen como responsabilidad de la ciudadanía, a saber: que nuestro futuro depende del posicionamiento que tomemos como ciudadanos responsables. Una joven maestra uruguaya entiende que su papel *"es crucial, pero no exclusivo como lo era hace unas décadas atrás, ya que hoy en día es posible formarse como ciudadano en las calles"*. Esta confianza en la participación ciudadana es la que revelan Laddaga (2006) o Huerta (2011) cuando apelan a una mayor actitud artística en la escena colaborativa de lo urbano. También Errázuriz (2006) y Lachapelle (2007) inciden en una formación estética de la ciudanía, algo que debe ejercitarse en las aulas (Alonso y Orduña 2013, Martínez 2002). En ocasiones se siente *"la pertenencia en forma individual, pero falta reforzar la del colectivo, si bien las instituciones no ayudan a fomentar esta idea. Somos una masa de docentes muy grande, y deberíamos crear espacios de encuentro con actividades concretas, ya que si no es muy difícil centrarse y lograr esa identidad de grupo"*.

Figuras 16, 17 y 18. Las imágenes de la ciudad que escogen los docentes destacan el papel patrimonial de sus edificios y la importancia de transmitir una identidad.

Mirar la ciudad, disfrutar de lo urbano desde la percepción crítica que sugiere la cultura visual, es un ejercicio ciudadano que debe ser planteado por el profesorado de educación artística. Las dificultades son muchas, como afirma una docente cuando sostiene que *"la docencia en temas culturales es un poco difícil, por ello se deben asumir roles distintos; intento realizar las tareas de forma sencilla y con ilusiones y expectativas para que el público tome interés en las actividades realizadas"*, advirtiendo del peligro de convertir la docencia en *"un trabajo monótono"*, intentando que *"siempre sea divertido y significativamente educativo, tanto para el alumnado como para el propio profesional"*. Esto además ha de combinarse con *"el respeto de la opinión de otros, en la educación por la tolerancia, optando como colectivo a lograr tener identidad propia"*. La educación es *"el vehículo de evolución cultural y de conciencia"*, y además *"debe existir un sentido de pertenencia al territorio que se habita, para lo cual debe reconocerse el entorno, valorarlo y participar de su desarrollo"*. El rol del docente cuando se ubica en el lugar correcto (Huerta 2010b) es *"comunicar, contagiar y sembrar apreciación para la gestación de*

grupos que reproducirán a su vez ese sentido de procedencia y responsabilidad colectiva". Los docentes *"tienen algo que no tiene otros rubros y es la necesidad de diversificar y compartir lo aprendido"*. Se queja la docente de que en Chile *"la docencia es bastante mal apreciada por la comunidad, por factores antiguos y preconceptos"*. En algunas ocasiones se valora la *"posibilidad de discutir e interpelar a jóvenes sobre el rol del arte en nuestra sociedad y cómo se inserta en los distintos espacios urbanos que hemos construido y valorado"*. En ese mismo sentido se han pronunciado autores como Agra (2007), Augustowsky (2012), Csikszentmihalyi (1990), Franco y Huerta (2011), Housen (2007) o Romano (2008). Difundir una sensibilidad estética desde lo urbano y asumir la pertenencia al colectivo de docentes para generar una identidad propia *"es fundamental para mantener los diálogos y las reflexiones acerca de nuestra labor educativa y la memoria que generamos a través de ella"*. Tal y como remarca una compañera chilena: *"los docentes tenemos injerencia en la formación de los ciudadanos conscientes de donde viven, de cómo hacer la ciudad y ciudadanía"* y además *"somos seres sociales insertos dentro de un sistema organizado en torno a la ciudad, de manera que debemos saber educar y educarnos en ello"*.

Conclusiones.

A partir de nuestras indagaciones podemos comprobar que existe una visión de la ciudad propia de los docentes, pero se trata de una cuestión que necesita estudiarse y analizarse detenidamente. Detectamos un alto grado de falta de conciencia de grupo por parte del colectivo (Donaire 2012), lo cual dificulta la creación de una imagen válida para la mayoría. Sin embargo el profesorado en general aspira a mejorar su situación y a conseguir una mayor visibilidad social, un reconocimiento y un respeto a su labor que ahora echan en falta. Los docentes asumen su responsabilidad en la formación de ciudadanía, pero son conscientes de que los márgenes curriculares les impiden realizar acciones más innovadoras al respecto. El profesorado ha generado una mitología particular sobre su ciudad, ambientada incluso en lo que ellos mismos transmiten al alumnado en el aula. De todos modos, la falta de una mayor formación en artes, influye decisivamente en el modo de percibir la ciudad, y por tanto de transmitirla.

Entendemos que desde la educación artística y patrimonial se puede conseguir mejorar notablemente tanto la percepción de la ciudad por parte de los docentes como la transmisión de los valores de ciudadanía que los propios docentes transmitirán al alumnado. El primer paso para conseguir mejorar esta situación debe darse en la formación inicial del profesorado, pero también conviene ampliar decididamente las acciones en la formación permanente. Acciones como las que llevamos a cabo desde la educación en patrimonio ayudan a mejorar la conciencia de lo urbano. La ciudad se ha convertido en un proyecto cultural y social de gran calado, y los colectivos que la habitan estamos implicados en la evolución positiva que deseamos para esta construcción humana. La mirada urbana de los docentes puede construirse desde el respeto y por tanto mejorar notablemente la calidad de vida de la ciudadanía.

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Abstract

In the early twenty-first century, from the research and studies on creativity, their processes from the context of research in the arts - beyond and is an improvement of the forms and traditional methodologies history art in its approach to the study of art - as well as from psychology, neuroscience, etc. We can not continue to address the study of knowledge from the objective / subjective and / or art / science dilemma. This starting point is an absolute reductionism prevents us advance methodologies shaping the conceptual thought, ie on the basis of the epistemological plane is the key, the foundation for the creation of knowledge, theory building , understanding it as shaping of realities, of possible universes .

In this research we present, we approach this purely epistemological conflict, as this knowledge arrange, forms no longer serve us. Aiming this issue torn apart also paradigms traditionally settled and in the specific case of the arts, points directly to the need for new definitions of creativity, the creative process of artistic creation , artist and art .

Key words:

Objectivity, subjective, science, art, creativity

Introduction

This conference relates to intuitions, and what it can start basing all knowledge of introspection? Not going well in scientific knowledge, but also starts from intuitions, not intuition also belongs to science? Where are the limits? Any? Are we ourselves, we classify the knowledge as a means or how to address it? Are we not in the need to overcome these limits? Do not us address would overcome these limits if the knowledge from a transdisciplinary approach to knowledge?

Says Arthur I. Miller in his research on the ways that led to the creation of Picasso Cubism language:

Could Picasso have moved in this direction by some instinct or intuition? Maybe. However, this explanation, based on a fuzzy conception of intuition << intuition>>, good for exploring the mental processes

Resumen

En los inicios del siglo XXI y, a partir de las investigaciones y estudios sobre la creatividad, sobre sus procesos desde el contexto de la investigación en las artes —que va más allá y es una superación de las formas y metodologías tradicionales de la historia del arte en su abordaje del estudio del arte—, así como desde la psicología, la neurociencia, etc. no podemos seguir abordando el estudio del conocimiento desde la bipolaridad objetivo/subjetivo y/o arte/ciencia. Este punto de partida es un absoluto reduccionismo que nos impide avanzar en las metodologías de la conformación del pensamiento conceptual, es decir, en las bases del plano epistemológico y gnoseológico que son las claves, los cimientos de la conformación del conocimiento, de la construcción de teoría, entendiendo ésta como configuradora de realidades, de universos posibles.

En esta investigación que presentamos, abordamos este conflicto puramente gnoseológico, pues ésta taxonomiza las formas del conocimiento y estas formas de departamentar el mismo, ya no nos sirven. Apuntar esta cuestión desquebraja, también, los paradigmas tradicionalmente asentados y, en el caso específico de las artes, apunta directamente a la necesidad de nuevas definiciones del concepto de creatividad, de los procesos creativos, del de creación artística, de artista y de Arte.

Palabras Clave

Objetividad, subjetividad, ciencia, arte, creatividad

Introducción

A intuiciones alude el título del presente congreso, y ¿en qué sino se puede basar todo inicio de introspección del conocimiento? ¿No sucede así también en el conocimiento científico, no arranca también desde intuiciones, no pertenece también la intuición a la ciencia? ¿Dónde están los límites?; ¿los hay?; ¿los ponemos nosotros, departamentamos el conocimiento como medio o manera para poder abordarlo? ¿No estamos en la necesidad de superar

of the painter, it is a barrier. The insights come from a great preparation. The moment of inspiration or enlightenment comes when everything arouses (Miller, 207: 163).

What is really remarkable about this discussion is that the researcher I. Miller points to another definition of intuition very different assumed until now, a conceptualization that is far from settled significantly to the stage of romanticism and avant basically because this rotation is necessary inevitability. The conceptualization of intuition from a romantic approach, which settled with the idea of the creative genius and further development of the avant-garde, and loses its meaning in the contemporary world, both from the "no return" where art meets and artistic creation, as from science and from the answers you're starting to neuroscience. The proper development of forms of artistic creation in postmodernism, where pastiche has been the defining form of artistic creation of this stage shows that the definition of intuition, subjective, unconscious, do not give more than yes, has exhausted if we look at a go beyond the creation in the arts and also also happens in other areas of knowledge, for example, science.

The leap really giving artists the Vanguards was to conquer the subjective level we were put on the track, on the road. The key was changing conception of space, the concept of space, which marked and symbolized the paradigm shift. We spent a rationalist conception of scientific, in which the observer was expelled from the experience of representation and perception, an observer with one eye space. The challenge of Braque and Picasso, from a position fully aware of the answers I needed art at the time, was "to capture the full experience of space" (Miller, 2007: 159), art as an experience, as a way of knowing, a conquest of the plane of the subjective, investigation and search "tactile space" Braque would say regarding his conversations with Princet from studies Poincaré. "All space became something touch : << Braque always wanted to touch things, not just see them>> This search is not over yet "(Miller, 2007: 159). That's the key, that search is the task ahead for art, for knowledge in the XXI century. But this new conception of space, placed the subject in a new position to know, the process of knowing, the subject was positioned in front of the object as a place from which to explore, from which approaching knowledge as a new synonym for truth.

They left this new synonym of truth in the process of knowing, the subject. But we are in a need for going beyond, to overcome past experience to be highly creative again. That barrier is left for us to win that

estos límites? ¿No los superaríamos si nos situáramos en un necesario abordaje transdisciplinar del conocimiento?

Dice Arthur I. Miller en sus investigaciones sobre los caminos que llevaron a Picasso a la conformación del lenguaje del cubismo:

¿Podría Picasso haberse movido en esta dirección instintivamente o por algún tipo de intuición? Quizás sí. Sin embargo, esa explicación, basada en una concepción difusa de la <<intuición>>, no sirve para explorar los procesos mentales del pintor, sino que constituye una barrera. Las intuiciones surgen de una gran preparación. El momento de inspiración o de iluminación llega cuando todo se concita (Miller, 207:163).

Lo realmente destacable de esta reflexión es que el investigador I. Miller, apunta a otra definición del concepto de intuición muy diferente al asumido hasta ahora, una conceptualización que dista de forma significativa a la asentada en la etapa del romanticismo y las vanguardias, básicamente, porque este giro es de necesaria inevitabilidad. La conceptualización de la intuición desde un enfoque romántico, que se asentó con la idea del genio creador y posterior desarrollo de las vanguardias, pierde ya su sentido en la contemporaneidad, tanto desde este "no retorno" en el que se encuentra el arte y la creación artística, como desde la ciencia y desde las respuestas que está empezando a dar la neurociencia. El propio desarrollo de las formas de creación artística en la posmodernidad, donde el pastiche ha sido la forma de creación artística más definitoria de esta etapa, muestra que la definición de intuición, de lo subjetivo, del inconsciente, no da más de sí, se ha agotado si nos situamos en un ir más allá de la creación en las artes y, asimismo, sucede igualmente en el resto de las áreas de conocimiento, como, por ejemplo, la ciencia.

El salto realmente cualitativo que dieron los artistas de las Vanguardias fue el de la conquista del plano subjetivo, nos pusieron en la pista, en el camino. La clave estuvo en el cambio de concepción del espacio, del concepto de espacio, que marcó y simbolizó el cambio de paradigma. Pasamos de una concepción del espacio racionalista, científica, en la que el observador era expulsado de la experiencia de la representación y la percepción, un observador con un solo ojo. El reto de Picasso y de Braque, desde una posición plenamente consciente de las respuestas que necesitaba el arte en ese momento, era "plasmar una experiencia completa del espacio" (Miller, 2007: 159), el arte como una experiencia vivida, como una vía de conocimiento, una conquista

qualitative leap that points to a new meaning and definition of the subject, its necessary and build new significance of the subject in the early twenty-first century.

And how do we respond to this question? Well bet as intuitive response for a transdisciplinary approach to knowledge, in which a joint participation of all fields of knowledge, breaking the traditional classifications of knowledge garner art and science. A study of the mechanisms of the mind, mental processes, which is nothing more than allude to the creative process and, from this approach, we combine the various fields of knowledge. Or what is the same, a study of the mechanisms of the unconscious, intuition, inspiration, plane subjective, so we can not say that they are unique parameters of the field of art, but are shared by all knowledge processes and knowledge construction.

Tactile, experiential, a circumstance that takes us beyond our own reality, a situation that suggests the space of new media in the development of this process and transformation of the old paradigms. Augmented realities, virtual and simulated realities in which we immersed the new media space. A syncretic art, a transdisciplinary knowledge, in the words of Roy Ascott. A space in which the objective and subjective merging and entities artists, scientific and researcher, conform

So is exposed, by way of introduction, some of the conceptual variables that cause the crossroads and take us, no return already, to the creation of a new paradigm of knowledge. The subjective, intuitive, experiential, processual, conquests of avant-garde artists who formed the new roads, but not only of creation in the arts but also engine were new forms of knowledge in the same direction and science same level. . However, the defining subject variables: the subjective self, intuition as a defining tool of his being, the unconscious, all this calls for a new dimension of its definition. Avant-garde artists put us on the track, they pointed a new way of knowing the subject, but the subject is to probe, to deepen its definition to achieve a comprehensive and full HD in all its dimensions, where the objective is integrated and subjective, the intuitive and the rational, empirical and experiential with the conceptual, the right and left hemisphere of the brain, art, science and technology, composing a transdisciplinary, multi-dimensional map that allows us to understand, know and live the subject, man in all its magnitude.

And tell us what the artists, creativity experts, educators, philosophers, psychologists, neuroscientists regarding these variables defining the subject at the beginning of XXI century?

del plano de lo subjetivo, una investigación y una búsqueda del "espacio táctil" que diría Braque en relación a sus conversaciones con Princet a partir de los estudios de Poincaré. "Todo el espacio se convirtió en algo táctil: Braque siempre quería <<tocar las cosas, no solo verlas>>. Esa búsqueda aún no ha terminado" (Miller, 2007: 159). Ahí está la clave, esa búsqueda es la tarea pendiente para el arte, para el conocimiento en el siglo XXI. Pero esa nueva concepción del espacio, situaba al sujeto en una nueva posición del conocer, del proceso de conocer, el sujeto frente al objeto se posicionaba como lugar desde el que conocer, desde el que acercarse al conocimiento, como nuevo sinónimo de verdad.

Nos dejaron un testigo, este nuevo sinónimo de verdad en el proceso del conocer, el sujeto. Pero estamos en una necesidad de un ir más allá, de superar la experiencia pasada para ser de nuevo altamente creativos. Esa barrera es la que nos queda por vencer, ese salto cualitativo que apunta a una nueva significación y definición del sujeto, construir su necesaria y nueva significación del sujeto en los inicios del siglo XXI.

¿Y hacia dónde apuntamos para dar respuesta a dicha cuestión? Pues apostamos, como intuitiva respuesta, por un planteamiento transdisciplinar del conocimiento, en el que se concite una participación conjunta de todos los ámbitos del saber, rompiendo los "departamentos estancos" de los saberes arte y ciencia. Un estudio de los mecanismos de nuestra mente, de los procesos mentales, que no es otra cosa que aludir a los procesos creativos y que, desde este enfoque, aunamos los diferentes ámbitos del conocimiento. O lo que es lo mismo, un estudio de los mecanismos del inconsciente, de la intuición, de la inspiración, del plano de lo subjetivo, de lo que ya no podremos decir que son parámetros exclusivos del campo del arte, sino que son compartidos por todos los saberes en los procesos y construcción del conocimiento.

Lo táctil, lo experiencial, lo que va más allá de nuestra propia realidad, una circunstancia que nos sugiere el espacio de los new media en el desarrollo de este proceso y transformación de los antiguos paradigmas. Realidades aumentadas, realidades virtuales y simuladas en las que nos sumerge el espacio de los new media. Un arte sincrético, un conocimiento transdisciplinar, en palabras de Roy Ascott. Un espacio en el que lo objetivo y subjetivo se "confundan", y las entidades del artistas, investigador y científico conformen la de creador como generador significativo de conocimiento, productor de sentido.

Así pues, queda expuesto, a modo de introducción, algunos de las variables conceptuales que provocan la encrucijada y que nos llevan, sin retorno ya, a la creación de un nuevo paradigma del conocer. Lo subjetivo, la intuición, lo experiencial, lo procesual, conquistas de los artistas de vanguardia que conformaron los nuevos caminos, pero no solo de la creación en las artes sino que también fueron motor de las nuevas formas del saber en la misma dirección y al mismo nivel que la ciencia. Ahora bien, las variables definitorias del sujeto: lo subjetivo en sí, la intuición como herramienta definitoria de su ser y su propio hacer en el avanzar del conocimiento, el inconsciente, todo ello reclama una nueva dimensión de su definición. Los artistas de Vanguardia nos pusieron en la pista, nos apuntaron un nuevo camino del conocer, el sujeto, pero el sujeto está por sondear, por profundizar en su definición para alcanzar un definición integral y total en toda su dimensión, donde se integre lo objetivo y subjetivo, lo intuitivo y lo racional, lo experiencial y lo empírico con lo conceptual, el hemisferio derecho e izquierdo del cerebro, el arte, la ciencia y lo tecnológico, componiendo un mapa transdisciplinar, multidimensional que nos permita entender, saber y vivir el sujeto, el hombre en toda su magnitud.

¿Y qué nos dicen los artistas, los expertos en creatividad, los educadores, los filósofos, los psicólogos, los neurocientíficos en relación a estas variables definitorias del sujeto a inicios del siglo XXI?

1. Sobre la intuición, subjetividad y el inconsciente en el arte y en la ciencia

Se daban los primeros pasos del segundo giro de la modernidad y William Blake afirmaba: "Tal como sea el ojo, así será el objeto" (Bentley, 1978: 1466 apud Kemp, 2000: 269). La afirmación de Blake es contundente, no deja lugar a dudas. El sujeto como centro del conocimiento, como medio estructural del conocer, del objeto al sujeto, giro epistemológico que señala el segundo giro de la modernidad. Aquí empezaba el camino, un camino que fue el origen, el motor de los artistas de vanguardia, para que los artistas de vanguardia desarrollaran sus múltiples propuestas de los "ismos", tantos "ismos" como ojos.

Pero Blake avanza en su credo romántico, asentando las bases del mismo y afirmando: "El conocimiento de la belleza no se adquiere. Nace con nosotros" (Bentley, 1978: 147 apud Kemp, 2000: 269) o "El genio comienza donde acaban las reglas" (Bentley, 1978: 1487 apud Kemp, 2000: 269). Y, este concepto absolutamente romántico de la creación artística, de la creatividad ¿dista mucho de la conceptualización del mismo en la contemporaneidad?, ¿podemos decir que estas significaciones están hoy absolutamente fuera de juego? Complicado una respuesta en negativo y más si nos vamos a la construcción de la entidad social del artista. ¿No lo entendemos aún como ese individuo con características especiales, pero unas características que no sabemos muy bien de dónde vienen, la creatividad, el genio creador como algo venido "del más allá". Esta idea de la construcción social de la identidad del artista requiere un estudio y un detenimiento propio. Lo hacemos como apunte, pues lo creemos necesario para avanzar en nuestras indagaciones y, asimismo, como cuestión importante para ser abordada en un siguiente estudio específico sobre dicho aspecto. Por el momento, continuamos con la problemática que nos ocupa.

Así pues, estos entramados conceptuales determinan una clara definición de la intuición, del sujeto y la subjetividad que implica la concepción y/o conceptualización del conocimiento y del inconsciente. Variables que salen a la palestra por esas fechas, que señalan el giro mencionado y que conforman el nuevo modelo de conocimiento.

Un concepto de intuición pues, que señala una contexto de definición en los límites de una formulación no cognoscible, como si fuera una "operación misteriosa", parafraseando a Marina (2013:120). El sujeto como un conjunto infinito de individualidades también no cognoscibles y, por lo tanto, fragmentadas. Y el inconsciente, su salida a la luz y su estudio, inevitable en este contexto, variable central de los procesos mentales y, por tanto, de los procesos creativos, que viene esencialmente de la mano de Freud como elemento nuclear de sus estudios, queda asentado y conceptualizado como un elemento "irremediable como destino" (Marina, 2010: 38).

Este constructo epistemológico forma aún parte de nuestra sabia conceptual. Necesitamos desactivarlo pero, ¿cómo podemos desactivarlo, para operar el cambio, la necesaria transformación?, ¿cómo? Desde la investigación en las artes, desde la propia educación, desde la educación del artista, desde la psicología, desde la neurociencia, desde la filosofía, desde el conocimiento científico, desde un enfoque transdisciplinar del conocimiento.

Primera afirmación contundente desde la neurociencia y que señala Marina en su texto El aprendizaje de la creatividad: "…ahora sabemos que la intuición es una acumulación de conocimientos, no una operación misteriosa" (p. 120), Entender pues, la intuición como una acumulación de conocimientos es absolutamente transcendental para poner en valor la dimensión de la señalada transformación, es decir, se sitúa como materia

educable y con ello, se posiciona la educación en las artes, la investigación en las artes como elemento central para el desarrollo del conocimiento. Asimismo, el sujeto, lo subjetivo, como una suma de individualidades podríamos decir, como una suma de especialidades, adjetivación en relación al tan citado y necesario conocimiento especializado de nuestra contemporaneidad, especializado pero no fragmentado: "Comenzamos a darnos cuenta de que el precio del progreso es cada vez una mayor especialización y fragmentación, hasta el punto que toda actividad está perdiendo su significado" (Peat, 2007: 20) […] Y continúan diciendo: "Lo ideal es que las áreas de especialización no permanezcan nunca fijas de manera rígida, sino que tengan una evolución dinámica" (Bohn y Peat, 2007: 28-29).

Y también, por supuesto, en esta transformación entra en juego la redefinición del inconsciente, el inconsciente como una causalidad construida, o como diría Marina, el "inconsciente adiestrado" (2013: 90). Y si bien, abríamos este apartado con William Blake, José Antonio Marina lo pone como ejemplo para entender esos procesos creativos que en el romanticismo, en las vanguardias -y que ha calado hasta nuestros días- surgían de manera "espontánea" y "sin explicación" del su porqué o de su origen:

William Blake relató una experiencia parecida al afirmar de su largo poema Milton: <<He escrito este poema obedeciendo el imperioso dictado de doce o a veces veinte versos a la vez, sin premeditación e incluso contra mi voluntad>> (2013: 90).

Hoy ya tenemos explicación para eso, la neurociencia avanza en la explicación de este proceso. El "inconsciente adiestrado": "El aprendizaje de la creatividad consiste en el adiestramiento de nuestro sistema productor de ocurrencias" (Marina, 2013: 90). Voula, esas ocurrencias no tiene un proceder misterioso, la intuición, la subjetividad (el ser y la definición ontológica del sujeto) y el inconsciente, se pueden educar, entrenar, adiestrar, superación del antiguo paradigma, giro, de nuevo, a la formulación del conocimiento e importancia trascendental del posicionamiento y la presencia de la educación en las artes en la enseñanza superior, como entidad de investigación, como entidad de conocimiento, al mismo nivel que la ciencia, porque estas variables también son de la ciencia, son partícipes de su proceso de generación de conocimiento. Propuesta también de superación de clichés adscritos a la ciencia, la ciencia también puede, debe y es por definición para poder ser, también participan irremediablemente la intuición, lo subjetivo y el inconsciente, pues también es proceso mental, y todo proceso creativo es proceso mental. Proceso en retroalimentación, necesidad de un enfoque del conocimiento transdisciplinar.

Curiosamente, en la etapa romántica es en la que se alcanza el punto álgido del conflicto arte/ciencia, señalando una marcada disyuntiva. Muestra contundente de esta circunstancia son los ataques de William Blake a los postulados de Newton. Pero los románticos solo pudieron dar este paso gracias a las propuestas de los teóricos de la estética, que de ningún modo se separaban de los parámetros de racionalidad y objetividad propios de la sistematización del conocimiento. La necesidad, pues, presente de establecer un planteamiento transdisciplinar para superar y construir el nuevo paradigma, donde la bipolaridad objetividad/subjetividad pierde todo su sentido.

Llegados a este punto, como elemento crucial de la encrucijada arte/ciencia, debemos preguntarnos sobre la cuestión demostrativa en el arte, su cualidad con respecto a la ciencia, su cualidad diferenciadora (si es que hay una cualidad que las diferencie) con respecto a la ciencia. El punto crítico estaría aquí en un aspecto clave de todo proceso creador, en todo proceso mental (aunamos así arte y ciencia), la verificación como denominación específica del proceso demostrativo, de la contrastación empírica. ¿Se da y tiene su porqué la verificación en el arte? ¿Existe, tiene sentido y es necesaria la verificación en el arte?

2. Sobre la verificación en la ciencia y en el arte.

Cuando hacemos referencia al concepto de verificación estamos aludiendo, inevitablemente, a procesos que tienen que ver con la creación, descubrimiento e invención, apuntando al arte, la ciencia y la tecnología respectivamente, en relación a las palabras que Marina destaca del investigador Stellan Ohlsson de su libro Deep Learning (2013: 142), lo que a su vez, supondría abarcar y aludir, prácticamente, podríamos decir, toda la actividad humana, toda su actividad de pensamiento. No obstante, en este planteamiento también se nos presenta la siguiente cuestión que, asu vez, nos hace avanzar en nuestro estudio e investigación, a saber: desde el punto de vista de los procesos mentales -como así entendemos los procesos creativos-, dicha departamentación, -creación, descubrimiento e invención- puede llegar a resultar un tanto forzada, o dicho de otro modo, ¿las líneas que delimitan dicha clasificación entre la triada presentada no se difuminan en dichos procesos mentales?

Así pues, podríamos afirmar y hacer la observación de que en los procesos mentales se entremezclan las variables y los procederes de creación, descubrimiento e invención y, afinando un poco más y asumiendo el riesgo, podríamos situar como proceder integrador de esas tres variables en el específico de la creación, ¿pues todo descubrimiento e invención no necesita del impulso creador, como motor vertebrador de los citados procesos?

Situándonos en esta "con-fusión" ponemos como referencia y vertebrador de todo proceso mental generador de arte, ciencia o tecnología, el pensamiento creativo, es decir, como productor de novedades. Así pues, atendiendo estrictamente al pensamiento creativo (auque no debemos olvidar que para que éste produzca novedades tienen que intervenir otros procesos cognitivos) los estudiosos de la creatividad han determinado un esquema del mismo: búsqueda, punto muerto, insight, resultado (Marina, 2013: 143-144).

De las cuatro fases del proceso, los insight son los "momentos estrella", lo genuinos del pensamiento creativo porque son los generadores de ideas. Es lo que también se denominada iluminación, como así señala el investigador Arthur I. Miller en su texto Einsten y Picasso. El espacio, el tiempo y los estragos de la belleza. Y nos detenemos aquí. El paso del insignt al resultado es un proceso complejo que solo puede darse mediante unas directrices que vehiculen estas "iluminaciones". Miller señala las directrices visuales, estéticas e intuitivas o más concretamente, las que tienen que ver con la estética, la representación visual, la continuidad en la teoría y la intuición (2007: 298). Y siendo así, ya no podríamos afirmar aquí definitivamente que la creación, el descubrimiento y la invención, el arte y la ciencia no están perfectamente fusionados, "con-fundidos" en una única maquinaria, la de los procesos mentales, la de producción de novedades. ¿No fue fundamental la estética para Einstein en su elaboración de la teoría de la relatividad y en sus indagaciones científicas en general, no lo tenía como premisa, como valor fundamental en sus indagaciones?

Ahora bien, llegamos al punto crítico y al que queremos apuntar concretamente en este epígrafe, al momento del resultado del proceso, que marca el punto de inflexión, el conflicto y la encrucijada epistemológica entre el arte y la ciencia. ¿Qué es el resultado en el arte y en la ciencia, qué entendemos por resultado? ¿Qué significación adquiere en uno y otro campo? La piedra angular está en la verificación de los resultados ¿Qué significación tienen los resultados en la ciencia? Pues es ya sabido que los resultados en la ciencia solo son si, efectivamente, existe un proceso de verificación. La ciencia es solo es, solo puede ser, es decir, la verificación define su ser ontológico, es su razón de ser.

Pero ¿qué pasa en el arte? Evidentemente, hay resultados, el proceso creador genera resultados, pero ¿Qué significación tienen estos? ¿Es necesario, tiene sentido hablar de verificación en el arte? ¿Es necesaria para la razón de ser en el arte? ¿Se tiene que dar, es posible que se dé, tiene sentido que se dé?

Las últimas investigaciones al respecto dan un paso al frente, un paso al frente esencial y necesario y también, fundamentadas en las investigaciones en creatividad, neurociencia o la muy destacada epigenética en esta última década, así como los estudios centrados en una mirada en retrospectiva en relación a los momentos exponencialmente significativos en la historia de la creación del hombre, de la humanidad. Miller apunta una brillante taxonomía del concepto de verificación en la que el arte tiene su lugar, cuestión esencialmente imprescindible para que el arte recupere y tenga su porqué y su razón de ser, para que vuelva a ocupar un papel hegemónico en la conformación del conocimiento. Identifica tres clases de verificación, de las cuales, dos son específicas de la ciencia: "la teoría no debe ir en contra de los datos empíricos" (Miller, 2007: 301). La segunda tiene que ver con el proceso que siguió Einstein en su proceso de producción de novedad, "optar por teorías <<cuyo objetivo es la totalidad de las apariencias físicas>>" (Miller, 2007: 301). Es decir, su gran reto, valentía y valor de lo que puso en marcha es lo que entenderíamos como superación de la experiencia, el gran reto del proceso creativo (La teoría de la relatividad, solo fue consecuencia de ese giro en los procesos), punto clave este, pues.

Llegados a este punto, es crucial para el desarrollo de nuestras indagaciones, poner en juego el concepto de verificación en el arte. Y volvemos a incidir en el la cuestión ¿Existe, tiene sentido la verificación en el arte? ¿Es necesaria la verificación en el arte? Pero si traducimos, damos significación, al concepto de verificación, es decir, si afirmamos que éste no es más que un método de evaluación, ¿podríamos seguir sosteniendo que la verificación no tiene una significación para el arte? ¿Qué no hay posibilidad, que no coge un método de evaluación? Miller lo explica así:

El tercer método de evaluación, que se aplica tanto al arte como a la ciencia, es aún más sutil. Es la verificación mediante la influencia: ¿ha llevado la idea a alguna parte?, ¿inspira a otros a producir una ciencia útil o un arte de importancia?, ¿se convierte en parte de una visión del mundo? Está claro que la teoría de la relatividad de Einstein y Las señoritas de Aviñón de Picasso cumplen todos esos requisitos. […] nunca podrán olvidarse, porque ya forman parte de la piedra sobre la que siempre se asentarán la ciencia y el arte en su conjunto. (p. 302).

¿No sucedió así con el invento/creación de Burnelleschi? ¿Su perspectiva lineal no ha trascendido durante siglos, configurando nuestra mirada, nuestro modo de ver, de conocer? ¿No ha configurado nuestros esquemas visuales, nuestra educación visual, nuestra mirada, nuestro modo de ver, mirar, pensar, conocer? ¿Esto no es un proceso de verificación del descubrimiento y/o invención de Brunelleschi? Su constructo se asentó como una forma de ver y/o conocer durante siglos, se asentó en nuestra psique y en nuestros procesos cognitivos, conformó nuestra manera de ver, nuestra "Visión Objetiva", nuestra visión a través de una ventana, así aún hoy vemos el mundo a través de una ventana. ¿No podemos, podríamos afirmar, desde la perspectiva expuesta, que el invento y/o creación de Brunecheslli no ha sido verificado? ¿La trascendencia en el pensamiento, el conocimiento y en el arte no es en sí, no puede ser entendida una verificación?

Ahora bien, poniéndonos en una tesitura realmente complicada, podríamos dar una vuelta de tuerca más. Como muy bien sabemos, muchas de las propuestas en el arte han sido rechazadas en sus primeras propuestas ¿Cómo medimos, pues, la influencia? ¿Cómo medimos la influencia en ese proceso de rechazo sino no contamos con una ruta de proceso de verificación tan especificada como de la que se sirve la ciencia? Pues la ciencia, realmente, no se encuentra con muy diferentes problemas, es decir, la verificación en la ciencia no es suficiente para que una teoría sea aceptada, entre otras cosas, porque las grandes teorías, son designadas y denominadas precisamente así, porque rompen con modelos de conocimiento, de pensamiento, totalmente aceptados. La verificación no es aceptación y precisamente, romper con la verificación, con la experiencia, la superación de la misma, es lo que produce ideas nuevas.

Es decir, la verificación para la ciencia debería ser suficiente para ser aceptada, la verificación como certificado de acierto y, sin embargo, aún siendo verificada, también sus teorías son rechazadas. Para ciencia no supone un conflicto en sí como para el arte el hecho de que sus teorías sean rechazadas o, dicho de otro modo, no son desautorizadas como podría pasar en el arte. El caso de Einstein es el más paradigmático en esta circunstancia. Si Picasso padeció un proceso de rechazo en sus primeras propuestas, no menos le pasó a Einstein. Einstein, aún verificando, siguiendo todas las rutas de la ciencia, también tuvo rechazo de la ciencia, ¿cómo explicamos esto? Pues en primer lugar, por pura cuestión lógica, atendiendo a su razón de ser en sí de las ideas nuevas, toda propuesta que resquebraja los modelos o formas de pensamiento, por definición, no pueden ser más que rechazadas, como hemos dicho anteriormente, rompe con modelos de pensamiento largamente aceptados.

Por otro lado, el que estudia y trabaja durante más de 10000 mil horas en un ámbito de conocimiento profundiza y ve más que el resto, ve lo que los demás no pueden ver por una cuestión de tiempo, dedicación y trabajo, y de ahí el impacto en el resto y a la vez, el rechazo. Asimismo, por la propia definición de creatividad, por los estudios sobre los procesos de la misma, por definición de nuestra forma de ejecutar y proceder:

Cuando nos enfrentamos a un problema desconocido, no podemos saber con certeza qué interpretación sobre el mismo resultará más útil. Pero nuestros cerebros están diseñados para acudir en primer lugar a la experiencia previa (pensamiento analítico), lo que da pie a una representación inicial que activa unos elementos de conocimiento que, en realidad, no nos acercan a la solución. Al contrario, hacen que nos atasquemos en ellos. Una vez activados, estos elementos impiden la búsqueda de otras posibles soluciones y, por tanto, enlazar con la solución. Entonces llegamos a un punto muerto o callejón sin salida (Marina, 2013: 144).

Curiosamente, lo que le pasó a Einstein es que la propia verificación, en el sentido tradicional de los procesos de la ciencia, la verificación en laboratorio, la verificación con los datos empíricos, no les sirvieron para avanzar, precisamente, tuvo que romper el propio esquema, el propio modelo tradicional de la ciencia, basado y fundamentado en la propia experiencia. La superación de la experiencia es la base central de la creatividad, la parte central de la producción de insight pero, asimismo, el modelo de la ciencia basado en la contrastación a partir de los datos empíricos de laboratorio, no eran suficientes. Einstein superó el modelo tradicional de verificación mediante la contrastación con datos empíricos, de laboratorio a la vez que corroboraba el proceso, el sentido en sí del pensamiento creativo, desprenderse de la experiencia previa que produce el pensamiento analítico para producir insight. Así es pues, como pudo avanzar en sus teorías, en el conocimiento, rompiendo los propios esquemas, las propias formas, los modelos de la ciencia que habían estado asentados durante siglos. Cuando Einstein se enfrentó a sus propios datos de laboratorio para contrastar sus teorías de forma empírica dijo:

Pero no tan rápido, continúa diciendo Einstein, <<por muy evidente que este requisito pueda parecer a primera vista, su aplicación resulta bastante delicada>>. Esto es justo lo que ocurrió con la teoría Lorentz-Einstein cuando la contradijeron los datos de Kaufmann, mientras que a otras teorías especializadas y relacionadas con los electrones les fue mejor. Lorentz cayó presa del pánico, pero Einstein tuvo confianza y procedió a generalizar su teoría de la relatividad. La razón radica en la segunda forma de evaluar las teorías científicas de Einstein, que consiste en optar por teorías <<cuyo objetivo es la totalidad de las apariencias físicas>>. Este era el objetivo de la teoría Lorentz-Einstein y, más en concreto, en la cabeza de Einstein, de su teoría de la relatividad. Esas teorías no sólo afectaban a los electrones y el físico alemán se negaba a permitir que el problema lo resolviera un único conjunto de datos empíricos (Miller, 2007: 301-302).

Así pues, llegados a este punto, la verificación, la contrastación basada en la experiencia, en los datos empíricos de laboratorio se presentan ya, como un mismo problema para el arte como para la ciencia. Superación de la experiencia, producción de insight, creatividad, el arte y la ciencia se dan la mano. Nos interesan, pues, los procesos creativos, entender los procesos creativos, las rutas de nuestro cerebro para producir nuevas ideas, la posibilidad de educarlas, de entrenarlas, la epigenética. Y así pues, nos es indiferente en qué se materialice el proceso, en arte y/o ciencia, nos interesan los creadores y en que medida podemos entrenar y/o educar nuestros cerebros para que sean creadores, para que alcancen altas cotas de creación. La creación es como el agua, toma la forma del envase en el que se vierta. Desde este planteamiento el concepto de verificación queda absolutamente descalificado, pierde el estatus tradicional para la ciencia y el arte toma una nueva definición, una nueva definición.

Podríamos apoyarnos también para medir el grado de influencia de las novedades, de una idea en la siguiente reflexión. Por un lado, ¿Generan un debate lo suficientemente de impacto como para que cale en la sociedad? Y otro dato con el que podemos apoyar nuestra tesis es que el rechazo y la fuerte controversia se generan a la par y, por lo tanto, ese impacto que genera, esa circunstancia lleva a que finalmente, su aceptación, se produzca en un período relativamente corto, en un período en el que propio creador puede experimentarlo y ser partícipe de los debates y los avances que produce en el conocimiento su aportación. En esta circunstancia, los casos de Picasso y Einstein son claros.

No obstante, nos quedamos con la referencia del creador y sus procesos como cuestión vertebradora que explica los procesos creativos en las artes y las ciencias, y que supone una nueva redefinición de ambas y de sus métodos. Proponemos, por tanto, ahora una definición de creador a partir de la siguiente exposición. Dice David Bohm en el texto Ciencia, orden y creatividad. Las raíces creativas de la ciencia y la vida que "en realidad, una teoría, es una especie de mapa del universo" (2007: 18). Y desde ese enfoque, ¿podríamos establecer alguna diferencia entre los planteamientos y hallazgos de Einstein y Picasso? Sus trabajos se materialización en hechos diferentes, pero sus procesos e intenciones no difirieron, ambos se encaminaron a conformar mapas del universo, los mapas que construyeron las rutas teóricas y conceptuales del siglo XX, a partir de su capacidad para tomar el pulso del ser de su contemporaneidad. Fuera la que fuera la materialización de sus procesos, ambos se sirvieron de las inquietudes y encrucijadas conceptuales de su contemporaneidad para construir dichos universos, nuevos paradigmas. Los procesos y las intenciones fueron muy similares. Einstein se sirvió de la estética de las matemáticas, aspecto que para él era fundamental en la consecución de sus planteamientos, así como para Picasso lo fueron las bases de la geometría y los estudios de Poincaré y Princet. El conocimiento es un gran menú y las mentes que han revolucionado el conocimiento se han servido de él a su antojo, han tomado modelos y conceptos del área de conocimiento, sin distinción clara, han creado y han hecho relaciones (combinaciones de ingredientes) que, en principio, eran imposibles de realizar.

Si como ya sabemos la intuición es una suma de conocimientos, conocimiento acumulado, y el inconsciente no es una cuestión del destino como así lo entendía Freud, sino que puede ser entrenado, adiestrado, entendido, asumido y puesto a nuestro servicio ¿Qué sentido tiene esa concepción del arte, del artista? En estas nuevas definiciones que proponemos, debemos hablar ya de creadores, de creadores de su propio destino, sea el que sea el contexto en el que se desarrolle el hombre, el ser humano y sea cual sea en el que se materialicen sus esfuerzos. Un nuevo rol debe ser definido, descrito, asumido e inscrito en la sociedad, en el plano epistemológico.

Estamos ante la posibilidad de tomar las riendas de un rumbo, del que ya no podemos negar que quedó perdido. A estar en la posibilidad de recuperar el porqué y el sentido del arte en la historia del pensamiento, en su capacidad de generar conocimiento, en su papel de creación de pensamiento; la posibilidad de recuperar

su razón de ser en una sociedad, en un contexto sociocultural, cuya razón de ser, que no es otra, que la producción de sentido, como obligación primaria de su razón de ser, y en la que el hombre creador tiene un papel central en el desarrollo de las sociedades y de la humanidad.

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Abstract:

This paper examines the potential of affective inquiry and the encounter (O'Sullivan, 2006) in visual forms of research. Affective inquiry as a mode of sensory research and pedagogy provokes intuitive forms of knowledge by disrupting tacit and normative perceptions. Pallasmaa (2005) has argued from an architectural design premise that the dominance of the visual realm in architecture has suppressed the sensory realm in design causing detachment and a lack of belonging in certain built spaces. While the every day (de Certeau, 1984) and non-places (Augé, 1995) of schools may be designed in such a way as to resist attachment, teacher candidates' memories of schooling suggest that practices and experiences formed in and by place create individuated understandings of schooling. Affective inquiry of the school space creates a rich and unique sensory opportunity to draw the virtual-memories and recollections of schooling into the present moment to provoke new understandings of the experiences of meaning-making during participants' high-school experiences, including their perceptions of teacher practice creating the potential for new knowledge. This visual essay includes stills and composites from two secondary visual art teachers' return to their high schools to illustrate their affective inquiry of place.

Key words:

Affect, Deleuze, Visual Inquiry, Teacher Candidates

Resumen:

Esta comunicación examina el potencial de la investigación afectiva y del encuentro (O'Sullivan, 2006) en la las formas de la investigación visual. La investigación afectiva como un modo de investigación y pedagogía sensorial provoca formas intuitivas de conocimiento disruptiendo las percepciones tácitas y normativas. Pallasmaa (2005) ha argumentado, desde las premisas del diseño arquitectónico, que las dominación de lo visual en el reino de la arquitectura ha suprimido el reino de lo sensorial en el diseño, causando una desvinculación y falta de pertinencia en ciertos espacios construidos. Mientras lo cotidiano (de Certeau, 1984) y los no-lugares (Augé, 1995) de las escuelas, quizás diseñados para resistir de alguna manera a la pertinencia, los recuerdos de la escolarización de los futuros docentes sugieren que las practicas y experiencias formadas en y por el lugar, crean formas de comprensión individualizadas de la escolarización. La investigación afectiva de la escuela, crea una oportunidad sensorial rica y única para dibujar las memorias-virtuales. Los recuerdos de la escolarización en el momento presente, provocan nuevas comprensiones de las experiencias de construcción de significados en las experiencias de los participantes en la Educación Superior, incluyendo sus percepciones en la practica docente y así aportando nuevo conocimiento. Este ensayo visual incluye imágenes y materiales de dos educadores artísticos en Educación Secundaria producidos para mostrar sus investigaciones afectivas del lugar.

Palabras clave:

Afecto,Deleuze, Investigación Visual, Futuros docentes.

Introduction:

Recent doctoral research performed by the author entitled, *Secondary Visual Art Teacher Candidates and Encounters with School* (Boulton-Funke, 2014) explored the potential of an encounter (O'Sullivan, 2006) with schooling by secondary visual art teacher candidates. Drawing on theories from contemporary art (O'Sullivan, 2006), affect and difference (Deleuze, 1991; 1994) and theories of art and affect (Bennett, 2004; 2010; 2012) this research examined the potential for the disruption to the virtual (Deleuze, 1991) as the memories of and future desires for schooling and teaching through affective inquiry. To do so, two secondary visual art teacher candidates were invited to return to their high school to explore the pedagogical value of space and to film this return. These films were brought to dialogue sessions where the teacher candidate participants and I explored the film of their return to their high school through the participants' memories, recollections, affective responses and their narrated understandings of the event of schooling.

This visual essay includes stills and composite shots from participant films to help explore the ways in which affect and memory were actualized in the participant made films and to examine how sense-based or affective inquiry participates in how "the effort to think one's own history can free thought from what it silently thinks, and so enable it to think differently" (Foucault in St. Pierre, 2000, p. 260). This visual essay includes a number of composite images as well as film stills from participant films, my own film work on schools, and images from our research dialogue sessions. These images are explored as an encounter with schooling through an examination of the pedagogy of school spaces and suggest that

findings, might emerge as something new, something not-yet-thought. Such encounters do not foster research practices that engage in methodical rule-following, and they do not impose or presume a moral framework. Rather they open up a moment by- moment ethical questioning that asks how things come

to matter in the ways they do. (Davies, Schauwerb, Claesb, De Munckb, Van

De Putteb &Versticheleb, 2013, p. 680)

The Image of Schooling

The image of schooling, like an image of thought (Deleuze and Guattari, 1987) shapes in may

ways what types of knowledge and practices may be provoked in teacher education programs

(Britzman, 2003). In this image, I explored the repetitive design of spaces intended to teach.

The movement of bodies through the non-places of education (Augé, 1995) the hallways and the

stairwells, create passages of transition from classroom to classroom and points of entrance and

exit, yet in my research, the experience of these places offered the potentialies for what Garoian

(2010) referred to as 'slippages of perception" (p. 179). In these moments, sensory engagement

in space draws the virtual memories and recollections into the present moment and perception as

our representational engagement in place is disrupted in the affective moment. These slippages

create the opportunities for new thought.

Dewey (1934) describes *an experience* as significant and that which organizes lesser

experiences as supporting or forming the experience of importance. Similarly, non-places

transition the body from one place of significance to another and like narrative devices, create

points of transition in the story of education that resist identification as significant as *that place*

or *that class*. These non-places are subsumed under the Events of schooling as mundane details

that support the narrative cohesion of experience. These mundane spaces provoked significant

affective responses for the participants Christen and Kelsie, through sensory engagement,

including the smell and sounds of the school. These memories were initially beneath their

cognitive memories of schooling as both Christen and Kelsie had intended (prior to their actual

return tho their high school) to visit different places in the school that corresponded to events of

events they previously identified as significant in their K-12 education. Their body's memory of

schooling, activated in the return to their schools told a different story.
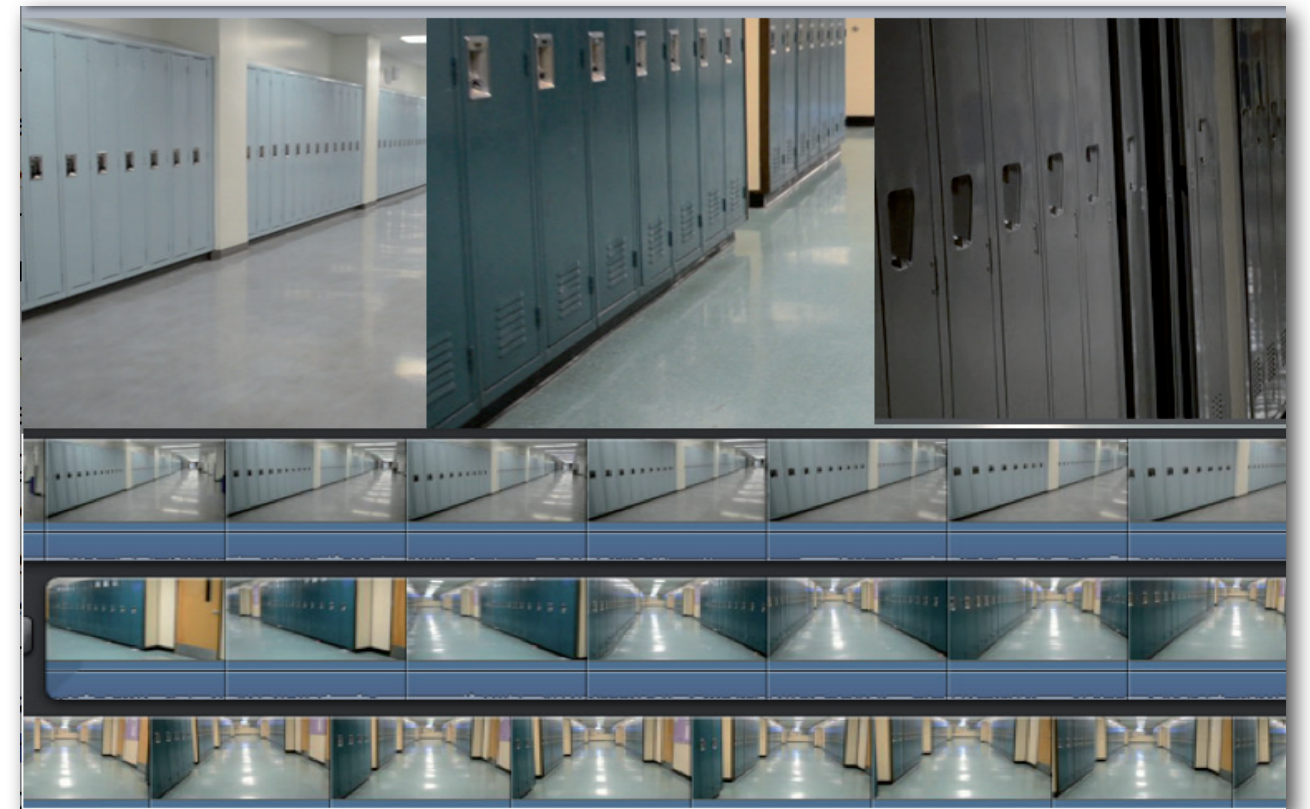
During the return to the school, Christen's plan to investigate the pedagogical value of school spaces became a sensory exploration of spaces activated by the affective responses produced through sensory engagement. Rather than follow her plan of looking in the spaces of specific and significant memories of schooling devised before entering her high school, Christen found that the return activated an affective response and other memories came to the fore that provoked an impulse to pursue inquiry, to further explore the school space. She recalled that she did not remember as much as she felt the tension and anxiety of walking up the stairs to particular classrooms. She felt the weight of her back pack and the heaviness of the steps as though she was on her way to attend English class.
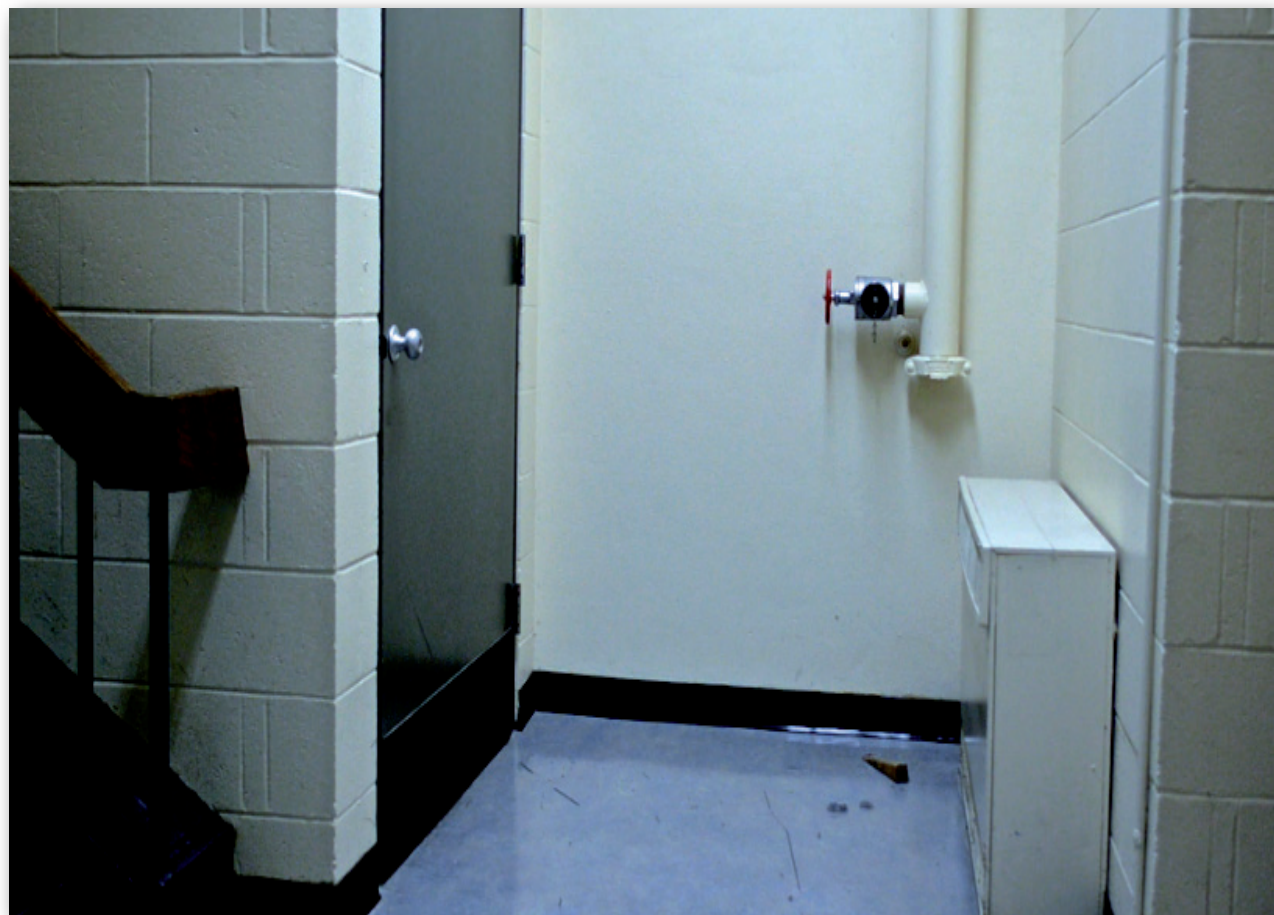
In these images, Christen explored her art classroom and recalled that she had painted a mural in the classroom. As she panned over the wall in the art room discussing the new murals and the clothe hook, she found the edges of her painting under 13 years of paint.
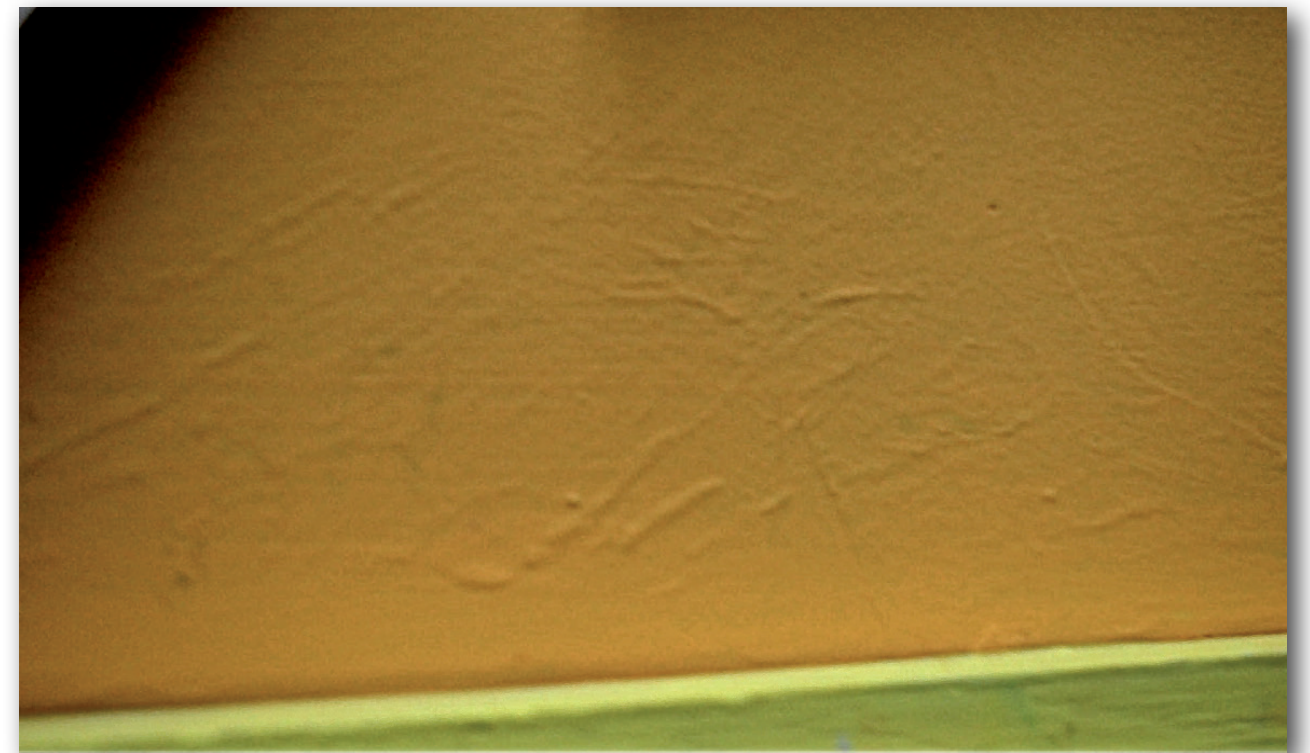
In this image, Kelsie located a mural she had painted during high school, but pointed to the murals from the current years class covering up each year. In the next image, Kelsie filmed empty wall spaces and told the story of how an art work she submitted to a competition for a spot in the school cafeteria was rejected as it was too literal. This memory was triggered during her walk through of the school cafeteria.
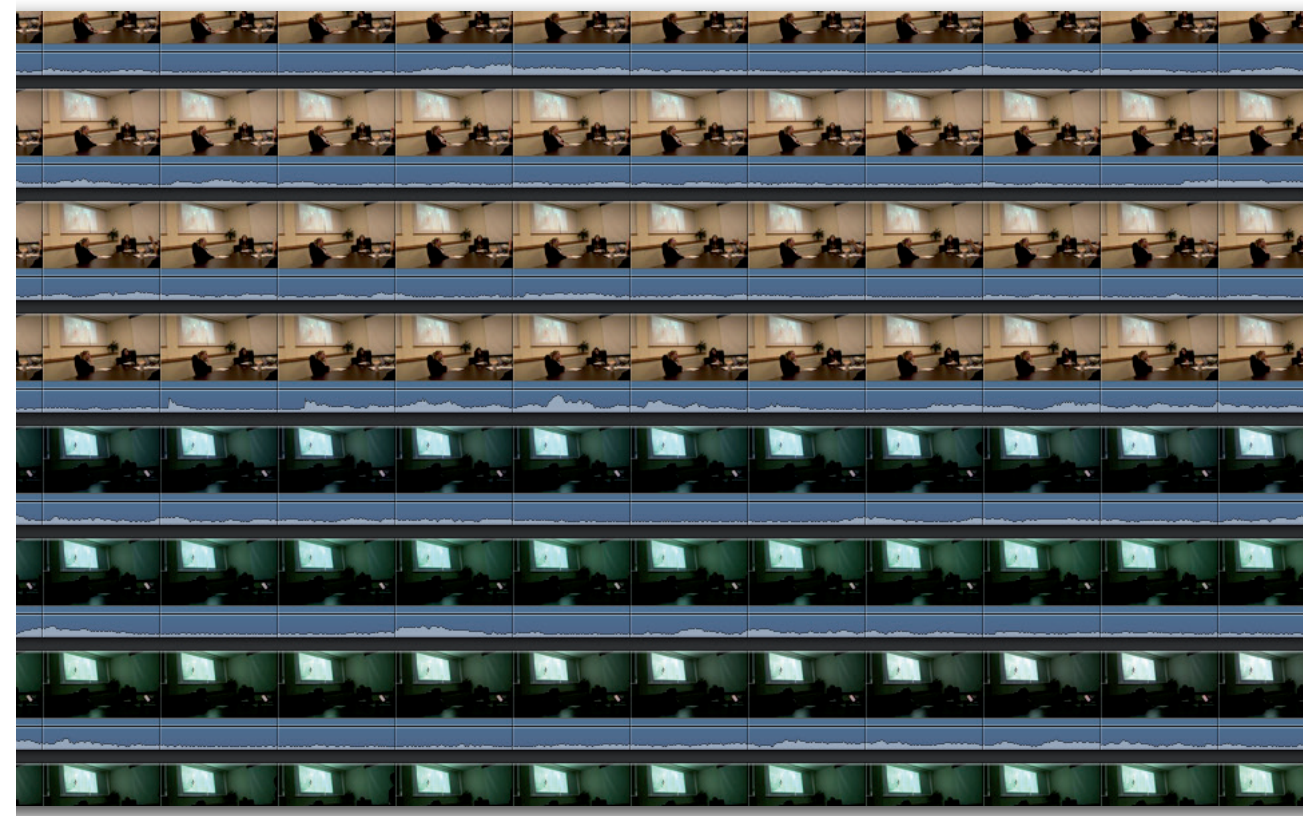
This image was created from a screen shot of the false frames of the digital film that was produced during research dialogue sessions as it was captured in the editing mode of iMovie. This image helps me consider the ways in which meaning is disrupted through experience by affective responses to sensory engagement and how meaning is then re-inscribed onto these experiences.

Bennett (2012) examines practical aesthetics as a means through which artistic practices create the conditions for re-inhabiting memories that have been rendered in a particular way through master narratives. She explored the ways in which event of "9/11" has been appropriated within and by various discourses and in doing so, our individuated understandings, experiences and memories are subsumed under the EVENT and icon of '9/11'. She considers the ways in which contemporary art practices create the conditions to disrupt these dominant

narratives of events and create the conditions to re-inhabit memory, offering a way to disrupt and change perceptions formed by disrupting these memories. These sessions created the conditions

for the participants to explore the memories they were supposed to have at the onset of their planning prior to schools and the memories that they did have as a result of the place. The dialogue session offered the opportunity to examine these experiences and to re-inscribe new meaning created in the slippage of perception and a re-inhabitance of their time of schooling.

Conclusion

St. Pierre (2000) argues "What is our meaning of our attachment to certain places; why do we return to them over and over again?...we attach ourselves to certain places because they have a more lasting identity than we do and that 'we unswervingly tend to attach ourselves to identity" (p. 259). Rather than seeking a tracing of understanding developed in the recollection of schooling, affective inquiry provokes a form of disruption to memory, by re-inhabiting memories provoking new thoughts and new desires for the identities attached to place. Affective inquiry in visual research resists organizing memory and experience as a narrated Event and instead creates opportunities to re-imagine our histories, memories and experiences. Through this mode of sensory engagement, Christen and Kelsie explored the places they returned to as students and teacher candidates and explored their memories and future desires for teaching, creating the potential re-imagine the image of teaching.

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Título: Discursos y prácticas presentes en artistas-docentes que ejercen la docencia universitaria en artes: cruces metodológicos

Title: Discourses and practices present in artist-teachers engaged in university arts teaching: methodological crossings

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Resumen
Se espera compartir los tránsitos, acciones y tensiones que se han venido configurando alrededor de la investigación adelantada dentro del Doctorado denominada: *"Relaciones entre discursos y prácticas de artistas-docentes universitarios que enseñan artes"*. Los desarrollos de ésta esperan proporcionar reflexiones alrededor de cruces metodológicos en la estructuración de un campo de estudio sobre la educación artística en el contexto colombiano.

El posicionamiento que se ha venido consolidando dentro de la investigación surge desde el campo de las artes hacia el campo de la pedagogía, debido a la formación disciplinar que ha adquirido quien escribe este texto. En principio la condición del profesorado que se intenta observar se sitúa en el ámbito universitario. Allí se materializa una tensión que continúa vigente frente a la formación de artistas y de profesores de artes. Este es un asunto primordial, en el que se asume como eje central la experiencia, y precisamente la experiencia artística como constitutiva del saber del profesor.

Uno de los asuntos que se cuestiona es la manera de abordar la pesquisa, en donde quien investiga y es investigado es el profesor de artes y cuyo sustento es tanto la experiencia del aula como su experticia artística. Por ello la revisión de los cruces metodológicos en el campo de la investigación y la enseñanza de las artes en el contexto universitario colombiano, se torna fundamental.

En esa medida, lo que se socializará en la Conferencia, serán ejercicios de visualización de las conversaciones y decisiones que se han venido tomando dentro de la investigación.

Palabras Clave
Narrativas visuales, artistas-docentes, educación artística

Summary:
It is expected to share the transits, actions and tensions that have been setting around the investigation conducted into the PhD entitled: "Relations between discourses and practices of college artists-teachers who teach arts." The developments of the latter provide reflections around methodological crossings when structuring a field study on arts education in the Colombian context.

While the conformation of the field starts from a distinction between the teaching of arts and arts education, for various historical and educational phenomena, this difference in our daily lives is not very clear and both subjects seem to coexist even in a contradictory manner.

It departs form a historical review in which the presence of discourses that have been shaped around these issues is demonstrated. Therefore is assumed an initial moment of inquiry about arts education[i] located in the 80's in the Colombian context in which the review of institutional discourses and practices (usually public) focuses its development. At this point a reading of the collected information is being performed on the light of two concepts: experience and methodology.

A second moment focuses on the relations between discourses and pedagogical practices that are present in the artistic work. The positioning that has been consolidating within the research emerges from the field of arts to the field of pedagogy because of the disciplinary formation that I have acquired.

Initially, the status of teachers who are observed is situated in the university environment. There, a tension (that persists) materializes against the formation of artists and arts teachers. This is a major issue, in which experience is assumed as the core, and indeed the artistic experience as constitutive of the knowledge of the teacher.

From this last statement, ways to address the research are questioned, where the one who investigates and is being investigated is the art teacher, and whose livelihood is both the classroom experience and his artistic expertise. Therefore, the review of methodological crossings in the field of research and teaching of the arts in the Colombian university context, becomes fundamental.

Is worth noting that an anchor of the research process, is the work with images and records as a methodological strategy to set a critical look around the experience. This work has been collected in log books[ii] made from the everyday life of being in the academic spaces of the first half (2013-I) of the Master of Arts Education at the National University of Colombia [iii], and are made up of letters, conversations, audio and images.

To that extent, at the Conference, will be socialize visualization exercises about conversations and decisions that have been taken in the research. The central problem that crosses the various moments of the investigation has to do with the discourses and practices that are present in artists-teachers who decide to become university professors of arts.

Therefore some general reflections on the understanding of the formation of arts teachers are located, and from this place some contextual relationships between art and education are named. These developments have disciplinary fields and perspectives that sometimes come into friction and from which is invited to walk in a hybrid field such as the arts education.

Then, some statements of the pedagogical order derived of the experience as a teacher are shared, that in dialogue with critical views contemplate culture and the body as

possible links between disciplinary fields aforementioned and require to be procured by interdisciplinary professionals located in specific contexts.

A sample of narratives and conversations with some college arts teachers with whom I work is also presented. At this point working with the archive and decision making is crucial in order to, from that point, rework a biographical account, in which narratives are put into play, not only of the subject of investigation but of the researcher, and the relationship is built to elaborate it together.

Key words
Visual narratives, artists-teachers, art education

Relaciones contextuales entre arte y educación

"Hay una dimensión pedagógica que vive en el arte. Su capacidad de afectar y cambiar de algún modo a los que nos ponemos en relación a ello lo delata. La dimensión pedagógica de las prácticas estéticas actuales interfiere sobre nuestra percepción, sobre nuestro cuerpo y nuestras formas de entender lo que nos pasa. Sin embargo, no nos dice qué deberíamos hacer, las formas de ser que deberíamos adoptar, o qué rumbo tomar a partir de tales interferencias"
(Farina, 2006:10)

La labor entre formadores y artistas es ardua, la mediación entre las dos esferas reposa en declaratorias nacionales, regionales y mundiales y en algunos planes de política; sin embargo lo que acontece en los procesos formativos se distancia aún del potencial que tiene este trabajo conjunto.

Las interacciones en estos ámbitos existen y día a día emergen con mayor fuerza, lo que implica prestarles atención y detener la mirada en lo que allí sucede. Cada vez más las prácticas artísticas que contemplan lo educativo como parte de su ejercicio adquieren relevancia. La razón de más peso es el relativo sustento económico, dado que ser profesor es la opción más viable de inserción laboral de los artistas. En paralelo están también los docentes de las instituciones educativas –muchos de ellos sin formación específica en artes- que demandan permanentemente la adquisición de herramientas artísticas por medio de capacitaciones para llevar a cabo mejor sus clases. Un tercer nicho integrado por artistas sabedores, poseedores de tradiciones culturales que carecen de formación académica; que no disocian arte y vida y que movilizan comunidades enteras, pero que su inserción laboral es limitada, precaria.

Esta rápida diferenciación de prácticas discursivas, que ameritaría un estudio más detallado, da cuenta de un entramado en el que se sitúa la **formación artística en nuestros contextos específicos.** En medio de esta complejidad, las prácticas colaborativas y comunitarias suelen estar al orden del día y requieren llevarse a cabo con cuidado sin perder de vista el carácter crítico hacia ellas. En esta línea las acciones que se desarrollan en el campo educativo y artístico se complementan, no se sustituyen. En diálogo con lo propuesto por la Unidad de Arte y Educación (2007:36):

"Ni los artistas pueden desentenderse de las consecuencias sociales de su trabajo ni de las condiciones en que las que los artistas y los públicos jóvenes se están formando, ni los educadores pueden ignorar las tensiones inherentes a la práctica del arte, que en tanto experiencias son irreductibles a la traducción a otras dimensiones."

En esa dirección me permito compartir apartados que hacen parte de una narrativa más amplia y que se ha socializado en espacios académicos. Estos apartados se relacionan con las realidades que configuran los medios masivos (en este caso desde la prensa local), sobre los profesores de artes, y como se constituyen en marco de referencia dentro del quehacer cotidiano de los profesores que son nuestros estudiantes.

La endogamia educativa y los colegios de élite en Colombia

Si usted ha estado cerca de la élite colombiana probablemente conoce a alguien que cree que Meissen es una marca de cerveza alemana, o que Kennedy queda en algún estado al este de los Estados Unidos. Probablemente, también tuvo que ayudarle a alguno a llegar a la Plaza de Bolívar en las protestas contra Samper, o explicarle que Lucero Alto no es el nombre de una cantante de música de planchar.
Todo esto empieza con la endogamia educativa.

Como si haber nacido pobre, o ser víctima, o estar quebrado, fuera el producto de una autocondescendencia elegida.

Las escuelas enseñan desde antes de empezar las clases, por la decisión e imposición de quienes pueden entrar, de quienes tienen el derecho, y de quienes se quedan afuera. Sin experiencia vital compartida, sin empatía con los que están en una posición más débil, todo lo que se hable en la clase de ética, son palabras perdidas.
Javier Corredor Agosto 1, 2013. 11:49
http://www.lasillavacia.com/elblogueo/blog/la-endogamia-educativa-y-los-colegios-de-elite-en-colombia

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Lo único que el profesor Gustavo González encontró cuando llegó a dictar clase de música en la escuela María Montessori, al sur de Bogotá, fue un viejo órgano sin teclas. Pero él no se inmutó: es un hombre acostumbrado a arrancar con las manos vacías y el corazón lleno.
La ventaja es que él le pone melodía a ese optimismo. Es una prerrogativa que el destino le enseñó desde cuando tenía 15 años y debía empacar productos en un supermercado en el día y terminar su bachillerato en las noches. Llegaba a la estrechez del rancho de tejas de cinc en donde vivía, pero encontraba a su padre -un obrero- tocando en la guitarra una armonía que parecía darle otro sentido a su vida.
A él esas armonías lo marcaron, y luego de graduarse en la nocturna estudió una licenciatura en Música en la Pedagógica. Su objetivo era aprender a enseñar y demostrar que la música es vital en la formación. **"Si a los profesores los subvaloran -advierte-, sucede mucho más con los que enseñamos música. Creen que solo servimos para amenizar las izadas de banderas".**

http://www.cambio.com.co/informeespecialcambio/800/ARTICULO-WEB-NOTA_INTERIOR_CAMBIO-4632468.html

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Polémica en Polonia por instalación en gueto de Varsovia

La creación en tiempos de guerra

Una estatua de Adolf Hitler rezando y una exposición en París plantean interrogantes acerca de la conexión entre el artista y el poder.

Michael Schudrich, principal rabino de Polonia, asegura que, antes de su realización, se le consultó sobre el proyecto. El veredicto: "Siento que puede haber un valor educativo en la instalación". Arte para educar, al menos esta vez

La efigie de Hitler rezando sólo se puede ver a través de un agujero. / AFP

Modelos de docencia universitaria

Julio González Zapata (Universidad de Antioquia) ha defendido aquel modelo que concibe la docencia como el gran proyecto de vida de quien opta por ella; modelo que la tecnocracia universitaria ha venido reemplazando por el del empleado productivo, sometido a las exigencias de una academia empresarial eminentemente competitiva.

Atrás quedó el mítico profesor-pensador cuyo sentido existencial y misión social lo definen como un intelectual apasionado, un diletante ("que se dedica a un arte o ciencia por diversión", según Wikcionario). Extrañamos al docente cuya gozosa dedicación a especular sobre saberes, discursos y teorías hace innecesario e inadmisible someter su quehacer a demasiadas reglas. Y ello porque su razón vital lo ha encadenado desde siempre al conocimiento, al pensamiento, los que cultiva a su ritmo, a su talante, sin indicadores, medidores y controladores. En contraste con este sibarita de la ciencia, el nuevo modelo sacraliza al profesor superproductivo, de exitoso marketing, porque gracias a sus títulos y productos adocenados su universidad vende, y vende caro.

Esta academia "competitiva", de ranquin, tiene sus virtudes, pero habría rechazado a aquel Pedro Abelardo que en la incipiente universidad parisiense del siglo XII no sólo inculcaba el racionalismo a sus alumnos sino que les enseñaba a componer canciones para las amadas. Jamás le habría publicado el Contrato social a Rousseau, por no ser el producto de una investigación técnicamente formulada: marco teórico, hipótesis, bibliografía. Ni le otorgaría puntos al opúsculo "Qué es una Constitución" de Fernando Lasalle. A Hegel le cancelaría su curso de filosofía del derecho por no tener más de tres estudiantes.

Tulio Elí Chinchinllá   http://www.elespectador.com/opinion/modelos-de-docencia-universitaria-columna-309343

Los niños que partieron de la calle a la gloria musical

Según José Miguel Sánchez Giraldo, actual director del Idiprón, la construcción de un conservatorio de música sinfónica para los niños y jóvenes de Bogotá es un hecho. Aseguró que está por terminarse en la calle 18 con carrera 17. "Vamos en el 70 por ciento de la obra. Es una inversión de 4.000 millones de pesos para la cultura de la ciudad". Será una edificación de cuatro pisos.

Es un homenaje también al barrio La Favorita, en el que se movían en los años 60 y 70 muchos habitantes de la calle y varios albergues de niños de la calle. Allá había una casita en donde muchos jóvenes aprendieron a tocar. Eso lo demolimos para crear lo que será el nuevo conservatorio. Serán 1.000 metros cuadrados para la música.

Cristian David Sánchez sabe que su futuro está en la música.

Junio 27, 2013
http://www.elsigloweb.com/nota/119675/el-partido-obrero-denuncia-un-crimen-social-en-la-facultad-de-artes.html

Al año, unos 14.000 estudiantes dejan las aulas en Medellín
La escuela entre las balas
Por: Angélica María Cuevas G.

La guerra entre combos en Medellín impone una dinámica del miedo en los colegios de las comunas 8, 9, 13 y 16, que obliga a aplazar las clases y, en últimas, a desertar.
2 Febrero, 2013 – 9:00 pm

Estudiantes de la Comuna 8 (Medellín) corren el riesgo de ser atacados por delincuentes al atravesar las 'fronteras invisibles' que los violentos imponen. / El Colombiano

Reclutamiento de menores
Capturan profesor que hacía recitar el himno de las Farc a los niños
El docente promovía el reclutamiento de menores para la guerrilla.
Por: Elespectador.com

Un profesor que trabajaba desde hace más de 10 años en un colegio público ubicado en la inspección de Piñuña Negro, Putumayo, fue capturado por las autoridades que lo sindican de promover el reclutamiento de menores para la guerrilla de las Farc.
27 Junio, 2013 - 10:53 am

¿Cuántos maestros nuevos van a ver este año?
Son 3.800 docentes. Es decir, el 40% de los 9.700 que se contratarán en el cuatrienio. Dos mil de estos serán matriculados en maestrías sólidas: 500 actuales y 1.500 nuevos. Ellos tendrán mejores condiciones de trabajo y reconocimiento social y lo mejor, serán tratados como los profesionales que son.

¿Antes no se trataban así?
Los trataban como operarios, con conmiseración. A ellos no ha[y] que 'pobretiarlos'. Hay que reconocer su poder y pedirles resultados a través de una evaluación. Eso genera temores. Yo estoy de acuerdo en que deberían ganar más pero también mostrar mejores resultados.

¿Es difícil encontrar un diálogo propositivo con los maestros?
El Magisterio es diverso. Una cosa piensan los rectores, otra los profesores. Hay unos sectores superentusiastas que creen en este gran proyecto y otros que siempre van a estar cerrados. No es fácil convencer a los escépticos.

Sánchez dijo que este año se logrará conectar a Internet de alta velocidad a 430 sedes.

Romero, M. (2013). *Fragmentos de realidad (detalles).* Narrativa construida a partir de fotografías y artículos consultados en la web (2013). Fuentes: periódicos locales -El Tiempo, El Espectador- [fotografías y artículos]

En ese sentido la relación entre arte y educación adquiere varias aristas que desbordan la enseñanza de estilos y técnicas que aún es vigente en Escuelas y Universidades y que ha permeado a la educación formal e informal. Por tanto hay una serie de fuerzas dentro de las cuales quien decide formar en artes necesita estar alerta para que se vaya configurando un posicionamiento al respecto. Solo se señala un par de ellas: la referida a las **perspectivas sobre investigación** y creación que asumirá en su ejercicio como formador y sus estrategias de relacionarse con los contextos y las institucionalidades de las que hace parte, para darse cuenta si asume actitudes reiterativas, críticas o transformadoras (Morsch, 2011).

Por tanto, el diálogo que tienen (o no) los artistas y formadores con su **contexto cultural** es primordial: ¿cuáles son sus aproximaciones a la danza, al teatro, a la música a las artes plásticas y visuales? al cine? ¿Se perciben como consumidores culturales?

¿Qué relaciones establece entre ser consumidor y productor cultural? ¿Se circunscribe a estas dicotomías o plantea otros posicionamientos?, estas preguntas se proponen para pensar la labor formativa desde una perspectiva con cierto grado de criticidad.

En ese sentido, se puede afirmar que los momentos de irrupción del arte en la vida de cualquier persona adquieren otras lógicas que cuestionan de manera poética los contextos y situaciones presentes en la vida diaria de los formadores y los participantes de estos procesos, teniendo en cuenta por ejemplo, la dimensión crítica del consumo y la producción cultural que circula entre los sujetos que están inmersos en la formación.

Por tanto se invita a asumir el arte desde la dimensión de la práctica, que implica no reducir la obra al objeto sino entender el arte como *práctica social*, siguiendo a Pollock (1998) "como una totalidad compuesta por múltiples relaciones y determinaciones, presiones y límites (…) El enfoque alternativo consiste en no tratar la obra como objeto sino considerar el arte como una práctica. [Lo anterior significaría ir más allá de enseñar a] "apreciar la grandeza del artista y la calidad de los objetos artísticos" (pp.3-4).

Partir de este enunciado, significaría preguntarse como formador, ¿cómo nos situamos en medio del entramado que contiene el contexto educativo y cultural?, y a su vez provoca un cuestionamiento inverso ¿es posible generar en la escuela dinámicas que entren en diálogo con los circuitos artísticos, sin forzar su artisticidad?

Estos interrogantes incitan a revisar las maneras en que se desarrollan nuestras acciones dentro de escenarios educativos y las conversaciones que éstas despliegan. En palabras de Freire & Guimaraes (1998):

> Yo me pongo delante del diálogo como quien, pensando en torno a pensar, percibe que el pensar no se da en la soledad del sujeto pensante, porque, el pensar se hace pensar en la medida en que él se hace comunicante. Y la dimensión comunicante del pensar demanda necesariamente el diálogo, sin el cual el pensar no es comunicante. Por eso mismo es que, entonces, el pensar no acaba en el pensante, pero se da en torno a un objeto que mediatiza la extensión del primer pensante a un segundo pensante. Es exactamente esa mediación que hace el diálogo. En el fondo, entonces, el diálogo sella el acto de conocer y comunicarse (p.140)

Lo anterior sitúa a la formación artística en diálogo directo, vinculada con contexto artístico y cultural en el que se realiza. Por tanto es posible agenciar[iv] articulaciones desde los mismos actores (artistas, formadores, participantes procesos formativos y comunidades en general) al asumirse como co-creadores de realidades, en los que el diálogo, la acción, el vínculo afectivo, un hacer y un reflexionar conjunto propicien el reconocimiento de la potencia y vulnerabilidad entre unos y otros, como lo señala Sommer (2005):

> "Los maestros son agentes culturales que multiplican las lecciones que aprenden al acceder a grupos de estudiantes, cualquiera que sea el gusto que impere en el arte. Para avanzar en este amplio poder persuasivo, los humanistas podrían querer agregar una pregunta reflexiva a las agendas de investigación y a los planes de estudio: ¿cómo afecta al mundo nuestro trabajo interpretativo o pedagógico?" (p.2)

El quien de la educación artística

"…la alteridad no es tanto aquello que no somos, sino más bien todo aquello que no sabemos"…sin embargo pensar la alteridad como aquello que no sabemos, no significa que algún día lo sabremos. Supone en cierta medida, seguir no sabiéndolo todo el tiempo". Por lo tanto: la alteridad es aquello que no sabremos."
 (Skliar, 2011:155)

Me instalo desde un posicionamiento que invita a reflexionar el sentido de la educación artística entre sujetos que están configurados desde múltiples perspectivas en los que los imaginarios en torno al arte y la cultura continúan vigentes. En ese sentido hablaré de imágenes que se han venido configurando en el tránsito de ser profesora de investigación en la Universidad pedagógica y de lo que allí ha venido sucediendo en compañía de los estudiantes, entre los colegas y en relación con la institución.

Aquí no solo hay una mediación que pasa por los contenidos curriculares, ni por las técnicas de investigación adquiridas, ni por la apropiación de estrategias de producción y creación artística asociadas a las lógicas y dinámicas del arte contemporáneo, ni tampoco se reduce a las técnicas tradicionales asumidas en los distintos semestres. Este reconocimiento del quien y con quien establezco un vínculo en el aula es el que considero determinante para que la investigación se torne vital y le diga algo no solo a quien investiga, sino a quienes transitamos el campo de la educación artística.

Precisamente la bisagra que propone el docente posibilita aperturas, modifica estructuras, transforma prácticas, desarrolla estrategias y plataformas para que la relación con el aprendizaje se haga presente de maneras que no estuviesen previstas con antelación. Es allí en esta condición indeterminada en la que el riesgo y atención en la acción misma dentro del aula o cualquier espacio formativo toma fuerza y adquiere significación para estudiantes y profesores. Así, entre esta indeterminación, la mediación se torna fundamental para reconocer rutinas, sentidos, estrategias y modos de hacer conjuntos.

Si el saber del profesor no se transforma en la interacción con otros difícilmente potenciará miradas de autoreconocimiento sobre el saber que se posee y las limitantes inherentes al mismo. Esto que plantea un desafío a la hora de proponer encuentros dialógicos que provoquen la construcción de realidades antes no previstas.

En este punto es preciso dialogar con Elizabeth Ellsworth (2011):

"Pensar lo imposible, pensar de otro modo. (…)Hacer derivas en la propia domesticación son algunas de las finalidades del diálogo analítico. Pensar en la paradoja, en lo no resuelto de una relación pedagógica. Ubicar a estudiante y profesor no cara a cara, como en un juego de espejos infinito y enfrentado, sino uno junto al otro. Pensar la cultura como acción o en acción y pensarla sin que sea una continuidad, ni una repetición, sino como algo que nos sorprende o que la sorpresa de la no repetición te lleva a plantear algo de un modo que antes no habías imaginado…En la enseñanza esto significa enseñar sin dirigir, sin premiar; aceptar lo inevitable, pensar en textos parciales, permitir mundos plurales. Esto representa que tú, como docente, también puedas permitirte interrogarte sobre lo que has aprendido, a retar lo que se considera por

conocimiento en un momento dado o lo que se considera datos como algo dado (Bal, 2010). Por consiguiente, la docencia también tiene un poder deconstructivo, pues lo no resuelto sugiere que la posibilidad es interminable." (p.117)

En relación con lo anterior, la interlocución que se ha venido configurando dentro de la investigación, ha sido con el grupo de profesores que acompaño en la Facultad de Artes de la Universidad Nacional de Colombia en la Maestría de Educación Artística. Ellos tienen formación en artes y se han dedicado a la docencia universitaria. Los anclajes del programa en el que participamos son desde la historiografía y el taller de artes como modelo pedagógico. Decidí permanecer con este grupo y llevar con cierto rigor una bitácora en la que registro tanto los contenidos temáticos, como mis impresiones sobre lo que se dice y cómo lo escucho, sobre lo qué se hace y cómo lo veo y sobre lo que sucede y me sucede respecto a cada una de las sesiones.

Me instalo como una *presencia-ausencia*, dado que en esta ocasión no soy titular de ninguna asignatura. Así que decidí hablar con cada uno de los profesores a cargo para ver las maneras de entrar en diálogo en cada escenario. Estos roles se han ido transformando y han evidenciado un riesgo que señala Giménez (1994) citado por Dietz (2009:10): "en la práctica el investigador acaba continuamente oscilando entre esta "actitud clínica" del observador externo y una "actitud misionera" de apoyar activamente como un "partero" el surgimiento o la consolidación del movimiento que estudia".

Aunque esta es una tensión permanente, he podido presenciar la concreción de relaciones entre estudiantes y profesores, la interlocución o no entre los distintos grupos, la configuración de un cuerpo docente que se piensa su labor intensamente, y la comprensión de ciertos términos naturalizados en nuestro ejercicio docente: la experiencia/lo experiencial, lo pedagógico y lo metodológico. Sin embargo en las clases se han hecho manifiestas otras palabras como afectación, repetición, traducción, memoria, escucha diálogo.
Por tanto entre la observación y la participación transito atenta a lo que emerge. El lugar de la intervención es un asunto al cual permanezco alerta tanto en el desarrollo de la investigación como en la configuración de las clases. Dar cuenta visualmente de lo anterior, espera dar cuenta la selección de las siguientes imágenes.

Romero, M. (2013). *Imágenes tomadas en la clase "Taller de artes y pedagogía I", Maestría en Educación Artística, Universidad Nacional de Colombia, Sede Bogotá* [fotografía]

Anotaciones del orden pedagógico

"…los educadores producimos representaciones de la realidad, discursos individuales y extremadamente personales sobre lo que nos rodea. Llevar a cabo un **acto pedagógico**, no es ni podrá ser nunca un acto pedagógico neutral; y, por lo tanto, es absurdo intentar comprenderlo como un proceso únicamente informativo. Si queremos convertir nuestra práctica en una prácticas del siglo XXI, debemos reconocer el carácter representacional del acto pedagógico, debemos entender que aquello que decidimos dejar entrar en nuestras clases lo dejamos entrar porque lo tamizamos por el filtro de nuestra posición como docentes, de tal manera que lo seleccionamos, lo estructuramos y lo comunicamos de determinada manera, exactamente igual que lo que hace un escritor cuando decide el tema, la estructura y la forma de su novela." (p.49-50)

Cada formación se ha especializado en metodologías y didácticas propias para la construcción de conocimiento, sin embargo es importante que independientemente del saber que se tenga es necesario tener la capacidad de ampliar la frontera disciplinar para poder potenciar entre los estudiantes la construcción de subjetividades y la identificación de maneras propias de construcción de mundo para darle sentido a habitar en él.

La mirada radicaría en una revisión permanente por parte de los artistas-docentes sobre las propias metodologías, sus modos particulares de hacer y practicar el arte y las transformaciones que estos aspectos van teniendo en el transcurso del proceso educativo. Por tanto entender el acto pedagógico como acontecimiento, es un desafío.
El énfasis en la apertura disciplinar, requiere tener en cuenta los saberes ya adquiridos. Poner en juego las nociones previas que cada quien trae sobre el arte y sus prácticas, y la manera en que han adquirido esos saberes para comprender desde donde hablan, es todo un reto. La dimensión experiencial en los procesos formativos cobra relevancia y proporciona un matiz singular en el que la experiencia otorga significado a las acciones que tienen lugar dentro y fuera de la Escuela, organización, agrupación.

Por tanto el lugar que ocupa la formación específica en artes es primordial porque es desde el conocimiento que se tiene de una disciplina, que se puede avanzar en diálogos y construcciones interdisciplinares en los que el **contexto** en donde se trabaja es determinante.

Se procura entonces la construcción de conocimientos integradores desde perspectivas estéticas que parten de un reconocimiento de prácticas cotidianas hasta experiencias artísticas que configuran gestos más elaborados (simbólicos, metafóricos) sobre un aspecto de la realidad circundante.

Comprensiones de lo pedagógico desde una perspectiva cultural

"La atención a las prácticas estéticas podría ayudar a la pedagogía a problematizar y cuidar de lo que nos desestabiliza actualmente, no para estabilizarlo o reconducirlo, sino para experimentar con la producción de nuevas imágenes y discursos en la formación del sujeto."
(Farina, 2006:12)

En esa medida los modos de entender lo pedagógico no se reduce al ámbito escolar sino que acoge al ámbito cultural [v]. Entender lo pedagógico como construcción permanente, en tanto interpelación de los propios prejuicios, que se da cuando acontece el encuentro con el otro, es un punto de partida para concebir el encuentro como potencia para el desarrollo de las propias capacidades. La potencia de este encuentro pasa por enunciar los discursos naturalizados activando el **desacuerdo,** como estrategia para sobreponerse a los propios límites, a lo ya conocido.

En esa medida la construcción de lo pedagógico contempla una redefinición constante respecto a una práctica, a una pregunta común entrelazada a asuntos vitales que se Es así como no se vincula únicamente al ámbito académico tradicional, ni a las clases que se desarrollan de manera convencional, ya que lo pedagógico se cimenta en *la reflexión sobre un hacer, sobre una prácticas y una revisión crítica de la misma.*

Pero reflexionar cuidadosamente requiere de unos tiempos, de una conciencia de ritmos particulares, de una lectura de contextos, y de un diálogo permanente entre lo particular y lo general. Se trata en suma de una **relación dialógica** que permite la transformación de la propia práctica que, en últimas, redunda en una mirada y en un accionar afectivo que se establece entre los sujetos; de una práctica que en la medida en que amplía los umbrales de los mismos, permite expandir su conciencia del mundo, producirá conocimiento (en este momento dudo de esta afirmación, pero es un posible punto de partida) o activará gestos mínimos de conciencia.

Por tanto, se asume (y este posicionamiento se deriva del ejercicio docente y sus implicaciones) lo pedagógico en relación al arte, no desde modelos ya establecidos que interpretan, diseñan y ajustan estructuras a la vida, pues ésta se definiría de antemano; si no que por el contrario lo pedagógico se configura desde la crítica al modelo existente. Lo que implica por un lado desmontar las "coreografías" preestablecidas para enseñar y aprender, y por otro lado reconoce que buena parte de los modelos propios ya están incorporados desde tradiciones en las cuales no hemos reparado lo suficiente.

En este punto cabe dialogar con Hernández (2011) quien sitúa la relación pedagógica, como una conversación cultural, por cuanto ésta: "sólo es posible cuando nos reconocemos, desde nuestras diferentes posiciones, en una trama de afectos, presencias, vínculos y contradicciones que nos involucra e invita a ser agentes de nuestra propia búsqueda de sentido." Desde aquí se vislumbran *pedagogías emergentes* que dialogan, que ponen en riesgo y cuestionan la existencia de quien las asume, no como ruta única sino como camino posible para otorgar sentido a aquello que se hace, para reconocer que el paso por este mundo es susceptible de configurarse en *acontecimiento,* para reconocer que hay saberes y no-saberes que están incorporados pero que requieren develarse y ponerse en juego con otros que tienen la misma voluntad.

En palabras de Meirieu (1998) "La pedagogía es praxis. Es decir: ha de trabajar sin cesar sobre las condiciones de desarrollo de las personas y, al mismo tiempo, ha de limitar su propio poder para dejar que el otro ocupe su puesto. No debe resignarse jamás en el ámbito de las condiciones, pero no por eso ha de dejar de aplicarse obstinadamente al de las causas. No puede caer en el fatalismo sin negarse a sí misma, ni puede ser manipuladora sin abandonar la vocación que le es propia. Es acción precaria y difícil, es acción obstinada y tenaz, pero desconfía, por encima de todo, de la prisa en terminar" (p.139-140).

El carácter pedagógico entendido no como ciencia sino como praxis, como *reflexión de la acción* o un accionar reflexivo, no está distante de lo que se evidencia en algunos procesos educativos en artes, que considerados como *espacios vitales* en los que se pone en juego la *experiencia*, permiten comprender lo pedagógico como un actitud construida y no como resultado de poner en acción estructuras preestablecidas. Aquí es posible dialogar con Padró & Ellswhort (2011):"La experiencia no tiene cuerpos inertes, sino cuerpos que viven: "Estar viva y habitar el cuerpo es estar continuamente y radicalmente en relación con el mundo, con los otros y con lo que hacemos de ello". Por eso "necesitamos conceptos y lenguajes que nos muestren sin congelarse o colapsarse, lo fluido, lo continuo, lo dinámico, lo múltiple, lo incierto" (p.117-118)

Es desde esta búsqueda en relación a la comprensión de lo pedagógico que se han realizado varias estrategias de trabajo con el colectivo con el que adelanto la investigación, llevando a cabo encuentros personalizados en los que afloran aspectos muchos más vitales que las meras definiciones propuestas a priori. Por lo cual se propone la elaboración de materiales audiovisuales que recopilan elementos de la experiencia vivida de una de las docentes con las que he trabajado y que espera dar cuenta de su conformación como profesora de artes en el ámbito universitario. Lo anterior a partir del desarrollo de una entrevista[vi] que se fue tornando más conversación en la que el despliegue no solo de la historia de vida sino de documentos, reflexiones y posicionamientos del entrevistado fueron dando las pautas para la elaboración del material en mención que se presentará en el marco de la Conferencia.

Para finalizar

Considero relevante mencionar que las estrategias adoptadas en la investigación hasta el momento ponen sobre la mesa vidas e historias que se cruzan, decisiones que se repiten, luchas que se mantienen, apasionamientos, resistencias, abandonos y persistencias encarnadas en sujetos que permiten comprender las razones de la decisiones tomadas y de las distintas maneras de proceder. En ese sentido, los encuentros se han transformado en portales para el reconocimiento de existencias que han caminado juntas, pero que quizás no han cruzado miradas con el suficiente detenimiento.

Cabe señalar también que las revisiones sobre la propia formación y en diálogo con otros han incidido en el carácter actitudinal y relacional que cada uno de nosotros ha ido configurando como docente.

También ha resultado sugerente el abordaje de los implícitos y las obviedades en los procesos educativos, así como la resignificación de los afectos y los vínculos que se pueden construir en el ámbito de la educación artística que trascienden las aulas mismas y atraviesa la coexistencia con otros.

El desvelamiento de imágenes que acontece en cada encuentro con los colegas conduce –en ocasiones- a parajes inciertos que procuran no sólo un reconocimiento a las labores ya hechas, sino a la reconstitución de sí mismo y del vínculo con el otro.

Notas

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[i] Here it is necessary to clarify meanings that have been adopted for certain periods of time but in my opinion have not reviewed in depth (at least in the Colombian context), they are: aesthetic education, arts education, artistic formation, art-education and current denomination by law: arts and cultural education.

[ii] Travel notebooks.

[iii] My current connection to the Master is as a guest teacher and member of the research group of the Unit of Art and Education.

[iv] Siguiendo a Sommer (2005): Agente es una palabra que reconoce los pequeños cambios en la perspectiva y la práctica que pueden hacer de los artistas y los profesores los primeros impulsores de un cambio colectivo(…) Entre la ambición frustrada y la

impotencia, la agencia es un llamado modesto pero implacable a la acción creativa, un pequeño paso a la vez. (p.3)

[v] Esta distinción se reseña con mayor precisión en (Hernández, 2010: 30), cuando señala la denominación de pedagogía cultual (Giroux, reseñada por Steinberg y Kincheloe, 2000) como "la que tiene que ver con el papel que juegan las representaciones y las manifestaciones de la cultura popular con la que niños, niñas y jóvenes se relacionan fuera de la Escuela, y que tienen un importante papel en la constitución de sus subjetividades" y la pedagogía escolar entendida como "lo que se supone que la escuela enseña y los valores que pretende transmitir en su propuesta educativa".

[vi] Como parte del proceso de investigación se prevén encuentros con colegas para conversar alrededor de preguntas relacionadas con las maneras en que se han venido configurando sus saberes y relaciones como docentes universitarios en torno a la enseñanza de las artes. Ya se han realizado algunas conversaciones, cuyo *guión base* ha sido el siguiente (éste se ha modificados acorde vaya sucediendo en el dialogo con el interlocutor):

- ¿Qué significa para usted ser docente universitario? ¿Esto cambia de acuerdo al contexto en el que ejerce (Universidad Pública, Universidad Privada, contextos informales (laboratorios, escuelas de formación artística, entre otros)? ¿Cómo nombraría esas diferencias?
- ¿Podría describir/compartir cómo es una clase suya? ¿Qué sucede allí?
- ¿Cuál o cuáles son las imágenes/situaciones que le han significado cambios importantes en la manera de ejercer la docencia?
- ¿Cómo es su relación con los otros ámbitos educativos (colegios públicos, privados, espacios informales)?
- ¿Qué concepciones de artes maneja, circula o construye dentro de su aula? ¿Éstas se han venido transformando, cómo nombraría estas transformaciones?
- ¿Qué concepciones de educación maneja, circula o construye dentro de su aula? ¿Estas se han venido transformando, cómo nombraría estas transformaciones?
- ¿Desde su experiencia, cómo definiría la educación artística?
- ¿Ve algunas relaciones entre las prácticas artísticas y las prácticas educativas? ¿Cómo las nombraría?
- ¿Cuáles han sido sus referentes más importantes relacionados con la educación artística?
- ¿Cómo definiría la relación que establece con sus estudiantes?
- ¿Cómo entiende el lugar de la creación en los procesos educativos que adelanta?
- ¿Cómo entiende el lugar de la investigación en los procesos educativos que adelanta?
- ¿Cómo *gestiona* la relación entre ser artista y docente?

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**Mongo: refuse or resource?
Residual narrations, an opportunity for
the development of critical thinking and
creative capacity.**

**Mongo, ¿residuos o recursos?
Narraciones residuales, una oportunidad
para el desarrollo del pensamiento crítico
y la capacidad creativa.**

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*Some of them also have a word for what they find, a word that is suitably playful and vague. It Could be French, Chinese, or even African, but it is, quite appropriately, American slang, concocted in New York for any discarded item that is picked up, retrieved, rescued. That word is mongo

(Botha, 2004, p.3)

Abstract
In Mongo*, refuse or resource?' we investigate the opportunities offered by the utilization of waste/retrieved products as a teaching resource for the development of critical thinking and creative capacity. Focussing on this uncertain and fluctuating transactional sphere allows us to access new dimensions when we undertake an intellectual dynamic of our socio-cultural surroundings and when we accept and understand our values and how they can fluctuate. Entering the mongo dimension entails a shift of perspective when we attempt to tell ourselves stories in a creative way, because it allows us to speculate directly about the value of our objects, which leads us ineluctably to a constant re-reading of our own identity, starting from that which we strive to conserve, as well as what we would like to dispose of - at least until others show that they would like to possess it.

Key words
Art education, cross-disciplinary practices, critical thinking, creativity, sustainability, recycling.

Resumen
En mongo*, ¿residuos o recursos? investigamos acerca de las oportunidades que ofrece la utilización de lo desechado/recuperado como recurso didáctico para el desarrollo del pensamiento crítico y la capacidad creativa. Poner el foco en ese ámbito transaccional incierto y cambiante, permite acceder a nuevas dimensiones a la hora de abordar una intelección dinámica de nuestro entorno sociocultural, asumir y entender nuestros valores y su fluctuación.

Entrar en la dimensión mongo implica un cambio de perspectiva a la hora de abordar el intento de narrarnos a nosotros mismos de forma creativa, porque nos permite especular directamente acerca de lo que valen nuestros objetos, y nos aboca irremisiblemente a una relectura constante de nuestra propia identidad, a partir de aquello que nos empeñamos en atesorar, y de aquello que nos gustaría hacer desaparecer..., por lo menos hasta que ciertos otros demuestren querer poseerlo.

Palabras clave
Educación Artística, prácticas transdisciplinares, pensamiento crítico, creatividad sostenible, reciclaje

Introduction and definition of the concept of Mongo

Ted Botha (2004) collected the term mongo, - a term retrieved from New York slang and utilized in that context – to denote the trash salvaged/retrieved from the streets. Botha's interest in waste was linked to a family history of commitment to the use and recycling of objects. Having lived in South Africa, he was able to understand, from his personal experience, that objects of little or no value in New York could nevertheless be valued in other contexts. This led him to reflect, from a theoretical-practical focus, on the relative value of objects, and on his return to New York, he decided to decorate his Manhattan apartment with "reclaimed" objects from the trash.

The ethical and aesthetic perceiving that it is necessary to seek out new relations with our waste has aroused growing interest in it (Thomson, 1979; Hawkins, 2006; Witheley, 2011; Bradsha, 2010). Lea Vergine, in When Trash Becomes Art: TRASH, Rubbish, Mongo (2007) analyzes the use of trash in the work of 20th century artists. Vergine's research on the systematic or sporadic use of waste materials dates back to From Junk to Art (Vergine, 1999), an exposition in which this utilization was problematized and the meaning of the term 'trash' itself is investigated.

Taking these facts as our background, we characterize mongo in broad terms as that set of material products generated by our social system of production and consumption which at any given moment can be considered, quite arbitrarily, as either essential or disposable by any one of us.   Mongo is thus conceptualized as that which can be disposed of or 'rescued', according to criteria that are closely context-bound, in a dynamic that perhaps permits the generation of a negative imprint of the environment we find ourselves living in at any given moment.

Definition and development of the study: The pragmatic context

This proposal is within the framework of collaborative experimentation developed by the Department of Education of Musical, Plastic and Corporal Expression of the Bilbao University Teacher Education College and the Department of Sculpture of the Faculty of Fine Arts of the University of the Basque Country UPV/EHU, in the context of a research project financed by that university and focussed on the development of cross- disciplinary practices that are operationalized through artistic projects. Our principal objective consists on the one hand in identifying hidden values that are potentially transmittable

Introducción

Ted Botha (2004) recogía el vocablo "mongo", -un término rescatado del slang neoyorquino, y utilizado en ese contexto-, para referirse a basura salvada/recuperada de las calles. El interés de Botha por lo desechado se ligaba a un pasado familiar comprometido con el aprovechamiento y reciclaje de los objetos. Haber vivido en Sudáfrica le permitió comprender desde la propia experiencia, que objetos carentes de valor en New York podían sin embargo ser muy estimados en otros contextos. Ello le llevó a reflexionar, desde un enfoque teórico-práctico, acerca del valor relativo de los objetos. A su regreso a Nueva York decidió decorar su apartamento de Manhattan con elementos "recuperados" de la basura. Así mismo, se dedicó a investigar acerca de la identidad de los recolectores, las distintas razones que les impulsaban a desarrollar esta actividad, o el tipo de objetos que eran rescatados…

El apercibimiento ético y estético de que es necesario buscar nuevas relaciones con la basura, ha ido suscitando un creciente interés por ella (Thomson, 1979; Hawkins, 2006; Witheley, 2011; Bradsha, 2010). Lea Vergine, en When trash Becomes Art: TRASH, Rubbish, Mongo (2007) analiza el empleo de basura en el trabajo de artistas del siglo XX. La investigación de Vergine sobre el empleo sistemático o esporádico de material de desecho se remonta a From Junk to art (Vergine, 1999) una exposición donde se interrogaba sobre el por qué de dicha utilización e indagaba sobre el significado del propio término "basura". Tomando como referencia el trabajo de Tommaso Labranca (1), quien considera la basura como un complejo objeto de estudio, la exposición fue concebida como la representación del "reverso de la cultura basura, en donde la basura se entiende como una forma de expresión que se canaliza a través de trabajos en los que lo desechado/rechazado se convierte, entre otras cosas, en cultura visual" (p.20).

Asumiendo estos antecedentes como punto de partida, hemos caracterizado el mongo como aquel conjunto de productos materiales generados por nuestro sistema social de producción y consumo que, en un momento dado, puedan ser considerados indistintamente, tanto prescindibles como imprescindibles, por cualquiera de nosotros. En definitiva, el mongo se conceptualiza como aquello que puede ser desechado o "rescatado", según criterios íntimamente ligados al contexto, en una dinámica que quizás permita generar una impronta en negativo del entorno que nos toca vivir en cada momento.

through discarded objects, and on the other hand, to show experimentally the opportunities and difficulties deriving from the utilization of mongo as a resource to foster the capacity for creativity and critical thinking in the context of Art teaching. The approach to this theme is structured in line with the following viewpoints:

In the first place, we set out with the idea that discarded objects can be conceptualized as a reverse mould, that is to say, as an imprint in negative form of those attributes of existing, being and seeming, by means of which we progressively construct our identity. Thus, mongo becomes a series of clues and hints that allow us to sketch a narrative coded as acceptance-rejection of oneself and of the other, through what is valued and what is discarded. In this first part, entitled Waste Narratives, we focus our analysis on the potential of mongo as a resource for the development of critical thinking, putting into practice the hypothesis that mongo can become a real transitional object that helps us to link ourselves to our pragmatic context, in a game of inclusions and exclusions that are both dynamic and evolutionary, thereby facilitating the task of constructing the story of what we are in the process of being and what we want to stop being.

Through her autotopographies, Jennifer Gonzalez (1995) shows how our possessions (photographs, objects etc.) make up a material map of our lives, Thanks to its 'residual' nature, mongo offers us an autotopography in negative form, in so far as it represents a reflection of what we are, through what we want to stop being, or what we want to get out of our sight and forget. In certain environments of the western world, there is the deeply-rooted custom of rising from one's own ashes (casser maison) in a kind of profane ritual of purification: to cast off one's possessions so that one can start again from scratch. (Crang, p.763). This mechanism has also been used in the sphere of Art, in works such Break Down (Michael Landy, 2001), in which the artist compiles an exhaustive inventory of all his material belongings, to then rid himself of them, destroying them physically, then offering for sale both the waste (as recycled materials) and the recording of his performance.

The second part, Sustainable Creativity, echoes two unavoidable imperatives of contemporary culture: sustainability and recycling. Creativity with waste products means reinventing new uses and meanings for objects that have discarded, preventing them from being withdrawn prematurely from the productive cycle, as is made clear in classic cases of the

Definición de la investigación. Contexto pragmático

Esta propuesta se sitúa en el marco de experimentación colaborativa desarrollada entre el Departamento de Didáctica de la Expresión Musical, Plástica y Corporal de la Escuela Universitaria de Magisterio de Bilbao, y el Departamento de Escultura de la Facultad de Bellas Artes de la Universidad del País Vasco UPV/EHU, en el contexto más amplio de un proyecto de investigación financiado por dicha universidad y enfocado al desarrollo de prácticas transdisciplinares articuladas a través de proyectos artísticos.

Nuestro objetivo principal ha consistido por un lado en identificar valores ocultos potencialmente transmisibles mediante lo desechado, y por otro, en comprobar experimentalmente las oportunidades y dificultades derivadas de la utilización del mongo como recurso para fomentar la capacidad creativa y el pensamiento crítico, en el contexto de la enseñanza del Arte. El acercamiento al tema se ha estructurado en las siguientes tres partes:

En primer lugar, hemos tratado con la idea de que los desechos se pueden conceptualizar como un contramolde, es decir, como una impronta capaz de registrar en negativo esos atributos del ser, el estar y el parecer, mediante los cuales vamos construyendo nuestra propia identidad. Así, el mongo se convierte en un conjunto de indicios que pueden facilitar una narración en clave de aceptación-rechazo de uno mismo y del otro, a través de lo valorado y lo desechado. En esta primera parte, Narraciones residuales, hemos centrado nuestro análisis en la potencialidad del mongo como recurso para el desarrollo del pensamiento crítico, poniendo en práctica la hipótesis de que el mongo puede convertirse en un auténtico objeto transicional. Ese objeto nos ayudará a vincularnos con nuestro contexto pragmático, en un juego de inclusiones y exclusiones dinámicas y evolutivas y facilitarnos así la tarea de construir el relato de lo que vamos siendo y de lo que queremos ir dejando de ser.

La segunda parte, Creatividad sostenible, se hace eco de dos imperativos insoslayables para la cultura contemporánea: sostenibilidad y reciclaje. Ser creativo a partir de elementos residuales significa reinventar nuevos usos y significados para los objetos desechados, evitando detraerlos prematuramente del ciclo productivo. Este enfoque queda patente en casos paradigmáticos de empleo sistemático del reciclaje creativo, como REmida, del proyecto Reggio Emilia, u otros centros que comparten la filosofía de utilización de materiales residuales como materia prima para proyectos creativos y educativos.

systematic use of creating recycling, such as REmida, in the Reggio Emilia Project, and other such centres that share the philosophy of using refuse as the raw material for creative and educational projects.

In this context, mongo offers a solution to a mode of representation that makes use of and claims for itself the codes of the dominant culture (Bourriaud, 2007). Nevertheless, we must emphasise that our proposal is based on the specific utilization of found-retrieved materials from a point of view that takes into account not only the re-use of found objects but also the fact that society has discarded, expelled or rejected them. In the artistic sphere, an example of the approach we are proposing can be found in 100 Chairs in 100 days, a work by the designer Martino Gamper (2010), in which he investigates the creative potential of new and useful seats by combining stylistic and structural elements of found objects.

In the third part, we concentrate on the description of two practical experiments we carried out, concerning the use of mongo in Art Education. In these experiments, we try to put into practice the two principles we have discussed above, namely: the value of waste products for the development of critical thinking and their creative potential.

The first of these was conducted as part of the Lab II course in Year 2 Modules in Art, Design and in Art Restoration and Conservation in the Faculty of Fine Arts. The inter- disciplinary spirit of the course enabled us to carry out a pilot project that was conducted based on the methodology we will now summarize. Firstly, we told the group of learners that we were going to do a "spring cleaning" (casser maison). For this, we asked them to look for and bring together those objects in their surroundings that are commonly regarded as disposable (forgotten in corners, neglected in cupboards, etc.) and to bring them along according to two basic criteria: that they intended to dispose of them at some time and that the total amount contributed by each learner should not exceed certain limits that would be similar for everyone (e.g. to fit in a shoebox).

We asked the learners to display in an orderly manner, any way they liked, the objects they had brought with them, the idea being to show them to the group in the most appealing way possible, along with a list or inventory. For this purpose, we alluded to the way in which birds of paradise show off (Attenborough, 2009) by setting out scenes with objects that catch the eye in order to attract possible mates. When all of the collections of objects and the related lists and inventories were on display to all those present like an open-air market, each student was asked to estimate how much he or she would be

En la tercera parte, nos hemos centrado en la descripción de sendas experiencias prácticas, en torno al uso del mongo en la Educación Artística. Dichas experiencias se han desarrollado en el marco de la Asignatura Laboratorio II, de los estudios de Grado en Arte, Grado en Creación y Diseño y Grado en Conservación y Restauración de Bienes Culturales; y de la asignatura Artes Plásticas y Cultura Visual en Educación Infantil I del Grado en Educación Infantil. En ellas hemos puesto en práctica los dos puntos tratados anteriormente, a saber: la pertinencia de los residuos para el desarrollo del pensamiento crítico, y su potencial creativo.

1. NARRACIONES RESIDUALES. Residuos culturales, la cultura de lo desechable y lo instantáneo.

La generación de residuos en un determinado contexto social, -tanto en lo referente a su clase como a su cantidad-, viene determinada por el modelo socioeconómico. Uno de los aspectos que más y mejor definen nuestra sociedad contemporánea, es el consumo masivo y en consecuencia la generación de muchos más objetos que aquellos que somos capaces de asimilar.

Los residuos diferenciales específicos de cada uno de los integrantes del sistema social pueden considerarse también residuos culturales, puesto que podemos definir los rasgos de una cultura a través de lo que expulsa; cuáles son sus valores y qué es lo que se considera prescindible o imprescindible. En este sentido, los desechos pueden ser entendidos como fragmentos de nosotros mismos: unos fragmentos que se despliegan sincrónicamente revelando desigualdades socioeconómicas y culturales, pero también diacrónicamente, poniendo de manifiesto, por ejemplo, aspectos evolutivos que tienen que ver con diferencias generacionales, asimilaciones culturales, progresos, pero también quizás regresos…

De hecho atendiendo a los residuos específicos generados por los individuos que integran un contexto social concreto, se puede imaginar una especie de lógica booleana siempre provisional y cambiante de exclusiones e inclusiones, elementos compartidos (valores colectivos) o personales (valores individuales). Podemos proponer la visualización de dichas relaciones en teorías de conjunto atendiendo a aquellos objetos que:

- Son excluidos por algunos/individuos, pero que tienen valor para otros (desigualdades sociales o culturales, estados de necesidad, etc…)

- Son claramente excluidos por un contexto social, pero aceptados o valorados en otros contextos, ya sea sincrónica o diacrónicamente (modas, signos identificativos de pertenencia, confli-

willing to pay for each of the collections, between a maximum and minimum price that was the same for everyone. They were asked to make their bid in writing on each of the inventories/lists. Then a draw was held and each student was allotted a collection of items at random.

Based on these ground rules, we set a task in which the students had to construct- assemble-build a kind of portrait to represent the original owner of the items, using all of the materials they had respectively been randomly allocated. Once this task was complete, the results were put on public display, and the participants were asked to make a fresh estimate of the value they would attribute to each of the sets of materials, based on their own personal assessment, factoring in such aspects as technical and aesthetic qualities, the magical qualities they might attribute to them, symbolic power, etc.

The second hands-on experience, which we have submitted for study, was conducted as part of the subject module 'Plastic Arts and Visual Culture in Child Education' in the Teacher Education Department of the University of Bilbao. In this case, special emphasis was placed on two aspects that are intrinsic to this context: the relevance and appropriacy of mongo in initial teacher training and its subsequent application/roll-out in schools. This proposal was divided into three distinct parts: firstly, we worked on the teaching of visual aesthetics through the exploration of the qualities of objects and, based on these, their combinatory possibilities, contributing new identities and functionalities to these objects; secondly, we reflected on the potential of the materials collected and their utilization for incentivizing creativity in the classroom. The third and final part, which was compiled in the form of a portfolio, explored the various issues implicit in the concept of mongo. Specifically, aspects concerning the function of objects, their use and the process of transforming one object into another with a new use (functional and/or artistic); the potential of mongo for fostering creativity by reinventing new uses and meanings for discarded objects; and the possibility of integrating the plastic arts with other disciplines.

Conclusions

This study is a first attempt to approach the mongo dimension with an experimental and intuitive working methodology as its starting-point – not excessively constrained - which has allowed us to make an initial assessment of its potential for the development of critical thinking and creative capacity in the art education.

To go into any further depth in the implications of

ctos generacionales, diferentes etnias o culturas, etc…)

- Son aparentemente excluidos de un uso común y corriente en los contextos humanos organizados, o pertenecen en principio de forma exclusiva a un ámbito muy concreto y específico que excluye, quizás, sólo lo público, o puede que lo privado.

Los dos primeros puntos nos llevan a preguntarnos, tal y como apuntábamos en la introducción, acerca de aquello que consideramos basura en un contexto concreto, y a revisar la idea de "valor" en sí, en su carácter convencional, y a tener en cuenta la importancia de un análisis apropiado del contexto. Michael Thompson (1979) demuestra que la basura es una construcción dinámica social en la que los objetos oscilan dentro y fuera de la categoría considerada como "basura". El valor de los objetos varía en función de aquellas virtudes que se les otorga en cada momento, o bien en función de unas condiciones contextuales determinadas, o en base a la atribución de valores. El tercer punto nos lleva al territorio de la transgresión de las normas comúnmente aceptadas en un contexto dado (tabú, ámbito de lo perverso, etc.), pero también al entorno de los objetos considerados como sagrados, mágicos, religiosos (Miller,1998), etc.

Por tanto, debemos tener en cuenta, por un lado, que el valor de los objetos varía en función del contexto - prueba de ello son aquellos objetos que adquieren valor en otras culturas (Botha, 2004)- y por otro, también, que la irrupción de lo real (2) en la experiencia de vida, nos puede situar inesperadamente frente a una nueva perspectiva desde la cual el valor de los objetos variará su cotización, quizás al alza, quizás a la baja. ¿De qué le servía el oro a Ben Gun?, ¿cómo valoraba Robinson Crusoe los restos de un naufragio?, ¿somos capaces de encontrar un contexto apropiado para ese objeto que tenemos entre manos?

Este punto, nos lleva a reflexionar acerca de qué pueda ser el valor añadido en relación con las prácticas creativas, desde el momento en que estamos obligados a reformularnos tanto el concepto de materia prima, como el de producto elaborado. Cuando herramientas y heurísticas tales como el saber aplicar técnicas y procedimientos, los referentes históricos, el talento creativo, el distanciamiento crítico, el juego de las similitudes, la atribución de sentido, el juego simbólico, etc., se activan en relación a unas materias primas que no tienen por qué estar ligadas a priori de forma evidente a las prácticas

all kinds underlying something as simple as utilizing refuse as resources has led us to the conclusion that it can be a very interesting medium to get closer to an understanding of how we use and value our objects, and also the habits we acquire as individuals immersed in a social setting. This is because it forces us to distance ourselves in order to work with it. To accept filth as a starting point and link it to the imagination may be an essential requirement for the construction of the self (Jung, 1989). Thus, we would emphasise that resorting to trash is an ideal way to gain access to our values as individuals and as collectives, to better evaluate the social context in which we live and its vagaries, from a critical perspective, but also and most importantly as part of our self-criticism.

Based on the experiences and conclusions we have been able to draw from this initial practical application of the initiative we have presented in this article, we have begun a second phase with a methodology that we are refining progressively. In this regard, we would highlight the importance of designing effective communications protocols with our working groups, whereby it would be possible, for instance, to account for and take account of developmental changes that could occur in the learning-teaching process.

artísticas conocidas, convencionales y/o tradicionales, se desencadena un reto evidente, en tanto en cuanto la orientación y los objetivos presumibles o supuestos de nuestras acciones, el por qué, y el para qué, quedan en suspenso.

En este contexto pueden facilitarse sinergias de interés recíproco respecto a lo que yo hago yo con lo que tu desechas, y lo que haces tú con lo que yo desecho, en un sentido donde, por ejemplo, puede ponerse en juego la imaginación de un futuro(pasado) que querré haber vivido (que hubiera sido el mío). Lo que otro es capaz de hacer con lo que yo desecho me enfrenta a mis propias fantasías. Lo que soy capaz de hacer con lo que otro desecha, le invita a superar sus propias limitaciones, si logro encender su deseo, mostrarle el camino. La idea que aquí proponemos es, cómo a partir de lo que se desecha, pero siempre con la ayuda de otros, se pueden imaginar nuevos marcos que permitan, tanto el aprendizaje de las técnicas, como la re-valorización de los objetos, y de qué manera es posible dirigir una mirada crítica y reflexiva hacia los valores sociales que nos seducen y obligan, y que todos terminamos por asumir, en lo que valoramos y desechamos. Tal y como concluye Crang (2012) en su texto "las huellas de los residuos son signos indiciales materialmente vinculados a mundos vividos y cosas inevitablemente consumidas y agotadas. Estos son los paisajes que golpean la apariencia de la sociedad actual" (p.767)

A través de sus autotopografías, Jennifer Gonzalez (1995) muestra cómo nuestras posesiones (fotos, objetos…) conforman un mapa material de nuestras vidas. La importancia de esos objetos personales en la construcción y apuntalamiento de nuestra identidad se pone de manifiesto cuando, a través del uso, proyectamos valores en dichos objetos, para que luego a su vez nos cuenten historias, y nos ayuden a recordar; o nos rodeamos de ellos para sentirnos protegidos (síndrome de Diógenes). Desde su carácter residual, el mongo nos ofrece una autotopografía en negativo, en cuanto que representa el reflejo de lo que somos, a través de lo que queremos dejar de ser, o queremos quitar de nuestra vista y olvidar. Los objetos que guardamos en el presente construirán nuestra historia en el futuro, aquello por lo que queremos ser recordados; y por el contrario desecharemos aquello que nos impide ser vistos tal y como queremos. Pero la clasificación de nuestras pertenencias, entre lo que es considerado como basura y lo que no, también alude a la añoranza de aquello de lo que un día nos desprendimos.

En ciertos ámbitos del mundo occidental ha enraizado la costumbre de renacer de las propias

cenizas (casser maison) en una especie de ritual profano de purificación, desprendiéndose de las propias pertenencias para volver a empezar de cero (Crang, p.763). Este mecanismo se ha utilizado también en el ámbito artístico, en propuestas como Break Down de Michael Landy (2001) , donde el artista levanta un inventario exhaustivo de todas sus pertenencias materiales, para a continuación deshacerse de ellas, destruyéndolas físicamente, y comercializando tanto los residuos materiales, como el registro de su gesto performativo. Estos ejemplos nos hablan de lo que significan para nosotros nuestras pertenencias, pero apuntan también sutilmente a la verdadera naturaleza y ubicación de lo que realmente nos importa en un contexto consumista: nuestra cuenta corriente. Difícilmente se desprenderán de ella los maduros canadienses, o los Young British.

2. Creatividad Sostenible. Los desechos como recursos creativos en la escuela.

Los nuevos modelos educativos deben responder a la demanda de una sociedad que se perfila en un contexto abierto y en constante transformación. La creatividad deja de ser una característica reservada a artistas y creadores y se perfila como uno de los elementos fundamentales para la resolución de problemas, y debe ser trabajada en el contexto escolar (Robinson, 2009). Tal y como plantea Gopnik (2010) vivimos en mundos imaginarios, cuyo desarrollo ha sido posible gracias a que la especie humana, comparada con otras especies, disfruta de un periodo de inmadurez prolongado que permite a los niños desarrollar su imaginación, y forjar los cimientos de lo que será la I+D del futuro.

Vigotsky centró su trabajo en la creatividad en el arte. En el segundo capítulo de La imaginación y el poder de la mente (2009) plantea la importancia de integrar la experiencia humana con la fantasía: "Cabañas sobre patas de gallina no existen mas que en los cuentos, pero elementos integrantes de esta imagen legendaria están tomados de la experiencia humana y sólo en su combinación interviene la fantasía, es decir, que su construcción no corresponde a la realidad" (p.16). En este sentido la utilización del mongo ofrece una fuente de elementos cotidianos y familiares, que permiten el desarrollo de procesos creativos. La ventaja que provee el mongo —citando de nuevo a Vigotsky- es que todos los elementos están tomados de la realidad. Son elementos cotidianos, conocidos, con los que previamente se ha trabajado, usado, interactuado, manipulado y posteriormente desechado. Además, estos elementos, potencialmente combinables, permiten el desarrollo de síntesis imaginativas compuestas de elementos residuales, donde la totalidad podrá llegar a ser algo más que la suma de las partes, como en la cabaña con patas de Vigotsky.

2.1. Síntesis imaginativas y estéticas relacionales

Esta afirmación nos lleva a plantearnos la creatividad intrínseca en la combinatoria proteica de los diferentes elementos desechados que integran la dimensión mongo. Para desarrollar esta cuestión tomaremos como punto de partida la siguiente pregunta:

¿Cómo una metodología de creación que utilice la fragmentación y lo encontrado puede enlazar materiales e historias? (Bell, 2011). Podemos encontrar el por qué de dicha afirmación en la teoría de la estética relacional propuesta por Bourriaud (2006), "teoría estética que consiste en juzgar las obras de arte en función de las relaciones humanas que figuran, producen o suscitan" (p.142). En dicha teoría las formas nacen "a partir del "desvío" y del encuentro aleatorio entre dos elementos hasta entonces paralelos" (p.19), un encuentro que cuando es fructífero, se convierte en duradero, y plantea "posibilidades de vida" nuevas donde la obra de arte es definida como una estructura que cristaliza, "el modelo de un mundo viable"(p.20).

Bourriaud (2007) analiza también los modos de producción en busca de una tipología común de dichas prácticas. Postproducción, un término proveniente del mundo audiovisual y que da nombre al libro, es el término elegido por el autor para definir aquellos modos de producción de las prácticas contemporáneas (cita, reciclaje, etc.), que van más allá del arte de la apropiación:

> Dirigiéndose hacia una cultura de uso de las formas, una cultura de constante actividad basada en un ideal colectivo: compartir. El museo como la ciudad constituyen por sí mismas un catálogo de formas, posturas e imágenes para artistas- equipamiento colectivo que todo el mundo está en condiciones de utilizar no para ser sometidas a su autoridad, sino como herramientas para sondear el mundo contemporáneo (p.9).

Tal y como apunta este autor, la pregunta no reside en qué es lo nuevo que se puede hacer, sino en "qué se puede hacer con…", por lo que la cuestión se deriva al modo de producción, es decir "cómo producir la singularidad, cómo elaborar sentido a partir de la masa caótica de objetos, nombres propios y referencias

que constituyen nuestro objeto cotidiano"(p.17). Estamos ante un nuevo modo de hacer que requiere "inventar protocolos de uso para los modos de representación y las estructuras formales existentes. Se trata de apoderarse de todos los códigos de la cultura" (p.18).

En esta línea, el mongo da solución a un modo de representación que hace uso y se apodera de los códigos de la cultura dominante. No obstante, debemos subrayar que nuestra propuesta parte de la utilización específica de lo encontrado-recuperado desde un punto de vista que no sólo se plantea la reutilización de objetos encontrados, sino que sobre todo presta atención a aquellos de los que la sociedad prescinde, de los que expulsa o rechaza. Un ejemplo de dicha metodología en el ámbito artístico la encontramos en 100 Chairs in 100 days, 2010 una propuesta del diseñador Martino Gamper (2010), que consistió en recopilar 100 sillas únicas rescatadas, bien de las calles de Londres o bien de casa de sus amigos. Gamper investigó el potencial de creación de nuevas sillas útiles a partir de la mezcla de los elementos estilísticos y estructurales de las encontradas. En definitiva, se propuso construir a partir de lo desechado lo que él denominó sketchbook tridimensional, una colección de posibilidades potencialmente combinables para crear productos nuevos; un nuevo modo de Design Thinking que provoca debate sobre el valor, la funcionalidad, y la apropiación.

Otro enfoque de interés para el trabajo creativo desde el mongo, ahora centrado en búsqueda de nuevos puntos de vista a partir de la búsqueda de elementos estructurales, en un proceso inverso al del ejemplo anterior, lo encontramos en la metodología empleada por Todd McLellan (3): todo es desmontable Este fotógrafo canadiense desmonta objetos, tanto nuevos como viejos, para luego fotografiarlos. McLellan (2013), con sus fotografías, nos ofrece una nueva visión de dichos objetos cotidianos, una visión interior oculta para la mayoría de las miradas. Con este trabajo, el artista se posiciona ante la cultura de lo desechable, mostrándonos la densa intrahistoria, la riqueza interior de unos objetos cotidianos que tienen para nosotros una vida cada vez más corta. Principios de composición plástica, de ordenamiento, de seriación, ejes cartesianos, simetría, clasificación, categorización... Composiciones estáticas, dinámicas, caóticas, posibilidades de diálogo entre los propios materiales, estéticas relacionales. Todo ello forma parte de una tradición que, pasando por Jan Svankmajer Možnosti dialogu (Dimensiones/posibilidades del diálogo, 1982), y las composiciones de Arcimboldo, nos remonta como mínimo hasta los mosaicos de restos y despojos esparcidos por el suelo de las villas romanas.

2.2. El mongo como recurso creativo en la escuela de infantil

Paralelamente, por lo que se refiere a las técnicas y procedimientos a emplear, la utilización de materiales de desecho inciertos, sorpresivos, controvertidos, incluso hasta problemáticos, implica para el profesorado enfrentarse a situaciones desconocidas o no trabajadas hasta el momento, e interrogarse sobre la potencialidad/pertinencia de la utilización de un determinado material para el trabajo en el aula, desarrollando, por ejemplo, protocolos de clasificación, normas de seguridad y precaución, inclusiones y exclusiones, y obligándose en todo caso a afrontar el reto de lo inesperado de forma argumentada.

El uso de mongo, por tanto ofrece, como metodología, un modelo de creatividad que permite, a partir de la exploración y manipulación de objetos pertenecientes al entorno conocido/cercano de los niños, la creación de nuevos objetos e imágenes. Los objetos cotidianos que manipulan a diario, se convierten ahora en materia prima para la creación de nuevos objetos, estableciendo nuevas relaciones topológicas y formales entre los elementos (como en el caso de Mclellan) o desplegando nuevos abanicos de posibilidades (Gamper) en el aula de infantil.

3. Experiencias prácticas

A continuación relataremos los aspectos más significativos que se extrajeron de la aplicación de la propuesta que nos ocupa. Queremos aclarar que dichas implementaciones no deben de tomarse como experiencias estancas, sino que ambas se complementan y juntas conforman una visión relativamente amplia del potencial que el mongo pueda tener en la Educación Artística en sus diferentes niveles y enfoques.

3.1. La experiencia en Bellas Artes. La teoría del valor añadido y la tensión entre el individuo y el grupo

Esta experiencia se desarrolló dentro de la asignatura de Laboratorio II, de 2° Curso de los Grados en Arte, Grado en Creación y Diseño, y Grado en Restauración y Conservación de la Facultad de Bellas Artes de la UPV/EHU. El espíritu interdisciplinar de la asignatura facilitó implementar una experiencia piloto.

En primer lugar, se propuso al alumnado ponerse en situación en relación a una cuestión recurrente en el ámbito del espacio de vida: es habitual, y hasta una tradición en ciertos entornos culturales, "hacer limpieza" (casser maison) por lo menos una vez al año, y deshacernos de aquellos objetos que vamos acumulando, y se nos revelan molestos e inservibles. Al respecto, se propuso al alumnado que rebuscara e hiciera acopio de esos objetos de su entorno conceptualizados como desechables (arrinconados, perdidos en los cajones, etc.), y que los aportara según dos condiciones básicas, a saber, que fuera a deshacerse de ellos en un momento dado, y que el volumen total de los objetos aportados por cada alumn@ no excediera de ciertos límites similares para todos (p.e. el volumen de una caja de zapatos).

A continuación, se pidió a cada alumn@ que expusiera de manera ordenada, según su propio criterio, el conjunto de objetos aportados, con la intención de mostrarlos a la vista del grupo de la forma más atractiva posible. Esta exposición sería acompañada de una lista o inventario en el que quedara registrada e identificada cada una de las unidades objetuales que lo constituyera. La conducta de pavoneo de ciertas aves del paraíso (Attenborough, 2009) que organizan escenografías con objetos llamativos para atraer así a sus posibles parejas, sirvió de referencia ejemplificadora. Cuando la totalidad de los lotes y su hoja de inventario correspondiente estuvieron expuestos a la vista de todos, se pidió a cada alumno que hiciera una estimación de la cantidad que estaría dispuesto a pagar por cada uno de los lotes, con un precio máximo y mínimo común para todos, y que pusiera su puja por escrito en cada una de las hojas de inventario. Finalmente, se hizo un sorteo, y a cada alumno le fue adjudicado un lote al azar.

Con estas condiciones de partida, se propuso un ejercicio cuya formulación consistió en construir-montar-fabricar, con los materiales que a cada uno le hubieran tocado en suerte, una especie de retrato que representara al propietario original de dichos materiales. Una vez que la tarea de representar al compañero a través de sus propios desechos estuvo concluida, se hizo una exposición pública de los resultados, y se pidió a los participantes que hicieran una nueva estimación del valor atribuible, según su criterio personal, a cada una de las obras realizadas, teniendo en cuenta aspectos como cualidades técnicas y estéticas, poder mágico atribuible, potencia simbólica, etc.

En relación a la implementación del marco metodológico, hay que puntualizar que los alumnos consideraron a priori que iban a trabajar con sus propios residuos. Esta suposición generó quizás un sesgo selectivo en virtud del cual la selección realizada en cada caso no fue del todo ingenua, sino que pudo verse influida por prejuicios de carácter instrumental. Los alumnos sabían que iban a realizar un trabajo con esos materiales, pero no sabían que no iban a poder hacerlo con los suyos propios. Por eso, cuando se reveló la auténtica naturaleza del plan, se generó cierto desconcierto. De hecho, los alumnos tuvieron que enfrentarse a las contradicciones derivadas de una estrategia imprevista, cuando se percataron de que no habían seleccionado precisamente lo que no querían, o estaban dispuestos a desechar, sino quizás aquellos materiales que pudieran serles útiles para realizar un ejercicio cuya naturaleza creían intuir. Ver trabajar a sus compañeros con los materiales supuestamente de desecho que creían de su propiedad, les hizo experimentar el concepto de valor en un contexto de intercambio forzado e incertidumbre, y además permitió a los alumnos tomar conciencia de su entorno objetual en términos del valor de uso atribuible por otras personas.

La inclusión del elemento de azar en el marco metodológico, introdujo también una variable que acercó el ejercicio a un nuevo marco de referencia que puso en crisis la expectativa de una evaluación igualitaria. Ya no se trataba sólo de que el alumno no pudiera trabajar con sus propios materiales, sino que además estaba expuesto a la "buena o mala suerte" en relación al lote que le tocara.

Una vez concluida la realización práctica del ejercicio, se pasó a valorar los datos obtenidos, y a intentar definir algunas conclusiones provisionales. En primer lugar, se confrontó el valor de partida estimado por el grupo a cada uno de los lotes de mongo, con el valor final atribuido por el grupo a los resultados del ejercicio realizado por cada alumno. Esta confrontación puso de manifiesto la diversidad de correlaciones existentes entre el valor de la materia prima y el valor del objeto manufacturado, pudiéndose así cuantificar una especie de "valor añadido", cuyo mérito cabría atribuir en exclusiva al artífice del ejercicio.

En un contexto de actividad no excesivamente pautada, con unos criterios de control deliberadamente poco estrictos, la metodología puesta en práctica sirvió también para extraer algunos datos relacionados con el grado de motivación, implicación y compromiso de los individuos en relación al grupo: valores energéticos. En definitiva, fue configurándose un panorama que puso de manifiesto el grado de implicación de cada alumno en la dinámica del grupo, pero también la implicación del grupo en el trabajo de cada alumno. Se pueden citar casos extremos en los que alumnos que no se molestaron en valorar los ejercicios ajenos recibieron en contrapartida cumplida cuenta de sus propias propuestas, pero también de lo contrario. Las

razones y motivaciones son siempre contextuales y cuestionables, pero no cabe duda que ponen de manifiesto la complejidad intrínseca del contexto en el que trabajamos.

3.2. La experiencia en magisterio. Estéticas relacionales y recursos potenciales

La segunda experiencia práctica tuvo lugar dentro de la asignatura Artes Plásticas y Cultura Visual en Educación Infantil I correspondiente al Grado en Infantil en la Escuela Universitaria de Magisterio de Bilbao (UPV/EHU). En este caso se puso especial énfasis en dos aspectos implícitos en dicho contexto, en concreto se evaluó la pertinencia del mongo en la formación inicial del profesorado así como su aplicación/proyección en la escuela.

Esta propuesta se dividió en tres partes: en primer lugar, se trabajó la educación de la mirada estética a través de la exploración de las cualidades de los objetos y en función de éstas, las posibilidades combinatorias, aportando nuevas identidades y funcionalidades a dichos objetos (estéticas relacionales). En segundo lugar se reflexionó sobre la utilización de materiales de desecho para la incentivación de la creatividad escolar. La tercera y última parte, explicitó en un portafolio las diferentes propuestas.

Al igual que en la iniciativa desarrollada en Bellas Artes, se propuso al alumnado la recopilación de objetos y materiales "desechables". La selección de los diversos lotes debía de realizarse en base a una reflexión acerca de las cualidades estéticas y su potencialidad como materia prima en el entorno escolar. El alumnado debía tener en cuenta aspectos como la singularidad de lo seleccionado, su variedad y riqueza, o los distintos atributos formales y funcionales. Tras la recogida de objetos y materiales se planteó la exploración de sus aspectos estéticos, a partir de la observación y análisis de sus formas, colores, tamaños, texturas, comportamiento frente a luz (transparencia, translucidez, opacidad)… Esta fase permitió trabajar la educación estética de la mirada organizada a partir de elementos cotidianos que el alumnado previamente había manipulado y usado -resulta imprescindible resaltar la importancia de que, en este contexto, se trabaje con objetos familiares puesto que permite al alumnado, sin previa formación estética, comprender la repercusión y complejidad de la cultura visual-.

Una vez estudiadas y clasificadas las distintas cualidades de los materiales y objetos, se inició el proceso de exploración de sus posibilidades combinatorias en todas sus variantes: el todo, las partes o el resultante de la relación entre las partes y el todo. A modo de teselas cotidianas, las distintas cualidades estéticas abren un sinfín de exploraciones compositivas: desde indagar sobre las potenciales combinaciones y tensiones visuales al colocar unos objetos con otros, hasta buscar similitudes o contrastes entre sus diferentes elementos, adoptar formas o significados atendiendo a su color, tamaño, función, aplicar criterios/patrones para su disposición en el espacio/formato obteniendo diferentes resultados (estáticos, dinámicos, simétricos, ordenados u caóticos), o establecer conexiones formales/conceptuales entre las partes y el todo.

Como apuntaba Bourriaud, se trata de utilizar la sociedad como un repertorio de formas, explorando las distintas estéticas relacionales a partir de masas caóticas de objetos. Dichas exploraciones compositivas aportan diferentes visiones; imágenes latentes que se actualizan a partir de la disposición/relación de sus elementos integrantes (Tod McLellan, 2013). En el caso concreto de la experiencia desarrollada en Magisterio se diseñaron dos líneas de actuación. La primera se ubicó dentro del ámbito de la abstracción, priorizando aspectos formales, compositivos, tensiones visuales, etc. -se debe apuntar aquí también la importancia que adquiere el trabajo con imágenes no figurativas, contando con un alumnado mayoritariamente anclado en el modelo realista-. La segunda se enmarcaba dentro de un tema elegido previamente por cada grupo. Los temas trabajados fueron de diferente índole: belleza, naturaleza, racismo, paisaje industrial, moda…

En la segunda fase de la propuesta, orientada a la exploración de la potencialidad de los materiales y a sus posibilidades creativas en la escuela, se pidió a los estudiantes que presentaran sus "lotes", y que juzgaran su potencialidad como material de trabajo. La especulación valorativa se referiría a la riqueza del lote en cuanto a su variedad, las posibilidades de los diferentes materiales, su singularidad y originalidad… En esta fase se pretendía poner el foco sobre los materiales y recursos que se utilizan habitualmente en la escuela, cuáles son, si resultan adecuados y suficientes, o por el contrario son escasos, previsibles, convencionales y estereotipados. En este caso también conviene puntualizar que la mayoría de los objetos recopilados no fue del todo "inocente" puesto que respondió a aquello que el alumnado a priori conceptualizó como "propio del entorno escolar": mayoritariamente el material seleccionado estaba compuesto de tapones de plástico, bricks de leche o tubos de cartón de papel higiénico.

Tras la valoración cualitativa y cuantitativa del material recopilado, se procedió a realizar el sorteo de los diferentes lotes. Una vez más, el sorteo permitió trabajar cuestiones como ponerse en el lugar del otro, conceptualizar el valor (como variable ligada fundamentalmente al contexto social). Tomando como punto de partida el film de animación Dimensiones/posibilidades del diálogo (Jan Svankmajer, 1982) se propuso a cada grupo crear una narración con el material asignado.

En la tercera fase, recogida en el portafolio (función, uso y creatividad) se abordó la función de los objetos y su utilización y el proceso de transformación de un objeto en otro de nuevo uso (funcional y/o artístico). Por último se suscitó la reflexión acerca de la conexión de las prácticas artísticas con otras disciplinas, y la posibilidad de su integración en el curriculum (pensamiento crítico, ecodiseño, reciclaje, sostenibilidad, sociología…)

Conclusiones

Este trabajo recoge una aproximación a la dimensión mongo, a partir de una metodología de trabajo experimental e intuitiva, no excesivamente pautada, que nos ha permitido un primer acercamiento a la evaluación de su potencial para el desarrollo del pensamiento crítico y la capacidad creativa en la Educación Artística.

Profundizar siquiera mínimamente en las implicaciones de todo orden que subyacen a algo tan simple como utilizar residuos como recursos, nos ha llevado a tomar conciencia de que puede ser un medio muy interesante para acercarnos a una mejor comprensión de nuestras prácticas, y de nuestros hábitos adquiridos como individuos inmersos en un campo social, porque nos obliga a trabajar desde el distanciamiento. Aceptar lo inmundo -"…llámesele hombre, ya que del humus ha sido hecho", (Heiddeger, 2008, p.198)- puede ser un buen punto de partida para la construcción del sí mismo (Jung, 1989).

Así, cabe señalar la idoneidad del recurso a lo desechado como metodología que nos permite acceder a nuestros valores como individuos y como colectivos, para valorar mejor la sociedad en la que vivimos y sus fluctuaciones, desde una dimensión crítica, pero también y sobre todo autocrítica.

A partir de las experiencias y conclusiones que hemos podido extraer de una primera aplicación práctica de la iniciativa que hemos expuesto en este artículo, hemos iniciado una segunda fase con una metodología que va depurándose progresivamente. A este respecto, cabe señalar la importancia de diseñar unos protocolos de comunicación eficaces con nuestros grupos de trabajo, a través de los cuales sea posible, por ejemplo, dar cuenta, tomar conciencia y aprovechar los cambios evolutivos y sucesos inesperados que puedan acontecer durante el proceso de enseñanza-aprendizaje.

Notas

(1) Trashware, serie de 10 fanzines publicados entre 1992 y 1994.
(2) En sentido lacaniano.
(3) Para más información sobre el trabajo del artista véase su página personal. http://www.toddmclellan.com/

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How can artistic research open up new spaces for knowledge?

Notes from my research residency experience at University of the Arts Helsinki.[1]

Natalia Calderón

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figure 1. Juha Rouhikoski (2013) Presentation for 'What do we mean by Artistic Research?'

Abstract

In this text I will narrate how my experience as research resident at Helsinki University of the Arts re-contextualized and nourished my understanding of knowledge production through art practice, and mainly 'Artistic Research'.

Key Words Artistic Research, social space, artistic knowledge production, research, pedagogical.

Resumen

En este texto narro cómo la experiencia de mi estancia de investigación en la Universidad de las Artes de Helsinki, re-contextualizó y alimentó mi entendimiento acerca de la producción de conocimiento a través de la práctica artística y principalmente de la Investigación Artística.

Palabras claves Investigación Artística, espacio social, producción de conocimiento artístico, investigación, pedagógico.

Visiting Helsinki University of the Art, *Kuvataideakatemia*

(contextualization of my research)

Introductory note: The coming text was made from my experiences of a 3 months research residency I made in Helsinki University of the Arts. I thank the support of the University that hosted and supported my research, especially Dr. Jan Kaila who supervised the progress of my investigation and writing process.

Helsinki, Autumn, 2013

I saw it as coming to the must north part on Earth. I could not decide for myself whether to come or not. I did not know what to expect from such a faraway place, and I was not sure to have the strength to carry through all the cultural and contextual differences. I knew moving place would inevitably bring changes to my notions and understanding, and would mean, one way or another, a shift form what I had already projected of my research. I was not only nervous for the cold weather and the cultural differences, but specially for being able to reshape my research into new understandings.

My aim for digging deeper on Artistic Research drove me to travel to a Nordic country. As Borgdroff (2009) defends that the Nordic counties have been experiencing the most interesting turns in the field, I felt the urge to experience that discussions and to make my research participant in the construction of this relatively new field[2].

Together with my supervisor Fernando Hernández, we decided, that even though it would signify a challenge for both, my work and I, it was an important input for my research, and the only possible time to make it happen was the autumn 2013.

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[2] According to Caduff and Wälchli (2010) the field of discourse of Artistic Research started at the visual arts at universities in 1990s in the English speaking countries via Scandinavia and the Netherlands and more recently into German- speaking and Eastern European. PhD programs spread in the same pulse.

I made all the necessary paperwork between Barcelona and Helsinki universities, the negotiations with Jan Kaila for him to become co-supervisor of my dissertation. Form my research's aim, having both guides (in the one hand the pedagogical perspective with Fernando Hernández and the platform the cultural pedagogies department in Barcelona University; and in the other hand, the artistic scope with Jan Kaila and the perspectives in Artistic Research and contemporary artistic production) was both demanding and nourishing.

When coming to Helsinki I had the target of working in one specific part of my dissertation. The controversial and long timed studied *Artistic Research*. First, I wanted to refer to knowledge production in the artistic process. So, I started tracking related topics I needed to analyze. Artistic Research not only seemed the must polemic one, but also an interesting field full of debates, folds, and opposed positions. A whole universe opened up. Even though, I have been for some years in contact with this concept from my artistic experience, through my artistic education and from my research interests, each time I come closer I find different and viewpoints that disassemble my previous notions.

By making readings, attending seminar, and visiting exhibitions, I collected a body of shared agreements and fragmented disagreements about Artistic Research, form which what intrigue me must were the breaks I could find where authors - mainly artists, theorists and curators- pointed up the 'out of tune' issues. But, even though I value the breaks and disagreements as relevant information to approach Artistic Research, I still feel the need to state a brief overlook of my understanding of what AR could mean. It is important for my dissertation to make a brief resume of the main issues of the topic, because, even though a big amount of literature has been written in this subject, and in most European cities Artistic Research is a well-known term, in other parts of the world as southern Europe and Latin America the term has been adopted recently without been critical enough about the implications and the existing differences in artistic and academic context.

My experience, first as student, then as teacher at the *Escuela Nacional de Artes Plásticas* in México City, and now as a doctoral student at the *Univestitat de Barcelona* claimed to revise from a general perspective what is meant with Artistic Research. Not specifically in Mexico, Latin America or southern Europe, but in different artistic localities around the world, the investigative tune that contemporary artistic practices are pushed to adopt more and more are been normalized but not always sharing the internal polyphonic debates.

Presentation of my work. How to represent the processes of knowledge production, or how to re-present Artistic Research?

> "The true investigation became the question of how to present research *as research.*" (Schwab, 2010: 60)

Kuvataideakatemia is the name of the Fine Arts Academy that is part of the recent University of the Arts Helsinki[3]. The first week I arrived, I was already enrolled to the seminars and academic activities, and I was treated as a regular student. As such, I was asked to make an introductory presentation of my research. What could have been just an everyday count of my work, shifted into a turning point: how to re-narrate my research to communicate with a different body of peers?

I realized I needed to address the people I was communicating with, in this case my colleagues, contemporary artist. It was not just a matter of applying a kind communication tool, but re-phrasing the concepts and notions in my argumentation to make a common understanding. Even though in Barcelona's program most of us have to do something with art, the context of the Cultural Pedagogies program imprints our dialogues and shapes our notions.

I prepared a presentation to introduce my work, and myself using images and documentation of the artistic process instead of the register of the 'final works'. But, it was hard making evident the bonds between my artistic experience, and my research interests. Notions as fundamental as '*pedagogical*', '*research*', '*discursive* ', '*knowledge*',' *practice*' had such a different connotation in an art-practice-based context. This way, I realized I needed to introduced new argumentations that helped as mediators to bridge this gap:

The concept *pedagogical* needed to be understood outside the educational frontiers of school, as a social relational link established during the art making, re-presentation, and re-signification processes.

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[3] Merging together the arts academies (Sibelius- music Academy, Teak –Theater and performance Academy, and Kuva- fine arts Academy) in Helsinki was a process of arts academies becoming a university. Legitimizing arts studies as university studies means to approve and support the knowledge production that the arts are making. In other places of the world this is discussion is set differently due to the universities organization, and therefore the conceptual and methodological debates are focus in other aspects. See Elkins (eds.) (2009) *Artists with PhDs.*

Research claimed coherence and transparency in the decision-making. Distinguishing a common interest or an experience from research; therefore to distinguish Artistic Research form art making. (Hernandez, 2006; 2012)

Knowledge not as a fix object that can be reached and kept but as Ellsworth (2005) defends: "If the experience of knowledge in the making is also the experience of our selves in the making, then there is no self who preexists the learning experience."(: 2)

Space is another concept that needed to be understood away form the binary container/content and as Lefebvre (1991) stated. (Social) space is the product of the established social relationships. This shift implies that any object or place it is not a space for things to happen but was already the result of social interactions.

In any case, these are the core concepts in my investigation, and I have been all the time sculpting them; while re-phrasing them I had re-shaped my work ones and again.

AR practicum

One of the seminars that surprised me most in the doctoral program in Kuvataideakatemia was called **Artistic Research Practicum**. More than a seminar, it could be considered a workshop in the sense that it intends not only to explain, analyze, share or debate research, but –in the same terms Esa Kirkkopelto and Jan Kaila proposed- it seeks for disseminating the knowledge each of the student's artistic research project has constructed.

I was part of a (more or less) 12 people group composed by both students from the theatre and the fine arts academies. The presentation's of all the student's research projects was the core of the Practicum. Each researcher had to prepare a 40 minutes 're-presentation' to communicate what she felt relevant for others to know about her work. The main task here was to experiment with how our research could be shared, or disseminated? The question for **re-presentation** became a loop or a fold in itself; finding tactics to *re-present re-presentations* in a way they ones again *became*, they *happened*, or *occurred*; they took place. By naming and referring the re-presentation system, I was using it, making it evident. The time, the place, and the participants were relevant pieces of the happening. Neither the *white-cubeness* of a classical exhibition show, nor an academic (slide) presentation, were media sharp enough to spread the learning experience our Artistic Researches. But then, how

are we going to adopt, transport, appropriate, create new formats and spaces for extent the artistic knowledge?

My practicum

Due to my temporal condition as a visiting researcher, I proposed myself for the first presentation turn in the curse. Since I did not have much time ahead in my stay, and it seemed as very challenging experiment, I took the chance to experiment. Ranya Kahlil, a regular doctoral student in the theater academy, and I should start the next session after we had met the group for the first time and we have conveyed the general objectives and rules for the coming sessions.

For two week I thought over and over the question that Esa and Jan planted on us: **How to present my research in such a way to make my peers part of the knowledge is being produced?** That would mean not only to tell (explain) the objectives, methodology (or way of working) and some kind of results, but also to make my colleagues part of the reflexive process in the re-presentation of my research.

The day of the 'presentation', October 4

Ranya started with the first presentation of that day. She performed a lecture about her work. She showed manly videos and text quotes that inscribed her production with philosophical concepts. She quoted well-known authors to explain her interests and the train of thought through her research. She performed a neat and clear, very precise presentation of some of her video work and contextualized that with the ideas that moved her to think into that direction.

While I was listening to her, and watching her videos, I asked myself what was being shared in this presentation? And, because of my obsessive interests, what kind of pedagogical relation were we (the audience) and her, being part of? Were we actually constructing knowledge together?, and if so, was this knowledge collected as part of her research? I did not out spoke these questions since they were not part of her body of interest but form mine.

Then the time of my presentation arrived. We moved to another room, it was a basketball gymnasium in which we had more space, no chairs, and I thought it gave more the idea of making.
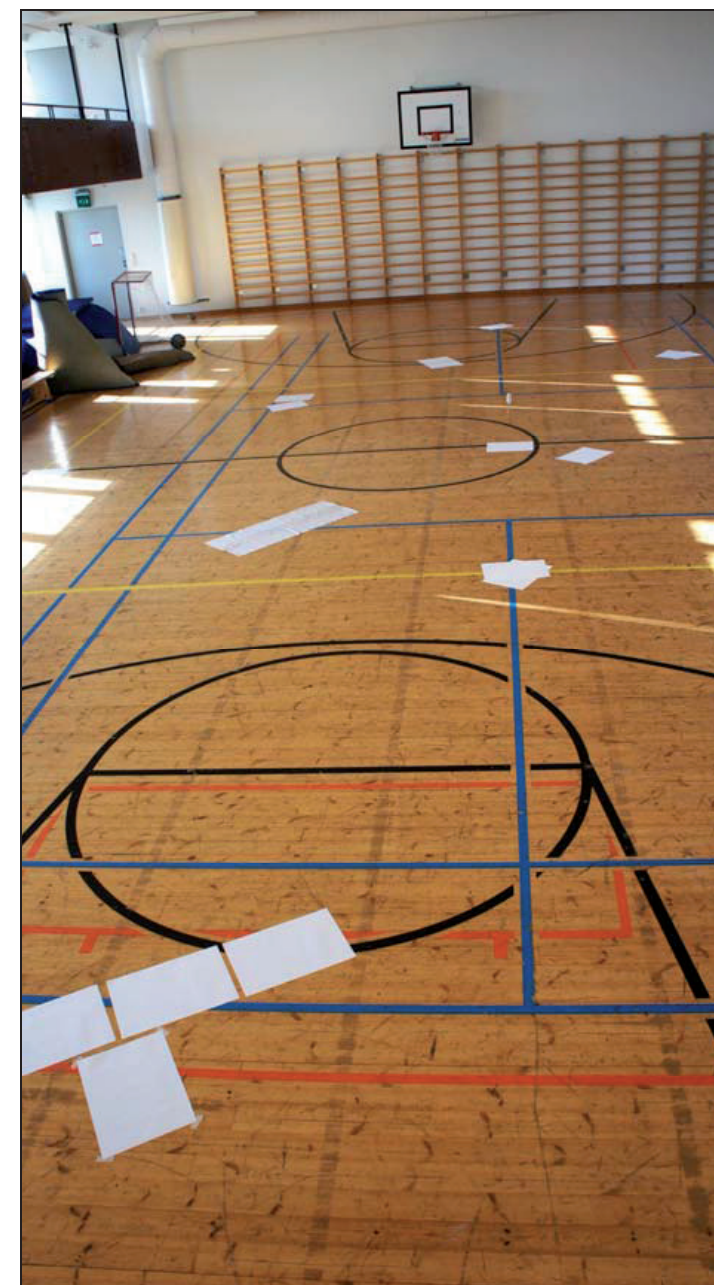
Figure 2. Natalia Calderón (2013) Presentation for 'What do we mean by Artistic Research?'

Curiously, I thought about what my peers needed to do for my presentation, but I forgot myself as part of the group. After explaining my proposal (I asked from them to 'trace the spaces of knowledge' in their own practice) I was in the middle of the room as a spectator, a *voyeur*. I realized I was representing my researcher role not in the way I had performed through my fieldwork. I had "erased" the researcher out the situation. During the presentation I acted as a passive photographer instead of an active reflexive agent. Without noticing, I performed the role of the researcher as body-less spectator.

Figure 3, 4 &5. Natalia Calderón (2013) Presentation for 'What do we mean by Artistic Research?'

In advance, I had informed the group with the some hints of my research's concepts and a list of questions to think through. I out-spoke the intentions behind my intervention: "It will not be enough to have a(n) (common) experience, anyhow that happen inevitably, but, my objective is to make that experience meaningful through the ideas that I (we) share/shape."

Then after a short remainder of Lefebvre's *social space* concept, I invited them to think in their own research practice as a social space through the questions:

- Who are the engaged agents (people, situations, concepts) in your research?
- By which places or media do you reach them?
- Trace how they relate each other.
- Identify (name / delineate) the different relations are being established.
- Shape the spaces you had constructed.
- What difficulties do you face when trying this?

People found a place in the floor to sit. Some used the white paper that I had left as an invitation device, and some used their own material. They were especially worried about if they had to make communicable their findings. I was worried to behave as a teacher saying the instructions they must follow.

At the beginning we all were expectant for the others. Some people concentrated in their thoughts and others kept watching around trying to make an idea of what to make. As some started, the others felt more confident and followed with their own.

After 20 minutes all together we commented on the experience. We spoke to decode and comprehend the spaces each researcher had traced. We did not have enough time to comment on all, but we build a common understanding of my what my research meant with tracing spaces of knowledge production.

I identified two main problems my research was facing while the common debate:

1- an existing gap between the *tracing* or the *artistic production of space of knowledge* and its re-presentation. In this case how my peers spoke of it make it communicable; and

2- the space we were creating between us debating what production of knowledge could mean in each one's research.

Figure 6. Juha Rouhikoski (2013) Presentation for 'What do we mean by Artistic Research?'

There were several issues that my colleagues commented and worried them, such as if they had become co-researchers (at least for that moment) in my project. From my viewpoint more than adding co-researchers so easily (I wish I could), my colleagues became peers, co-informants with whom to talk and debate specialized issues.

The presentation finished and each of the participants was ask to write one-page feedback for the presentations in the coming days.

Feedback

The first feedback I received was Simo Kellokump's text. He noted about the existing distance between the lived experience and the generation of knowledge. "How do I know I know[?,] where am I in the actions of trying to articulate through different medias my experience about this given situation[?]" I read his outline as stressing the inside-out position of the researcher when, at the same time, he has to experience the learning process and interpret it. That lead me to think how a re-presentation of the lived experience happens when signifying the situation form particular cultural, contextual and political viewpoint. In any learning experience an encounter between one's previews ideas or understandings face

a new situation that will be informed by time and place specificities. The dialogue that happens between these two (or more) approaches, and the twisted re-presentation gear is, finally, the threats that weave the process of production of knowledge. At the end, living an experience, interpreting and analyze it at the same time, will be materialized in the changes the researcher suffer through his or her venture.

But to respond on Simo's shared curiosity on *how to be aware of what one is knowing?* Hernández states that the difference between experience and knowledge production is that knowledge is a signified experience (Hernández, 2008 y 2014). That means that even though any experience could bring me a learning process, knowledge is tight to the signifying action I construct; and therefore, the analysis of signifying an experience, is the possibility of the awareness of knowing. Inevitably this new experience will be *colored* be my previous ones, and its signification will not be neutral, it will drag certain standing point. At the end Simo could be aware of what he knows if he analyze the *colored* and *coloring* signification processes through his experiences.
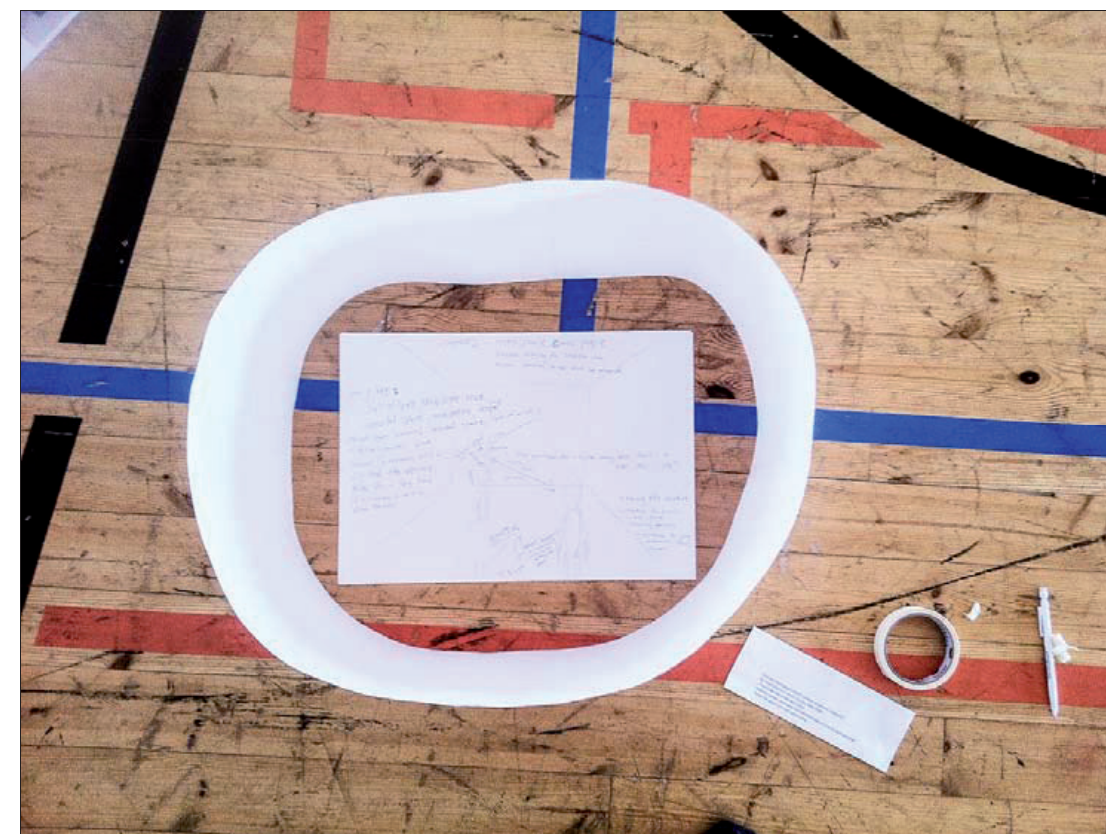

Figure 7. Natalia Calderón (2013) Presentation for 'What do we mean by Artistic Research?'

Re-presentation of Artistic Research

Another important nourishing experience I had at KUVA was participating in the seminar "What do we mean by artistic research?" where I met Annette Arlander. Annette Arlander was the first artist in Finland to be awarded a Doctor of Arts (theatre and drama) in 1999 for her work dealing with performance as space. Today her artistic research is built around her long time performances for camera. While *performing landscape,* as Arlander would say of her own practice, she has developed a body of site-specific work. She understands Artistic Research as part of a much broader epistemological perspective with situated knowledge, embodied knowledge, and acknowledging the subjectivity away from the, sort of, Cartesian bird's-eye-view. [Arlander, Annette (2013. November, 13) personal interview. Helsinki: Kuvataideakatemia]

Annette has been investigating since 2003 the idea of performing landscapes, documenting this with video and sound recording while standing or just being in a place for long periods of time. I decided to talk to her and ask her about how she preserves Artistic Research in her work due to my interest between space (site specificity), and embodied knowledge or localized research. I tried to explore Artistic Research through certain *pedagogical site specificity* (which I understand not limited to the scholar environment, but for any kind of learning relationship one can build with different environments or contexts).

Is there any specific space for Artistic Research? And if so, where does Artistic Research take place?

Artistic Research does not only happen in the art academies or art schools. Artistic Research includes other learning spaces, communities of knowledge production that start form the same artistic practice, converse with its audience, and relate not only with the academy, but also with society in general. Annette explained that even though for many the space of Artistic Research is the in-between zone, between the art world and the academia, when she made her dissertation she spoke about "building a bridge between this two, but much later it has evolved an area which it's not a bridge but is really an area that has sort of tangential zones with the university, of course, humanistic university, and has tangential zones with the art world or art market and just practical world. But the core of the Artistic Research is the in-between and in that sense it's a very especial area." [Arlander, Annette (2013 November, 13) personal interview. Helsinki: Kuvataideakatemia]

From the general to my perspective of Artistic Research.

How to *replace* my research as a contextual based or context informed research?

When I made my introductory presentation, when I just came to Helsinki, Jan advised me to be careful not to place my research in the metaphysical level, and to narrate my own approach to this huge concept.

Slager (2012) would say that there is implicit violence in a disembodied viewpoint or attempt of knowledge production that generates fixed forms of perception, and thus of representation it can be understood "as a product of the will of represent, […] as a rigid scopic regime where multiformity and diversity have been reduced to levels of equivalence." (: 76).

Since "The only way one can talk in a sensible way about artistic research and artistic knowledge production is by stating from the practice of concrete research projects." (Slager, 2012: 69), and it was not at all the aim of my investigation, to treat Artistic Research in a general or universal way, I worried to go back and rephrase the communication structure I was using. The generalizations I was using responded to a necessity to organize my understanding of an unstable, controverted and form my contextual perspective recent and not well-known field.

It is important to highlight that even though Artistic Research is currently one of the main issues for contemporary art debate, it varies from one culture to another how is it understood and achieved. Even if art schools or universities have in their program a doctorate in art practice, the approaches for bounding art and research has more to do with art historic or philosophic approaches (Elkins, 2012) that exploring new possible ways of investigating through art making.

Open and movable definitions of Artistic Research

Over the past decades different thinkers: artist, philosophers, art historians, curators, sociologists, art educators have discussed thought seminars, symposia, conferences, open debates, publications, exhibitions, biennials, artistic projects, and other diverse forms and formats their different perspectives around the idea of *Artistic Research* And although researching by art-making has been doing for centuries, the concept designates the contemporary artistic practices that seeking to direct their aims towards the production and dissemination of knowledge.

One of the most radical agreements that has not changed even though contrasting times, places and perspectives is the idea of not limiting this concept over one unique definition; that would impose one way of production of knowledge over the others. Conciliate one artistic research definition would immediately impose not only a homogenization of artistic knowledge production, but would mean making a scale of values, that would only make sense from the hierarchical perspective.

Borgdroff defends Artistic Research distinguishes from Research traditions in natural sciences, humanities or social science models for using unconventional forms of documentation and dissemination (2011: 45). "Another distinguishing feature is that contemporary art practice constitutes the relevant context for the research alongside the academic forum." (: 46) But, is Artistic Research particularly tied to an academic forum? In parallel, Slager (2013) has a broader spectrum for where artistic research can take place not only within the academy, but also through institutional environments. "…it intends to contribute to the debate on artistic understanding and knowledge production in an innovative and boundary-transforming manner; it is open to giving account of itself and subject to peer review in a discursive and public way ; and therefore, and therefore artistic research mainly takes place in an institutional environment." (: 25)

There used to be a distinction while locating the artistic production in the exhibition displays systems; I am referring to galleries, museums, art fairs, or *kunsthalls*, and in the other hand the academy, art schools or universities to be the place for Artistic Research. Through the past of years and the urgency spread to debate of artistic production of knowledge issues, not only curatorial projects, but concerned entire world wide exhibitions as *documenta 13* which dedicated time, space and thoughts to reflect on the relation between art and research and how could artistic research can be shown, displayed, disseminated.

Artistic Research cannot be denominated as such either by the environment in which it is produced, the kind issues it is questioning, the methodology is used, nor by the space in which it is shown. Therefore, analyzing *when* or *where* art making can be called or transformed into artistic research is more productive for my research interests, that making one rigid and fragile definition of it. An approach to a ground that leave the borders open to be criticized, defeated and re(in)formed.

Partly inspired by the institutional critique of the 1970s – taking place through informal, textual, expositional and didactic strategies – the practice of current of public art seems to come forth as an aesthetics defining the notion of space anew. In this aesthetics the notion of space is understood as a discursive construct: space as a platform for knowledge, intellectual exchange and cultural debate. Today artists engage in societal, social historical and political themes as fields of research. (Slager, 2012: 42)

Artistic Research still faces a very problematic approach, and not because of its transgresive character, but because of isolating itself from the rest of the knowledge production fields, in the romantic idea. I am sure Artistic Research can and should find new ways to research, media, methodology, formats, times and scopes, but if Artistic Research wants to communicate and debate its findings with the rest of the epistemic world, then, it need to find ways engage within the research agenda in a way researchers not only from the art field can understand and find relevant to the general cognitive sphere. Thereafter, Artistic Research can make meaningful contributions that can even shift the agreed idea of research. This means to be in productive communication with the epistemic fields.

Beyond *taking place*, the aim of my research is to track and show how artistic research makes place, and I am specifically interested on the educational places artistic research constructs. The question I post is: How does Artistic Research makes places of learning?, either inside the academy, or elsewhere?

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Dialogues with women art teachers. Transit between my artistic practice and academic research

Diálogos con mujeres artistas docentes. Transitar entre mi práctica artística y de investigación académica.

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Abstract

In this paper I seek to share routes and questions that have led me to rethink my displacements as woman, artist and researcher. When I point that I start this exploration from my position as woman, artist and researcher, implies to tell that from these three roles, be a woman is the dimension that has allowed to begin the dialogs between my sense of being an artist and a researcher. In this way I have been accompanied by the voices of diverse feminists' scholars, who have been key in helping me understand that in any type or form of research I cannot elude my own circumstances as woman (Welier, 1988).

Against this, I have understood that my sense of being doesn´t remain eluded neither of my artistic interests nor of my doctoral investigation. Instead, they attempt to dialogue and are in this dialogue when I start to transit between both disciplines and formations.

Telling this process is to share my artistic practice and how it has begun to intertwine with my doctoral research, through the art project "Dialogues with women art teachers". In the same way as Kan Koon (2009), this research seeks to show how my identity as a woman artist and female academic are in a constant personal dialog.

I course the PhD "Arts and Education" at the University of Barcelona. The name of my research is "Art teachers in Chile. Understand the transits between their art and teaching practice, from narrative experiences ". In this paper I don´t seek to share my doctoral research, but to tell how from the interest for the narrative and the theme "women art teachers", my role as a researcher has been built in conjunction and as a whole with my role and identity as an artist.

Thus I wanted to tell that from the subject of my doctoral research, where I seek to understand and visualize the narrated experiences of women art teachers in Chile, and from my artistic interest for the construction of portraits, I have begun to develop an artistic project (parallel to my PhD research) called "Dialogs with women art teachers".

In this project, which is under construction, I have started to link both practices (my doctoral research and artistic investigation) to generate a series of visual

Resumen

En este escrito busco compartir los recorridos y cuestionamientos que me han llevado a repensar mis desplazamientos como mujer, artista e investigadora. Cuando señalo que inicio esta exploración desde mi posicionamiento como mujer, artista e investigadora, implica contarles que desde estos tres roles, ser mujer ha sido la dimensión que ha permitido comenzar los diálogos entre mi sentido de ser artista e investigadora. En este trayecto me han acompañado las voces de diversas académicas feministas, quienes han sido claves para ayudarme a comprender que en ningún tipo o forma de investigación puedo eludir mis propias circunstancias como mujer (Welier, 1988). Frente a esto, he comprendido que mí sentido de ser no queda eludido ni de mis intereses artísticos ni de mí investigación doctoral. Por el contrario, intentan dialogar y, es en ese diálogo cuando comienzo a transitar entre ambas disciplinas y formaciones.

Para contarles este proceso, compartiré parte de mi práctica y reflexión artística y cómo ésta ha comenzado a entrelazarse con mi investigación doctoral, a través del proyecto artístico "Diálogos con mujeres artistas docentes". A partir de mi experiencia como artista e investigadora en formación,comparto en qué consiste este proyecto de indagación artística y reflexiono sus puntos de encuentro con la noción de `práctica artística como investigación´ desarrollada por Graeme Sullivan (2010, 2011). Por otro lado, de la misma manera que Kan Koon (2009), en esta investigación busco reflexionar cómo mis identidades como mujer artista y mujer académica están en un constante diálogo personal. Este proyecto artístico me ha permitido comprenderme no en un espacio o posicionamiento fijo o delimitado, sino más bien como mujer investigadora y artista que transita entre ambas disciplinas.

Palabras Clave: Investigación artística, investigación doctoral, transitar.

narratives. To do this, firstly I asked five women art teachers to narrate how they perceived them self as "women art teachers". From their stories, I have been re- interpreting them for, from pictorial, narrative and digital gestures, find new ways to make them visible and understand them. This project has become a space to inquire from the arts, their stories of experiences intertwined with mine. Throughout this process I have approached to the idea of ` art practice as research ` developed by Graeme Sullivan (2010, 2011), to understand how my process of artistic inquiry with my academic interests are generating new ways to understand me as a woman artist and researcher.

The Proposals to understand the artistic practice as a form of reflection and research, has invited artists to theorize their own artistic practice. Sullivan (2010) defends this position, indicating in first place that visual arts play an important role in the sociocultural and educational contexts, since the artistic ways of knowing help us to understand the world in which we live. From here he proposes the artistic practice not only as a way of interpreting and representing, but also as a way that allows us to understand things, situations or experiences of the daily life in a way that other traditions or disciplines of research cannot.

From this affirmation, Sullivan (2010, 2011) indicates to us that the investigation that the artists develop in studies, galleries, Internet, communities, etc., are forms of investigation based on his practice and that construct new knowledge and comprehensions. In this sense, if one of the goals of qualitative researches is to generate new knowledge, it is also possible to think that there are several ways to achieve it, being the artistic practice a visual, plastic, creative and critical form of investigation, which seeks to create comprehensions and to criticize the knowledge.

On the other hand, it is important to consider the artistic practice as a type of research that is transformative. This means that the creation of knowledge in the visual arts constantly generates new insights not only about us, but also new comprehensions of the world. The images we create can communicate new ideas and ways of thinking; generate new meanings from their description, representation, expression or symbolic form. In this process of creation reflective practice is a key element. The process of thinking and rethinking is what allows us to generate a kind of knowledge that helps us understand the world we live in, allows us to learn how we make sense and generate new meanings on what we don´t know to uncover new truths (Sullivan, 2010).

In this sense, each picture that compose the project "Dialogues with women art teachers" shows the process of how I made portraits. Each visual narrative counts, both visually and textually, a different process to understand their words and my thoughts. As Sullivan (2010) argues, visual arts involve a type

Situándome como artista e investigadora académica

Como artista visual puedo contarles dos aspectos básicos sobre mi práctica artística. La técnica que experimento y mi línea de investigación. Hace años que la acuarela se ha transformado no sólo en mí técnica o mí medio de expresión visual, sino en un proyecto. Mi obsesión por construir retratos, enfocándome principalmente en el gesto de la mirada, ha sido el hilo conductor que me ha permitido comprender visual y plásticamente cómo conformamos nuestra identidad, desde la construcción de retratos. En mi indagación artística, retratar a un otro no se limita en simplemente representarlo, sino explorarlo y comprender sus posibilidades, lo que conlleva un proceso que es tanto técnico como reflexivo e introspectivo. Bracha Ettinger (2012) ha señalado que pintar es preguntarse, y preguntarse conlleva un proceso de reflexión. El proceso de interpretar a otros (o a mí) desde la acuarela, me ha permitido transitar entre la dilución del agua, el juego de capas y transparencias, como metáfora del cómo nos conformamos desde múltiples yoes, historias y relatos.

Durante este proceso re-interpreto y reconstruyo el rostro de un individuo (no cualquier individuo) dialogando con su historia y la relación de nuestras historias. Este proceso es lo que Donald Schön (1992) ha llamado metafóricamente `conversación reflexiva con los materiales de una situación´. Este aspecto lo profundizaré más adelante, pero hace alusión al cómo, a medida que voy pintando puedo pensar en reorganizar lo que voy haciendo. Es decir, a través de esta reflexión en acción no sólo voy siendo consciente de las direcciones del pincel o de los colores que utilizo, sino que también cuáles son sus significados, o mejor aún, puedo ir reflexionando sobre la relación de ese individuo conmigo.

Para continuar contándoles sobre mi práctica artística, puedo compartir que estas reflexiones se enriquecieron tras concluir el máster en Artes Visuales y Educación de la Universidad de Barcelona el año 2012, a partir del cual los diversos aprendizajes y cuestionamientos teóricos fueron cobrando sentido en mi práctica artística. Para ser honesta, ese año acabé con la cabeza saturada de teorías y perspectivas de conocimiento. Viví todo ese año apegada a intensas horas de lecturas, cuando yo me había formado como artista visual y mi lenguaje de expresión estaba más relacionado con la pintura o el grabado y no la escritura. Mi

of imaginative thinking that is never fixed, since we always travel between what we know and do not know.

These projects are unfinished processes of reflexivity. The questions that constantly arises is: how to dialogue with their stories when I'm creating the images? From their narratives, as evidence of their stories, I generate a dialogue during the process of portraying them. Their experiences make me think, they go through me and from this point I start the visual dialogue with them. During these reflections I paint their faces, look at them, observe them, do close-up and I approach them to talk intimately. To draw, write, paint, write, write and paint are all acts that are woven in a spontaneous and consecutive way. I draw and think about them, write about their thoughts, paint our thoughts and again I write to reaffirm our dialogues. A dialogue with three voices. The voice of their experiences, the voice of how their experiences bounce in me and the voice of their portraits, being this ways of looking at them while we talk. These conversations are what lead me to create, in my own view as an artist, a new story that is written and pictorial.

This process has become a make and break, and for me, this process is the project "Dialogues between women art teachers ". When I refer to my art research as a process, means that the results are the last thing I expect to find, because as Janneke Wesseling (2011) says, the artwork is not a finished product or the finished result of an artistic thought. On the contrary, it is the intermediate stage of a thought process that never ends.

Due to it in this article I do not present results of anything, but everything what I show is my process, where every image that moves is due to a process of thought, every sentence I write is a reflection about their stories, in what they have told me and related in how I want to portray them.

So, from Sullivan´s reflections about art practice as research and the artistic project that I have told before, I have begun to wonder if there is a boundary between my identity as an artist and researcher and what it means that both roles dialogue jointly to develop my personal and academic questions.

During this process, Kan Koon (2009) is an academic who has illuminated these questions. She also has told that, due to the fact that she first was formed as a creative artist, she has had to find ways to complement its role as an academic. Through her ways of question and dialogue their own struggles as artist-academic has allowed me to understand how she has asked herself the meaning of being an artist scholar from the point of view of being an Asian woman. Her positioning has also led to wonder what it means to train as a female investigator, without neglecting or leaving of side my role as artist. The

manera de comprender el mundo siempre había sido desde la experiencia práctica, experiencial y sensorial. A pesar de ello, acercarme a comprender la escritura no sólo como un medio para organizar o transmitir ideas ha sido fundamental. A través de este proceso de formación comprendí que nos conformamos de y desde relatos de experiencia (Clandinin y Connelly, 1990,

1994, 1995, 2000), lo que me ha presentando a la narrativa como un nuevo lenguaje de expresión para contar a otros nuevas formas de ver e interpretar el mundo. Así fue como resurgió en mí la necesidad de volver a conectarme con lo mío: la pintura, los retratos y la acuarela, pero esta vez la escritura era un nuevo elemento que entraría en mi indagación artística. Si narrarnos es una forma de comprendernos, entonces la narrativa era una herramienta que ligada a la acuarela, también me permitiría comprender cómo nos conformamos como individuos.

No fue muy difícil pensar qué pintaría, todo lo que había aprendido ese año en el máster había despertado en mí muchas preguntas que inevitablemente gritaban con euforia que las llevara a un nuevo medio de representación. Las teorías feministas, o más bien, la noción de mujeres estaba muy latente en mí, por lo que comencé a reflexionar cómo y desde qué lugar podía comenzar a llevar estos nuevos aprendizajes al campo artístico.

Tímidamente comencé a explorar estos cuestionamientos centrándome en las mujeres docentes. A través de mis propios relatos reflexivos y el trabajo con la acuarela, intentaba dialogar, o más bien, al igual que Regina Cortina y Sonsoles San Román (2006), criticar la tradicional idea que asocia a las mujeres maestras como seres de estrato social bajo, con bajas remuneraciones y faltas de autoridad y disciplina debido a sus características maternales y amor incondicional a los niños.

Temas de este tipo, quizás más ligados a un feminismo radical, fueron los que comencé a desarrollar en mis indagaciones como artista. La escritura comenzó a ser un apoyo y un medio de expresión crítico, mediante el cual intentaba dialogar entre las imágenes y mis pensamientos sobre las mujeres docentes.

A través de las siguientes imágenes comparto mis indagaciones. El primer ejemplo (figura 1) corresponde a mis primeros encuentros con el tema de mujeres docentes. En el segundo ejemplo (figura 2) la escritura ya se muestra como un elemento significativo en conjunto con la pintura.

author talks of making a way - or space I would think - between images and words, to give content to the diverse dimensions of her existence as woman, artist and Asian academic. In my case, generate a dialogue between images and words is a way of moving in multiple ways from what I'm thinking.

In this sense, what I reflect is not the painting independent from the text or the text a reflection of what I paint, but I attempt that both gestures, painting and writing, be my way to talk with my experience and that of the other women art teachers. In this respect, writing has become an artistic practice and academic. I write not only to explain but also to understand and question what I think and paint. The text, which represents my position or academic thought as a researcher, dialogues with the pictorial image, which has to do with my artist momentum. The text, as my obsession to try to understand me and others from dialogues and stories, and the image like my other obsession for the face, for what it says and shows the look.

Now then, in relation to the above, a major challenge as an artist is the question: how to make this process an artistic experience? If John Dewey (1934) proposed that in an artistic experience we "fly" our mind to live this experience of creation, I wonder if perhaps writing shows as a control gesture. If the act of painting is something irrational and the rational act of writing seeks to explain and understand, how they dialogue without one prevail over the other?

Through these thoughts and questions I point out how I move between the arts and the academic research. The visual narratives that I am shaping in my project " Dialogs with women art teachers", are a new way to tell my stories, which go beyond just writing a text and painting a portrait. I try to tell these stories from the place of the arts, but also from my position as an academic. In this respect, the writing, as that one that I have learned from my role as researcher in formation travels towards my art practice to merge with the pictorial creation. In this process, the words that I write do not seek to interpret and to understand only actions or thoughts, but also they are a way of expression.

Finally, this process has led me not to settle in a certain or given space or fixed role, but to position myself as a woman artist and researcher in-between. That is to say, in a space between, since I never act completely as artist or totally as investigator. I constant move and transit between these two roles. In spite of the fact that both could question or in some instances be in tension, both work as a whole and allow me to develop me as woman, artist and researcher

Esta serie surgió cuando comencé a indagar el rol de las mujeres en la educación. A través de estas imágenes buscaba criticar ese "rol maternal innato" que se le ha atribuido a la mujer como docente.

Algunas las retraté "como si fueran vírgenes", haciendo alusión, irónicamente, a esa imágen sagrada de la mujer docente.

Figura 1: Rosario García-Huidobro (2012) *Sin título*. Acuarela, fotografía, photoshop.

Actualmente curso el doctorado "Artes y Educación" de la Universidad de Barcelona. El nombre de mi investigación es "Profesora de Artes Visuales en Chile. Comprender el tránsito entre la práctica artística y docente, desde experiencias narrativas". En este escrito no busco contarles mi investigación de doctorado, sino contarles cómo a partir del interés por la narrativa y el tema "mujeres artistas docentes", mi rol como investigadora se ha ido construyendo en conjunto con mi rol e identidad como artista.

Para ello quisiera contarles que a partir del tema de mi investigación doctoral, donde busco comprender y visibilizar la experiencia narrada de mujeres artistas docentes en Chile, y de mi interés artístico por la construcción de retratos, he comenzado a desarrollar un proyecto de investigación artístico (paralelo a mi investigación de doctorado), que llamé "Diálogos con mujeres artistas docentes". Este es un proyecto en construcción, donde he vinculado ambas prácticas (de investigación doctoral y la artística) para generar una serie de narrativas visuales. A través de diversos intercambios hemos compartido narrativamente cómo se perciben como mujeres artistas docentes hoy. A partir de sus relatos las he ido re-interpretando para, desde gestos pictóricos, narrativos y digitales, buscar nuevas formas de visibilizarlas y comprenderlas. Este proyecto se ha transformado en un espacio para indagar desde las artes, sus relatos de experiencias entrecruzados con los míos.

A lo largo de este proceso me he acercado a la idea de `práctica artística como investigación´ que desarrolla Graeme Sullivan (2010, 2011), para intentar comprender cómo mi proceso de indagación artística junto a mis intereses académicos van generando nuevas formas de comprenderme como mujer artista e investigadora.

La práctica artística como investigación

La idea del arte como una forma de investigar surgió en los años 60´, a partir del arte conceptual. En esta época los artistas se opusieron a la visión del arte como una producción aislada de la historia, la política y el mundo social, y desde estos cuestionamientos proponen al arte y las experiencias artísticas como una forma de pensar y un saber cognitivo. Desde aquí que el arte moderno dejó de ser representacional para transformarse en autocrítico. Las estrategias de la crítica y la auto reflexividad fueron claves para generar nuevas comprensiones y significados artísticos. A partir de la época posmoderna, reflexión e investigación fueron aspectos que se entrelazaron con la práctica artística. Los artistas ya no buscaban sólo el resultado de la obra, sino comprender el proceso crítico (Wesseling, 2011).

Las propuestas de comprender a la práctica artística como una forma de reflexión e investigación, ha invitado a los propios artistas a teorizar sobre su práctica artística. Sullivan (2010) defiende este posicionamiento, al señalarnos en primer lugar que las artes visuales cumplen un rol importante en los contextos socioculturales y educativos, ya que las formas de saber artísticas nos ayudan a comprender el mundo en que vivimos. Desde aquí nos propone a la práctica artística no sólo como una forma de interpretar y representar, también como una manera que nos permite comprender aspectos, situaciones o experiencias de la vida cotidiana de una forma que otras tradiciones o disciplinas de investigación no pueden. En este sentido, el autor plantea

Aquí comencé a explorar el potencial de la escritura junto con la pintura. A partir de interpretar a estas mujeres reflexionaba los roles de la mujer en la educación.

A su vez también exploraba técnicamente cómo generar diálogos entre la imágen y el texto. En este caso jugué con superponer el retrato sobre mis palabras.

En este otro caso, entrecruzaba mis palabras y reflexiones con el rostro de esta mujer.

Figura 2: Rosario García-Huidobro (2012) *Sin título*. Acuarela, lápiz grafito sobre papel, fotografía y photoshop.

que el trabajo imaginativo e intelectual de los artistas es una forma de investigación, ya que las formas de presentar, encontrar y de analizar la información produce un tipo de conocimiento que es transformativo, es decir, que tiene el potencial de cambiar la forma en que vemos y pensamos para mostrarnos nuevas formas de comprender (Sullivan, 2011). Desde esta afirmación, nos señala que la investigación que los artistas desarrollan en estudios, galerías, internet, comunidades, etc., son formas de investigación basadas en su práctica y que construyen nuevos conocimientos y comprensiones.

En este sentido, si uno de los objetivos de cualquier tipo de investigación es generar nuevos conocimientos, también es factible pensar que existen diversas maneras y caminos para lograrlo, siendo la práctica artística una forma visual, plástica, creativa y crítica de investigación, que busca crear comprensiones y criticar el conocimiento. Desde este mismo lugar, Borgdorff (Sullivan, 2010:79) señala que "la práctica artística califica como investigación si su objetivo es expandir nuestro conocimiento y comprensión al conducir una investigación original en y hacia los objetos visuales y procesos creativos". Además, la práctica artística como una forma reflexiva de investigación, genera un tipo de conocimiento creativo que tiene la capacidad de transformar nuestras formas de comprender, ya que sus objetivos, más que representar y confirmar una realidad son provocar, desafiar e iluminar (Sullivan, 2010).

Por otro lado, es importante considerar a la práctica artística como un tipo de investigación que es transformativa. Esto significa que la creación de conocimiento en las artes visuales constantemente genera cambios y nuevas comprensiones no sólo de nosotros mismos, sino que también en las nuevas comprensiones que generamos. Las imágenes que vamos creando pueden comunicar nuevas ideas y miradas, generar nuevos significados desde su descripción, representación, expresión o forma simbólica. En este proceso de creación la práctica reflexiva es un elemento fundamental. Este proceso de pensar y repensar es lo que nos permite generar un tipo de conocimiento que nos ayuda a entender el mundo en que vivimos, nos permite aprender cómo le damos sentido y generar nuevos significados sobre aquello que no sabemos para develar nuevas verdades (Sullivan, 2010).

Comprender la práctica artística como investigación en el proyecto "Diálogos con mujeres artistas docentes".

Para contarles cómo mi práctica artística ha ido articulándose como investigación, les contaré más en profundidad sobre este proyecto, para dejar entrever cómo la importancia de éste radica en su proceso y no en su resultado. En este sentido, lo primero que debemos tener en cuenta es que este proyecto es un proceso que se encuentra en construcción. Por otro lado, demás está comentar desde dónde surgió este proyecto, pero sería importante recalcar dos aspectos.

Primero, es importante aclarar que este proyecto artístico no constituye parte de mi investigación doctoral, sino que son exploraciones artísticas que surgen desde mi tema de investigación. A partir de la creación de estas narrativas visuales, como artista busco comprender, generar sentido, visibilizar, dar significado y dialogar con las experiencias de otras mujeres artistas docentes, desde lo visual (Bach, 2007).

En este sentido, si bien en la investigación doctoral y también en la artística desarrollo el tema "mujeres artistas docentes", las participantes que inspiran este proyecto artístico, de momento, no son las cuatro profesoras con quienes desarrollo mi tesis. Es decir, no hablamos ni me refiero a las mismas mujeres. ¿Por qué? Primero, porque las profesoras que participan en mi investigación doctoral aun no las conozco físicamente. Para mí esto tiene mucha importancia, ya que como artista, acercarme a interpretar la vida, gesto, rostro y mirada de un individuo, desde la pintura, implica conocer esa vida, gesto, rostro y mirada. Para mí, pintar no es sólo un acto mecánico y técnico de reproducción, sino que es una acción de conexión profunda, en la cual entro en su historia para conectarme con ese sujeto desde la reflexividad, aspecto que Schön (1998) llama `reflexionar sobre nuestro conocimiento en acción´.

En este sentido, las cinco mujeres artistas que forman parte de este proyecto artístico las he conocido en distintas etapas y contextos de mi vida. Las cinco se identifican como mujeres artistas docentes y desde aquí me he interesado por comprender visualmente cómo dan sentido a su experiencia entre las artes y la educación.

Para ello, en primera instancia le pedí a cada una que narrara, desde el género o forma literaria que quisiera (ensayo, carta, recuerdo, anécdota, cuento, etc.) cómo se percibe como mujer artista docente. Estos relatos me han permitido entrar en sus historias para pensar dónde me coloco como investigadora, dónde me sitúo con mi propia historia como profesora y desde dónde enfrento estas historias como artista.

Llegados a este punto, es importante contarles mi proceso de trabajo y las decisiones que ido tomando en este camino de investigación, ya que el objetivo de este artículo no sólo es develar mi posición como artista e investigadora "in-between", sino sobre todo subrayar que cada una de estas decisiones o cuestionamientos que he enfrentado, son los aspectos o dilemas que se hacen presentes en el diálogo entre mis identidades y que me llevan a tomar dicho posicionamiento.

Si bien la idea inicial del proyecto era hacer una gran serie donde las *presentara* a todas, me he ido dando cuenta que comprender y dialogar con sus historias y experiencias como mujeres, ha implicado diversas formas de diálogo y acercamiento. Esto me ha llevado a repensar mis estrategias de representación artística para comenzar a realizar series personales, es decir diálogos personales. Con cada una de ellas voy conformando una serie diferente, única y nunca acabada, donde digitalmente voy explorando la posibilidad de generar diversas historias visuales ¿Qué significa esto? Cada sentido de ser mujer artista y docente es diferente, lo que me ha llevado a dialogar de manera muy diversa con cada una.

En este sentido, cada serie muestra el proceso de cómo he realizado los retratos. Cada narrativa visual cuenta, tanto visual como textualmente, un proceso distinto de comprender sus palabras y mis reflexiones. Como plantea Sullivan (2010), las artes visuales implican un tipo de pensamiento imaginativo que nunca es fijo, ya que siempre transitamos entre lo sabemos y no sabemos. En este sentido, estos proyectos son procesos de reflexividad inacabados.

La pregunta que surge constantemente es ¿cómo dialogo con sus relatos en el momento que voy creando las imágenes? A partir de sus relatos, como evidencias de sus historias, genero un diálogo durante el proceso de retratarlas. Sus experiencias me hacen pensar,

me atraviesan y a partir de éstas comienzo a dialogar con ellas. Durante estas reflexiones pinto sus rostros, las miro, las observo, hago close-up, me acerco a ellas para conversar íntimamente. Dibujo, escribo, pinto, escribo, escribo y pinto, como actos que se van tejiendo de manera espontánea y consecutiva. Dibujo y pienso en ellas, escribo sobre sus pensamientos, escribo sus pensamientos, pinto sobre nuestros pensamientos y vuelvo a escribir para reafirmar nuestros diálogos. Un diálogo con tres voces. La voz de sus experiencias, la voz de cómo sus experiencias rebotan en mí y la voz de los retratos, siendo éstos una manera de mirarlas mientras dialogamos. Estas *conversaciones* son las que me llevan a crear, desde mi propia mirada como artista, un nuevo relato que es escrito y pictórico.

Este proceso se ha convertido en un hacer y deshacer, y para mí, justamente este proceso es el proyecto "Diálogos entre mujeres artistas docentes". Cuando aludo a mi investigación artística como un proceso, refiero a que los resultados son lo último que espero encontrar, ya que como me ha enseñado Janneke Wesseling (2011), el trabajo artístico no es un producto acabado ni el resultado acabado de un pensamiento artístico. Por el contrario, es el estadio intermedio de un proceso de pensamiento que nunca se acaba. Debido a ello en este artículo no presento resultados de nada, sino que todo lo que muestro es mi proceso, donde cada imagen que se mueve es debido a un proceso de pensamiento, cada frase que escribo es pensando en sus historias, en lo que me han contando y en cómo quiero relatarlas.

En las siguientes páginas muestro las cinco narrativas visuales que he ido construyendo. Si bien en cada una he seguido un proceso similar, el resultado es diferente en cada una, ya que el proceso de diálogo durante la pintura ha implicado diferentes reflexiones sobre sus experiencias como mujeres, artistas y docentes.

Figura 3: Rosario García-Huidobro (2013) *Diálogos con mujeres artistas docentes. Elisa*. Acuarela, fotografía y photoshop.

Figura 4: Rosario García-Huidobro (2013) *Diálogos con mujeres artistas docentes. Catalina.*
Acuarela, fotografía y photoshop.
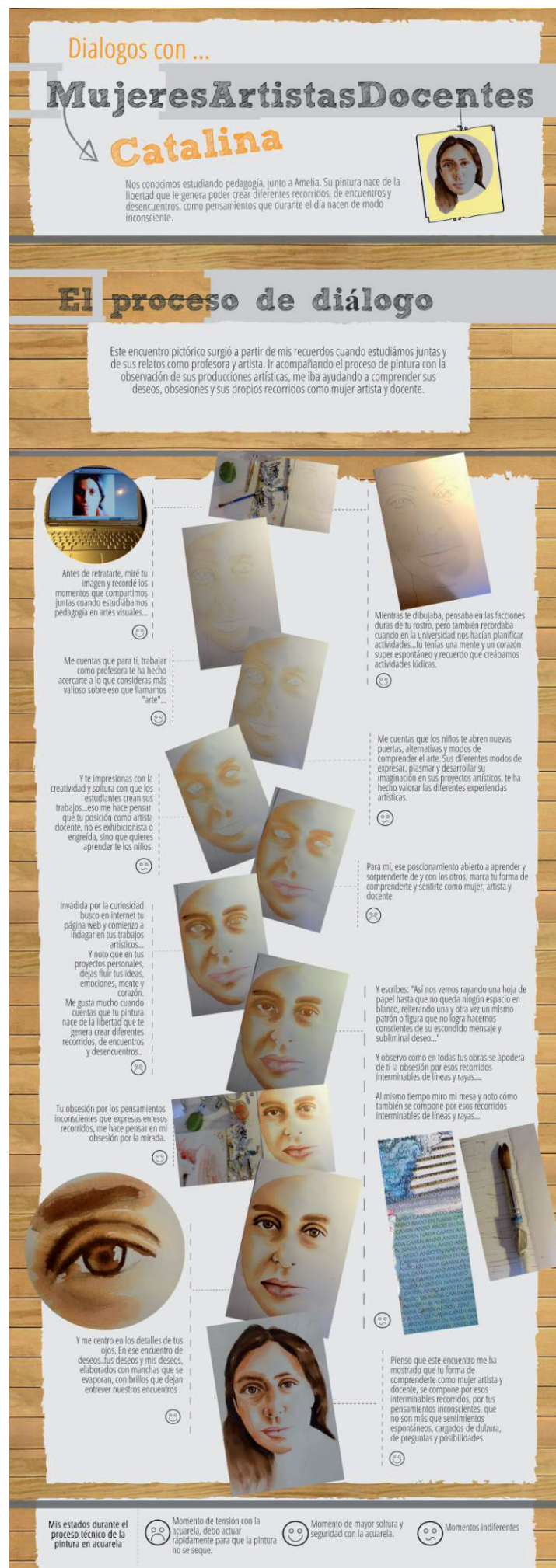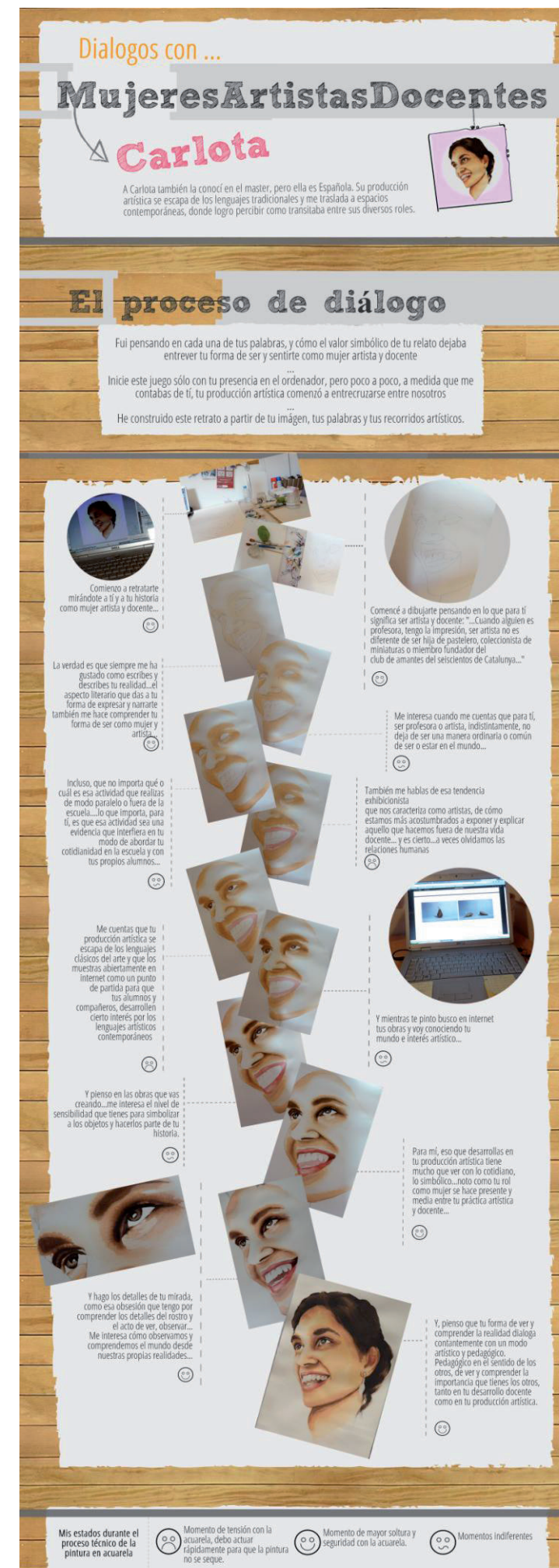

Figura 5: Rosario García-Huidobro (2013) *Diálogos con mujeres artistas docentes. Carlota.*
Acuarela, fotografía y photoshop.

Figura 6: Rosario García-Huidobro (2013) *Diálogos con mujeres artistas docentes. Sara*.
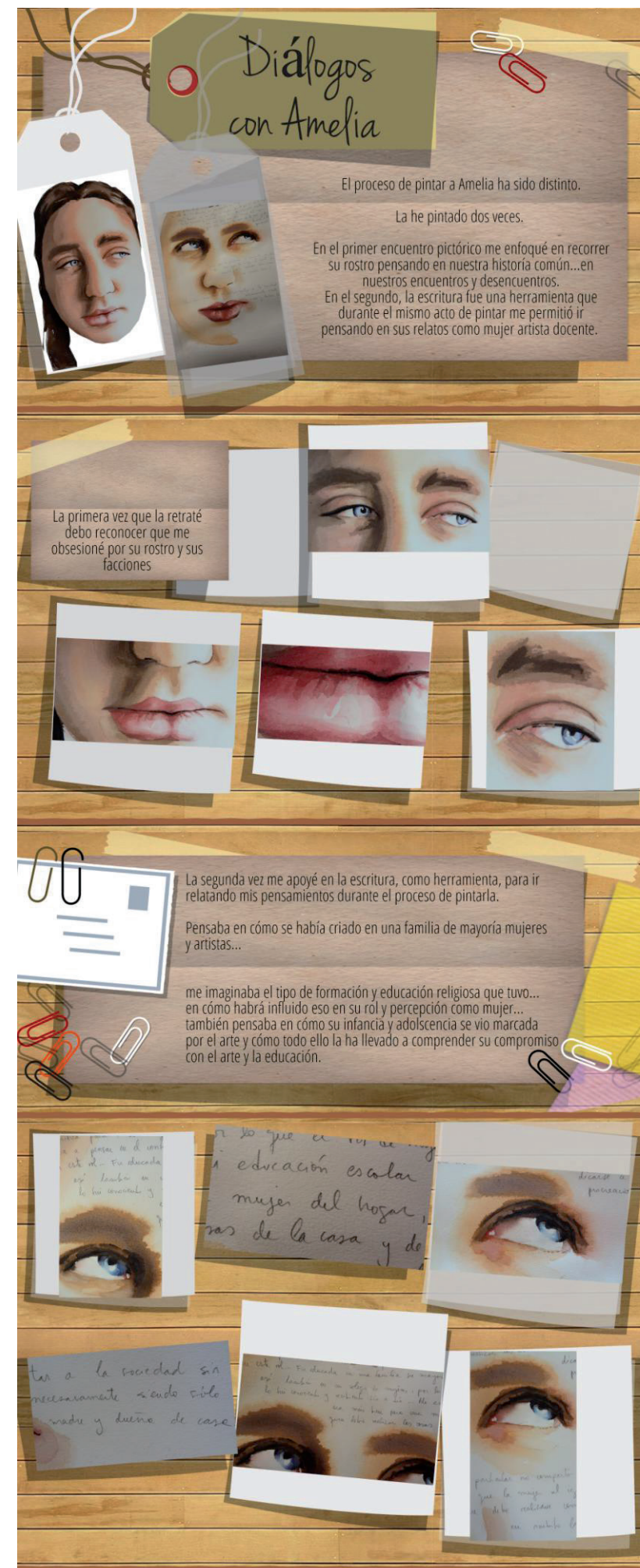Acuarela, fotografía y photoshop.

Figura 7: Rosario García-Huidobro (2013) *Diálogos con mujeres artistas docentes. Amelia*.
Acuarela, fotografía y photoshop.

Transitar entre la práctica artística y de investigación. Comprender mis múltiples identidades in-between

Quizás sería útil iniciar este apartado recordando que hoy en día el rol del artista se ha ampliado. Hablamos del artista tanto como un creador, crítico, teórico, profesor y activista, siendo todas estas actividades las que conforman su práctica artística (Sullivan, 2010). Todas estas *funciones* que cumple le permiten construir una práctica que no se caracteriza por ser uni-dimensional, sino que se realiza en y desde múltiples formas. Así, el espacio entre la teoría y la práctica se transforma en un espacio de creación artística y de investigación, que traspasa los límites establecidos por los cánones. El artista como teórico utiliza el poder transformativo de las artes como una práctica interactiva y de resistencia, y como significado de cambio cultural e individual.

A partir de las reflexiones de Sullivan sobre la práctica artística como investigación y el proyecto que les he contado, he comenzado a preguntarme si existe un límite entre mi identidad como artista e investigadora y qué significa que ambos roles dialoguen para desarrollar en conjunto mis cuestionamientos personales y académicos.

Durante este proceso, Kan Koon (2009) ha sido una académica que ha iluminado estos cuestionamientos. Ella también ha contado que, debido a que primero se formó como artista creativa, ha tenido que buscar la manera de complementarlo con su rol como académica. A través de su forma de cuestionar y dialogar sus luchas como artista-académica me ha permitido comprender cómo ella se ha preguntado el significado de ser una artista-académica desde el punto de vista de ser una mujer asiática. Su posicionamiento también ha llevado a preguntarme qué significa formarme como mujer investigadora, sin dejar de lado mi rol como artista.

La autora habla de abrir un paso -o espacio pensaría yo- entre las imágenes y las palabras, para dar cabida a las diversas dimensiones de su existencia como mujer, artista y académica asiática. En mi caso, generar un diálogo entre las imágenes y las palabras, es una manera de transitar y *multidireccionar* lo que voy reflexionando. En este sentido, aquello que reflexiono no es la pintura independiente del texto, o el texto una reflexión sobre lo que pinto, sino que intento que ambos gestos, el de pintar y escribir, sean mi manera de dialogar con mi experiencia y la de otras mujeres artistas docentes. En este sentido, escribir se ha transformado en una práctica artística y a su vez académica. Escribo no sólo para explicar, sino también para comprender y cuestionar aquello que pienso y pinto.

El texto, como esa parte que representa mi postura o pensamiento académico y de investigadora, dialoga con la imagen pictórica, que tiene que ver con mi ímpetu artista. El texto, esa obsesión por intentar comprenderme y comprender a otros desde diálogos y relatos, y la imagen, como esa otra obsesión por el rostro, por lo que dice y muestra la mirada del otro.

Ahora bien, en relación a lo anterior, un desafío importante como artista es la pregunta ¿cómo hacer para que este proceso sea una experiencia artística? Si John Dewey (1934) propone que en una experiencia artística dejamos "volar" nuestra mente para vivir esa experiencia de creación, me pregunto si acaso la escritura se muestra cómo un gesto de control. Si la pintura es aquello irracional y la escritura aquello racional que busca explicar y entender, ¿cómo dialogan sin que una prevalezca sobre la otra?

A través de estos pensamientos y cuestionamientos señalo cómo me muevo entre las artes y la investigación académica. Las narrativas visuales que voy conformando en mi proyecto "Diálogos con mujeres artistas docentes", son, a modo de proceso, una nueva forma de contar mis historias, que van más allá de sólo escribir un texto y de pintar un retrato. Sino que intento contar estas historias desde el lugar de las artes, pero también desde mi posición como académica. En este sentido, la escritura, como aquello que he aprendido desde mi rol como investigadora en formación, transita hacia mi práctica artística para fundirse con la creación pictórica. En este proceso, las palabras que escribo no buscan sólo interpretar y comprender acciones o pensamientos, sino también son un medio de expresión.

Por último, este proceso me ha llevado a no buscar establecerme en un espacio determinado o rol fijo, sino que a posicionarme como mujer artista e investigadora in-between. Es decir, en un espacio entre, ya que nunca actúo completamente como artista o totalmente como investigadora. Constantemente me muevo y tránsito entre estos dos roles. A pesar de que ambos puedan cuestionarse o en algunas instancias estar en tensión, ambas trabajan en conjunto y me permiten desarrollarme como mujer, artista e investigadora.

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Texto y textura:
Una exploración de transformación
basada en Artes en Educación de Adultos.

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Abstract

This research explored the transformational and co-transformational potential of collage, assemblage and mixed media in an accelerated undergraduate adult course on imagination and creativity. The methods were qualitative and arts-based artist-teacher inquiry within a constructivist art class for ten female adult learners. Informed by the researcher's living inquiry through visual auto-ethnography, a collagist methodology shaped the research, including syllabus construction, course delivery and data gathering. Process was an emergent and interpretive analytic tool, drawn from multiple perspectives of artwork and reflections by the students, and the multiple identities inherent to the artist-teacher researcher.

This research indicates that collage and assemblage were effective methods for artistic expression and exploration of self with these adult learners. Collage and assemblage allowed the learners to explore and express multiple, complex feelings simultaneously in an accelerated experience of perception. Collagist methodology facilitated transformation of assumptions, perceptions, feelings, and behavior within the students' and the artist-teacher researcher's living inquiries.

These adult learners required significant amounts of restoration and reparation in their return to education. The collage process increased their sense of agency in dealing with unfamiliarity and identified impediments to transformational learning. As a malleable concept, collage provided a metaphor and analogy for adult learning and modern living while simultaneously providing the students with an opportunity for stimulating discovery, profound pleasure and energized spirit. As a way of knowing, collage contributed to transformation within the students' lives.

Key words: transformation, co-transformation, artist-teacher research, artography, collage, living inquiry, autoethnography

Intents

This research is focused on the phenomenon of transformation and on exploring the potential for arts and creative processes in transformational and co-transformational learning in adult education. A primary objective is to increase understanding of realities and factors in transformational learning - that is, of perspective change or even deep, paradigmatic change - into clearer understanding and practical usage for adult learners and educators through a deeper understanding of creative art processes in adult learning. How can I be better equipped to recognize, facilitate and manage learning at the edges of knowing (Berger, 2004; Diaz 2004) in constructivist learning environments (Hein, 2002)?

I identify myself with "life history researchers with deep roots in meaning-making systems that honor the many and diverse ways of knowing - personal, narrative, embodied, artistic, aesthetic - that stand outside sanctioned intellectual frameworks"(Knowles & Cole, 2007, p.7). My research began with autoethnography – a living inquiry of myself as a self-taught artist, a teaching artist, an artist scholar. Each of these archetypes respects the learning experience and growth of one who learns through experience, and who then shines light on the paths of others coming along on the learning journey. I wanted to learn from my most solid point of authority, my own personal experience and rendering of Self, because I wanted to be better able to validate and facilitate my

students' knowledge, as it can be gained, from their own rich, personal experiences.

My studio exploration was an exploration in epistemology - that of constructing and validating learning derived from collage and studio methods. Sullivan (2005) affirms that art is more than a rite of passage of personal discovery. The studio experience is a construction site of knowledge-making. But what artists do in the practice of creating artworks, the processes, products, proclivities, and contexts that support this activity, is not well studied from the perspective of the artist (Ibid., p. 82).

Auto-ethnography, as a study of Self in culture, also brought me into direct contact with prima materia, the primary material of our lives, which is perhaps the most potent stimulation in that it is generated from within (Jung, 196¬1), which also renders it an element feared and less welcomed in higher education (Biddle & Locke, 2007). The autoethnography became the genesis for research on living inquiry via collage in an adult art class in imagination and creativity. Might the same tenants apply to adult learners?

Autoethnography

My living inquiry was seeded during a potent encounter with prima materia in a visit to the Gustav Vigeland Sculpture Park in Oslo, Norway, an 80-acre, 600 figure, open-air depiction of human lifespan development. The statuary have characteristics of human beings caught in a 'freeze-frame', or an act or moment that is archetypal and larger than the actual moment. They have a quality of truth, of "that's how things are," if we were to authentically and honestly portray internal or external realities of human experiences. My culturally conservative, immigrant, mid-west, American-Norwegian heritage did not echo this authenticity. I wept with longing to be that close to the bone in my artwork, in my capacity to work with students' artwork. I realized I had missed something vital from my heritage. My need for that form of authenticity flashed into my consciousness as a deep, burning need and desire.

Images 1. Vigeland Sculpture Park

In that museum park I stumbled into a disorienting dilemma, which, in transformative learning theory, Mezirow describes as a situation of disorientation when an experience does not fit with our assumptions and expectations and becomes a catalyst for exploration (2000). I felt as if my prima material (Jung, 1969) had ignited into an inner fire, a situation which carries indeterminate potential for both renewal and destruction; one that benefits from conscious exploration. My experience is also reminiscent of the alchemical process in individuation of Self that requires prima materia be submitted to a series of processes in order to be transformed into The Elixir of Life, or the universal medicine (Edinger,1994; Jung, 1969).

I chose an art-based process of educational research in living inquiry, an educational experience of alchemy, to distill my disorienting experience. I projected my fiery passion in the artful construction of a papier mache vessel as a place to metaphorically hold, simmer, incubate, nurture, manage my passion, which I later represented in a photography series.
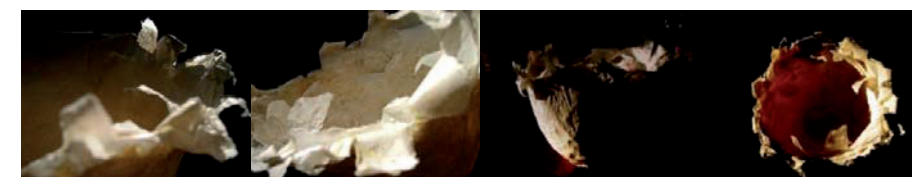

Images 2. Papier Mache Vessel: "The Inner Fire." 10 "x 10".

Through that vessel, I experientially and metaphorically learned the meaning of collage as a fine arts genre, vessel as a universal symbol for containing aspects of the learning process, and edges of learning as potent sites for transformation.

A Growing Sense of Aesthetics: Ruins

Paper fragments quickly grew into a recognition of modern ruins. My favorite material was rusty, metallic, and wooden ephemera collected from roadways and sidewalks — washers, nuts, bolts, slivers, and slabs of rusty iron, aluminum, wire, broken and worn glass. They excited my imagination with their mineral textures, earthy, rusty, silver, coppery colors. I worked in ruins and fragments, raw edges, worn textures, layers, torn edges, showing things as they are and reassembling them to extract meaning, create new stances, find new perspectives. Ruins became a core aesthetic of my research and narrative writing. By definition, the ruin is more than a fragment (Makarius, 2004):

"The ruin conjures up absence. And yet in the same breath one might say that the presence of a ruin creates a world with colors, atmosphere, and ghosts of its own, tearing itself off the past like a page ripped from a calendar. Hence the ruin is more than a fragment. By freeing it and endowing it with autonomy, writers and artists made it a genuine work of art; and by the time the ruin concept of the fragment arrived as a literary form, it was the ruin that served as its archetype". (P. 147)
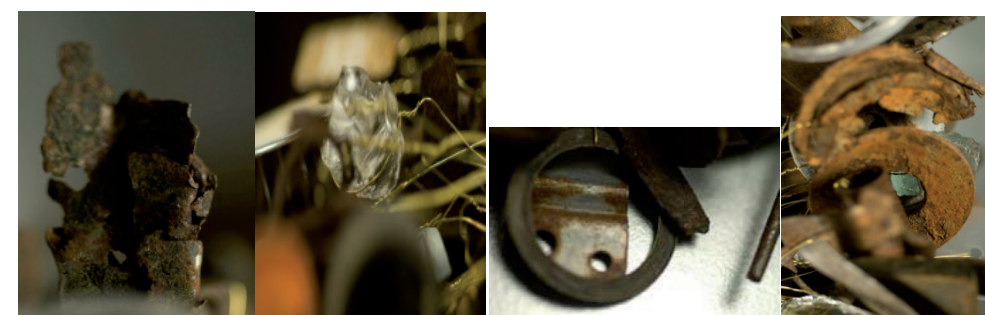
Images 3. Metallic ruins

Deconstruction of Boxes

I also became inexorably drawn to boxes. Not intact boxes, but the torn, ripped edges and fragments that resulted from ripping boxes apart. I generated piles of fragments of all sizes — rolling, spiraling jags, chunks, fragments, parts, and pieces.

Each fragment had its own beauty, abstract, simple and elemental, as did the rusty environmental ruins and ephemera. Again, I let my mind play with the forms. I reveled in the sheer beauty of the scrolling, rolling, unfurling, curling strips. I stacked shapes just to contemplate the abstract forms and sculpture of the interrelating ripped, torn, textured edges. I reveled in their beauty, each a paper ruin with textures, scrolls, and edges that quickened my senses with memory and possibility.

I continuously ripped and rearranged them— all the while wryly noting that, after having created a metaphorical vessel to hold my process, I was now reveling in taking apart the quintessential, contemporary, work-horse

vessel, the cardboard box.

Many times I felt awash in data in my prolific use of things and ephemera to contain, make meaning, and explore my world. I got lost in the chaos of abstract torn configurations that refused to come together in an aesthetic or meaningful assemblage. I welled with doubt and uncertainty about how to organize my distillation into valid, legitimate research. What meaning can possibly come from my eccentric, odd, but passionate practice? How can this be helpful to my students? What value could this possibly have for academia?

For the first time, I considered stopping, quitting the entire enterprise. While I knew there was value in taking boxes apart and putting them back together in a new way, I was experiencing the difficulty of that enterprise. The Academy and all that implies, is, perhaps, one of the biggest boxes of all.

Organization of Chaos

Once again, I derived affinity and understanding from Makarius (2004):
"The task of the artist is to go back to the original chaos and gradually transform it, within the work of art, into conscious chaos, into organized confusion (p.149). "We need to understand the artist's relationship to chaos is in the context of a desire to synthesize contradictory forces and a conviction that truth itself is inevitably fragmentary" (p.148).

One day I lined up my metallic ruin ephemera on a 12-foot sheet of white paper. The individual pieces of ruins instantly became a new art form. I attached a thin gold wire to each one, constructing a tiny hanging loop for hanging. I wrote:

"The broken off, lost, discarded pieces are beautiful in their own right, but when sorted and organized, they became calligraphy that is uniquely my own. Thoughts and ideas emerge out of the strange but beautiful encryption."

My own personal calligraphy! I realized I could now reorganize the ruins endlessly. So, too, my thoughts and ideas.

Image 4. Ruin calligraphy

It was not practical to leave the fragments and ephemera on my floor. I looped them on a wire for storage and instantly experienced yet another cascade of neurological firing, cutaways, breakthroughs, and breakouts. The creation of art is also a neurological event (Ratey, 2001). I wrote:

"I liken the wire loop to a large sweeping dragway and the neurological activity that navigated from my limbic system to my frontal cortex as a vehicle that ran over and flattened my blank-eyed, nail toothed inferiority complex while simultaneously scooping up and organizing all my jagged, unorganized, twisty, fragmented parts and pieces of emotions and experiences."

Image 5. "The Necklace." Mixed media.

OK, it was just a necklace. But I instantly knew it was more than a necklace and an object of adornment. New possibilities and ideas tumbled out before me. In my exhilaration and 'aha' moment, I knew I had made a giant leap of consciousness and aesthetic discernment. I was witness to my own shifts of perspective and cognitive reorganization that jettisoned forward into further exploration and learning.

I formed the piles of ripped boxes into a flag-like assemblage that was aesthetically beautiful to my eye, albeit a bit forced and intellectual. I had closely attended to collagist design elements to create an abstract wall sculpture intimating unrolling and unfolding narratives. It was not until I contemplatively rotated the entire assemblage ninety degrees did meaning unfurl before me.
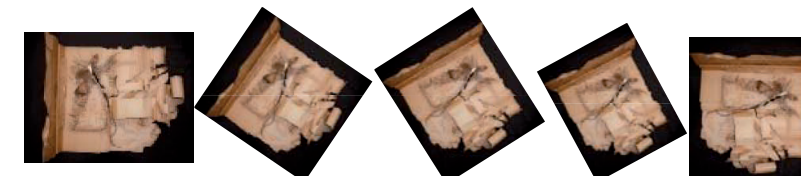
I saw yet another ruin – the capital portion of an iconic column replete with crown molding of traditional architecture. I saw architectural ruins of Greece and the foundations of civilization and formal, organized knowledge. I saw the Academy made visible through its numerous institutions, degree programs, research, publications, and professors. I saw knowledge and life – simultaneously enduring, tentative, and transitory. I also saw my narratives, unfurling, unfolding, bridging down from the capital.

Images 6. Iconic Ruin – mixed media

Transformation Becoming Visible

Despite chaos and confusion with artistic and imaginative studio processes, I felt my Self evolving, slowly transforming. I became cognitively more organized. I felt affectively quieter, my persona reconfiguring. I felt identified with the organized, compacted aesthetic intensity of the necklace assemblage. I became capable of seeing my Self with my personal and professional Vigeland life contexts in more sympathetic, empathetic and wiser terms without retreating, withdrawing or burying my messiness. I experienced shifts of stance and perspective in construction of the iconic column fragment and I took my place in the aged traditions of Academia as a contemporary artist-teacher-researcher. In so doing, I felt ever so much closer to my truth. I became a more authentic person. I wrote:

 "Authenticity is a requisite for being successful as a human being, whether as an administrator, a writer, a visual artist, or a researcher. I began this study feeling fragmented and broken off from my own authenticity and I am completing it closer to my own truth."

Self-study, in any form, can be powerful and potentially transformational. Auto-ethnography, as a research genre, evokes new questions about self and subject, reminding us that our work is grounded, contextual and rhizomatic. My transformations can be identified within dynamic, interconnecting continuums of cognitive, affective, sensorial, spiritual, and relational ways of knowing - traditional ways of learning, perceiving, experiencing, and functioning drawn from developmental research (Erickson, 1959). These continuums of human experience are concepts and means that are not mutually exclusive, but rather overlapping and intersecting, much like assemblage and collage. As discontinuous ways of knowing, they activated, functioned and impacted each other simultaneously, presenting possibilities not envisioned when the work began.

The research method of visual auto-ethnography allowed me to find my voice, exercise my words and validate myself as an educational researcher and as a visual artist. Sullivan (2005) affirms that art is more than a personal rite of passage of personal discovery. The studio experience is a construction site of knowledge-making, but what artists do in the practice of creating artworks - the processes, products, proclivities, and contexts that support this activity – is not well studied from the perspective of the artist (ibid, p. 82). Through using an arts-based method to gather my data, I thereby, extended the genre of auto-ethnography to include auto-ethnography through visual arts. What followed - living inquiry through visual art-based auto-ethnography - became both the method and the meaning-making of my continued research with my students.

Theoretical Framework

As I conducted my visual auto-ethnography, I wondered how the concept of collage might translate to arts-based research in the context of living inquiry in an adult learning art class. From that point of insight and query, a collagist methodology conceptualized, organized and powered the entire research inquiry - including syllabus construction, class delivery, collection of data, data analysis, and research presentation. The multiple identities inherent to the artist-teacher researcher genre aligned with the concept of collage and bricoleur in that it privileged multiple perspectives within the research process (Vaughn, 2005).

Research methods that draw from the long history of anthropology and sociology do not fully satisfy the interests and concerns of visual arts researchers (Irwin & de Cosson, 2004; Sullivan 2005; Springgay, 2008). Typically, anthropological and sociological traditions emphasize researchers as editors rather than artistic practitioners, tilting towards critique and analysis of phenomena, with little to say about the creation of new knowledge using visual means. However, visual artists, building on traditions of social critique, make use of circumstances, settings, and technologies to ask questions that might affect the way people think, feel, and act as a result of their encounters with art (Sullivan, 2005).

Advancing Dewey's declaration that the purpose of art is to defamilize the familiar (1934), Geichman & Fox (2001) state that a function of art in modern conversation must be to expand art processes and perspectives into conventions of qualitative research in such a way as to disorient and redirect reigning perspectives in edu-

cational research and educational practice.

Qualitative researchers have identified collage and assemblage as a method to evoke new ways of knowing in postmodern, postcolonial manuscript (Ellis & Bochner, 1996; Biddle & Locke, 2007). Braque and Picasso, at the beginning of the 20th century, experimented with collage and assemblage as a means to portray more than one point of view at a time (Ferrier, 1999).
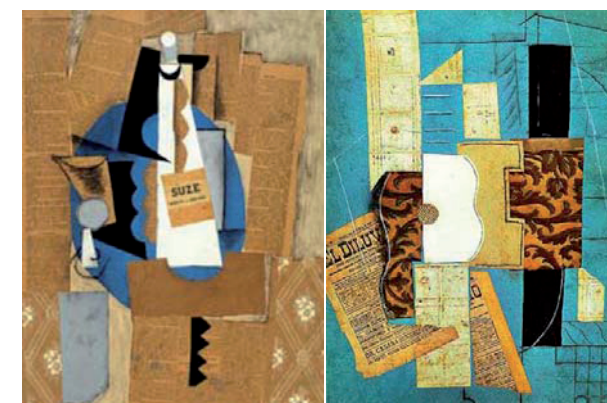
Images 7. Collages. Picasso. Glass and Bottle of Suze (1912); Guitarra (1913).

Collage is a fine arts practice with a postmodern epistemology based on the idea of spontaneously layering images and symbols (MacIntyre Latta, 2001; Diaz, 2002; Vaughn, 2005) through which traditions and experiences can be reinterpreted and connections can be forged between the seemingly random or disparate (Hartigan, 2007.)

The value of collage to transformational learning lies in many qualities inherent to art images and processes of creating collage. By definition, collage implies and requires working with parts and pieces of disparate materials, applying and removing layers, changing forms, creating multiple dimensions, thereby, both implying and creating texture. Collage makes connections in which the art product reflects, reveals and documents the process of its own creation (Diaz, 2002; Vaughn, 2005). Collage is a malleable concept with a core framework and established design elements: overlap, connection, focal points, tonal values, scale, yet remaining extremely accessible to unskilled engagement.
Working with images has the possibility to increase our agency with disorienting dilemma in that imagination is a conduit between the known and the unknown. Moving away from certainty takes us to the growing edge, the threshold of our thinking and sense-making (Berger, 2004). Berger describes the liminal space of the edge of knowing as unfamiliar, potentially uncomfortable ground, making it "the most precarious and important transformative space" (ibid, 2004, p. 343).

As educators, we encounter learners' growing edges continuously. Education is optimal ground for challenge to assumptions and possible transformation of ideas and perspectives. The edges of knowing are where action in classrooms occurs through cognitive stretch to ideas and thinking and through interpersonal and intrapersonal dynamics. If we teach for transformation, we encourage learners to embrace what they do not know.

Transformational Learning

An assumption in this research is that transformation is never just one thing nor is restricted in time. Transformation is defined both as change that occurs through shifts in perspective such as Mezirow (2000) portrays through a sequence of cognitive responses to disruption and disorientation of assumptions, and secondly, to shifts to a core sense of Self, such as Jung (1969) portrays through individuation.

Transformative learning theory has been viewed as a cognitive process that interdisciplinary contributors are challenging and developing to increase its validity across a wider range of contexts and audiences (Mezirow, 2000). The theory is criticized as branded, rationally driven, and limited to consciously rational processes, therefore limited to learners with cognitive, rational preferences for learning. The theory suggests that the meaning

schemes we construct from our beliefs, attitudes, and emotional reactions are based upon experiences that can be deconstructed through critical reflection and acted upon in a rational way (Taylor, 1998). York and Kasl (2006), more recent researchers of the theory, assert that transformative learners move in and out of the cognitive and the intuitive, of the rational and the imaginative, of the subjective and the objective, of the personal and the social (p.89).

The value of art and creative processes to transformational and co-transformational learning lies in the many qualities inherent in art images and in the process of creating images. Art and creative processes reveal the complexities of transformational learning while also providing additional lenses through which to view possibilities and potential in disorienting dilemma. While the arts bring up nuances and subtleties that may be difficult to speak in words, shifting media enables us to shake off the trappings of that which holds us down. Transformational theory increases its applicability to a more diverse group of learners through focus on consciously non-rational processes related to art, methods of creative processes, and to extra-rational sources such as symbols, images and archetypes.

Transformations may be arduous and harrowing. They can push us to the edges of our knowing (Berger, 2004). It is not a matter of whether chaos will be present in transformational learning, but rather a matter of how chaos will be encountered, engendered, contained, and processed to facilitate the goals of the class and the needs of the students. Chaos is inevitable in transformation and it may be one reason why educators avoid transformational practices. Dewey warned us, however, as both learners and educators, of the dangers of becoming complacent with life, of over-comfort in living with recurrence and complete uniformity and the routine and mechanical. Complacency is an anesthetic in experience that numbs and prevents us from reaching out, from launching inquiries (Dewey, 1934; Greene, 1988).

Research Methods

As faculty of a Creative Arts Program, I designed this course to enable undergraduate adult learning students to have an encounter with art that would include development of art skills within the medium of collage, to have an experience with art and aesthetics, and to facilitate recognition of art concepts that could apply to the whole of their lives. This research explores the transformational and co-transformational potential of these components in learners re-entering the formal setting of a college classroom.

Art-making was the primary source of data for both the students and me, the artist-teacher researcher. An emergent approach allowed for guiding questions and prompts that initiated exploration and analysis while simultaneously allowing questions that evolved through continued engagement during and following the course time-frame.

Within an accelerated model of programming for undergraduate adult learners, a 400-level art course at a small liberal arts college on the northeast coast of the United States guided students in an exploration of living inquiry and rendering of Self while simultaneously exploring the potential of collage as a way of being in contemporary life. The syllabus was a textual collage - constructed as a collaged, curricular road map, simultaneously interactive and constructivist.

Data gathering included weekly art assignments that coincided with weekly topical readings, student reflections in the form of free-writes, weekly response papers, class critiques and discussion of student art-work and presentations, a student-driven final art project, a final reflection paper, and participant observation. Student output and input occurred on multiple levels, continuously, at each and every class.

While neither the course nor the research was gender limited, gender representation in the research was homogenous. The research participants included ten female adult learners who represent a broad age spectrum of female adult learners – young adult, mid-life and older adult, ages 23 -72. The participants represented single women and wives, single and married mothers, widow, grandmother, divorcees.

The Analysis Process

An arts-based method assumed the students' art work as the starting point for analysis. Process was an interpretive, analytic tool. Drawing upon the analogous, connecting function of collage, I envisioned identifying relationships among and between ways of knowing - an epistemological approach drawn from the visual auto-ethnography. Transformation in the students was identified within dynamic, interconnecting continuums of cognitive, affective, sensorial, spiritual, and relational ways of knowing – the five traditional ways of learning, perceiving, experiencing, and functioning drawn from developmental research (Erickson, 1959) and core to analysis of my visual auto-ethnography.

These ways of knowing activated, functioned and impacted each other simultaneously, presenting emerging possibilities that were not envisioned when the work began. Adjustment, alterations, shifts between and within ways of knowing occurred simultaneously. Activation of some or all of these areas stirred and challenged latent (or undervalued) aspects of self to participate with favored (or valued) aspects in a dynamic interaction and integration.

I examined and looked for connections and themes in my students' artwork through a process of introspection of my own artwork and writing, identifying mutual transformations. The multiple sources of arts-based, oral and written data by both students and me, the facilitator, together with repeated contact during the course delivery, provided face-to-face opportunities to check and confirm my observations and provide checks and balances for my assumptions, biases, and interpretations.

Drawing from a rhizomatic conceptualization of arts-based research (Deleuze & Guittari, 1986; Paley, 1995; Irwin, 2000; Springgay, 2000), a collagist approach to the research also privileged all entrances to the students' work without assigning positional value to any particular way of knowing. Any point of entry enabled discovery of new connections, new meanings and linkages within Self without reductive analysis. Each portal opened up new ways to perceive, experiment with, and assimilate their learning - adding, subtracting, changing - while maintaining the essential core sense of their Self.

As a component of the artist-teacher research experience, my simultaneous artistic process experiences included the research tools of field/process notes and art-making before and during the course delivery. In class, through my field notes and back in my private studio, I created my own art as part of the analytical process, paying particular attention to places of my discomfort, to areas where I felt tweaked or drawn, for the purpose of deconstructing my own assumptions, as I had in the visual autoethnography. The interplay of images and narrative created the ethnographic field for both the students and me to portray the analysis of our work.

The adult learning classroom is ripe for images and symbols by virtue of the volume, breadth and depth of experience that accompanies adult learners. This classroom was the embodiment of many archetypal situations, relationships and contexts originally depicted in the Vigeland Sculpture Park. Through artful encounter with collage and assemblage, the curriculum and studio experience of the class engaged the students to thoroughly, deeply, explore collage as a route to exploring and developing their imagination and creativity while also providing a framework from which to perceive and respond to their personal worlds and the world at large – an accelerated experience of living inquiry. What follows are a few examples of specific activities and experiences with this course. I included images of student work to illustrate the analysis process. (All names are pseudonyms.)

Ethnographic Artifacts

The first assignment, Bring an Object to Introduce Yourself , was an invitation for the women to introduce themselves to each other through personal objects of importance. Ethnographic artifacts, as introductory objects of value and affection, created a non-traditional, imagistic and accelerated way of saying "Hello, my name is_____". The students engaged immediately through mutual curiosity at the idiosyncratic nature of each other's objects, which, clustered together, might look like a shelf on a thrift or consignment shop.

Images 8. Student Ethnographic Artifacts

The oddities and deep personal meanings provided each woman with means to cross over from her individual world of meaning-making and inducted them to the concept of world-making and symbolism by bridging to meaning-making in the classroom. The artifacts provided a relational challenge to accept ideas and experiences alien to one's own while shortening the route to recognizing and appreciating symbolism. A precious artifact worked faster than words.


Anita, who had taken the class by default and within minutes wondered how she could get out of it, found herself "becoming intrigued by the stories of the women." She added in her final paper, "It appears that maybe on the very first night, introducing ourselves through items that meant something to us, and adding to each other's ideas, may have helped us to bond." Anita resonated with the compassion and empathy between the women. Relationship and sharing of feelings kept Anita in the class instead of withdrawing as she was planning.

The Vessels

The artful encounter with imagination and creativity was an experience in defamiliarization and disorientation for the students. Every student disclaimed creative abilities or declared an impediment in their creative life. In the spirit of alchemical transformation, I invited the students to create their own metaphoric vessel, a symbolic holding environment for their worries, desires, and hopes. The oddity and enormity of the concept initially flummoxed them but their interpretations became representations of personal containment and holding for the remainder of the course.

Images 9. Student Vessels
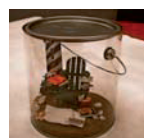
Carol was surprised and amazed at how seriously the students took the project and what emotions were evoked by her and the other women's vessels. The diversity, but similarities surprised her, too. "Everyone used different approaches, however, when listening to the meaning of the students, the themes that emerged were so similar."

Rachel found each woman interesting and was curious to hear more of their stories. She described the class as "a group of strangers who quickly bonded by reflection on art. Art was our common bond. Art brought us together." She recognized that "Art brought empathy to the room" despite different backgrounds, ages, and living situations. She was left wanting to know more about art and her classmates.

Deep sharing emboldened and enabled Leah to take the risk of sharing her addiction history through her Vessel: "I am just going to get this out of the way. I am an addict. I am in recovery. I have been clean for two years and almost nine months."

Doris, as an older woman who admittedly had lived through many difficult life experiences, portrayed the vessels as "small microcosms of a larger life, and whether that was their purpose or not, they managed to absorb us into the lives of their creators. We got to know each other a little better without hours of endless questions and answers. We learned more from the vessels than we would have been allowed to see by delving into each other's minds with mere words."

The students discovered their own ability to create and respect emotional safety and boundaries, to have a place to explore their passions, instill the concept of nesting and incubation, or create a place for rest and rejuvenation. In between bouts of laughter, there was considered reflection and wonderment.

When the vessels were paired with the narratives, the students metabolized the metaphor of vessel and we were all propelled into a deeper vessel - one of the group making. They grasped the concept that, as a class, as a learning community, we were simultaneously creating a vessel for the whole of our intense, short-term learning time together. A place to respectfully tend each other's imaginations, experimentation and tentative expressions.

As educators, we need to be always mindful of creating spaces of activation, respect and safety for students. How much better that the women could participate in that creation through a deep understanding of their own and each other's interpretation of a safe, generative site for creative exploration and growth.

By the end of the second class, the students started to challenge each other's self-perception of non-creativity. The vessel projects had been executed with great imagination, care and intuitive nuances. Students were struck by the fact that most of them had claimed no artistic talent but agreed with Emily's observation that "creativity lies dormant in all of us until it is presented with the right opportunity."

Defamiliarization/Disorienting Dilemma/Chaos

Defamiliarization, a necessity in transformational learning, was an artistic and pedagogical technique to inject a dose of generative disorientation into the student's familiar and comfortable frames of reference. Defamiliarization discloses aspects of experience that we do not ordinarily see (Dewey, 1934). Rejection, avoidance and devaluation are possible responses in the classroom, as well as curiosity and imagination. Defamiliarization, too, may be experienced as disorienting and therefore, avoided or minimized. Empowering students to welcome and manage the stimulation of unfamiliarity, as opposed to warding off or avoiding challenge, is an essential challenge for transformational educators.

The collage assignment - Impediment/Inner Critic – was a challenge to each student. Anita was a weary adult learner and possibly shut down to manage her anxiety. But she was certain that time was her impediment. "Time is the thing that hinders me, the one thing that there never seems to be enough of so that I can do the things that are expected of me, and also pursue the things that I want to do." She was dogged by a harsh internal over-seer "You don't have time for that " to which she lamented "Where do I find time to do all the things that are expected of me?" She was unsure how to represent this underlying thought process in a collage and utterly convinced of her lack of imagination to figure it out. Her negative internal, cognitive script was an impediment to idea formation.

With the timed exercise pressing on her, she quickly slapped down "things that eat up all my time" in lush, formal, airy, white and golden symbols of cultural and traditional expectations. One orange color block stood out - distinct and separate, lively and vibrant, individualistic and rebellious. Anita perked up when fellow students noticed it and called it such. Students need to be seen and accepted for their authenticity. Sometimes authenticity emerges so obscurely, it can almost be missed. The bright color orange became a portal to further self-exploration.
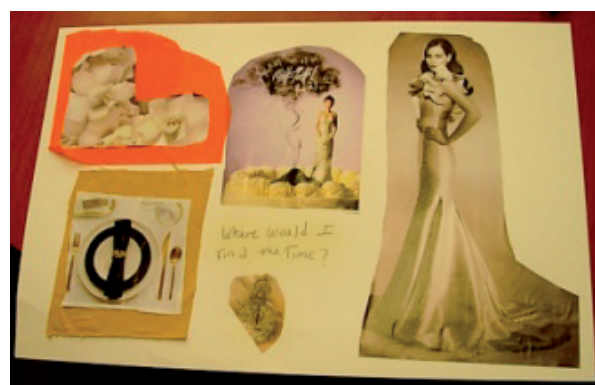

Image 10. Anita: Collage #1, Impediment/Inner Critic

In Collage #2 - Free Exploration - Anita continued with the theme of time - feeling and exploring the compression of time and expectations in daily life. Her white aesthetic became a field of energetic, vibrant colors. She depicted expectations and desires through images and prayerful text, and then again, ran out of time. She threw up her hands and quickly glued on the images, adding the text Just do it on a banner of the feisty, vibrant color orange. Affixed front and center was an image which Anita described as a "self-determined woman with attitude".

Image 11. Anita: Collage #2, Free Expression

Despite her resistance to the class, Anita found herself musing about Collage #1 during the following week, considering ideas and ways to better display how what hinders her most. Between classes, she began to integrate her experiences to her work and personal life. She adroitly told her fellow classmates, "This class kind of sticks on you and I am going to remember it for a long, long time." Anita referenced time, now as a friend,

not an enemy, as providing her with perspective and the possibility of longitudinal reflection and integration.

Through the collage experience, Anita's lethargy or resistance shifted into action. Anita became behaviorally activated to problem-solve. She reported extending her transforming cognition into daily life, a cognitive skill of transfer of learning, an objective of adult education (Knowles, 1990). She articulated how the work and discipline of artists is the same as work of any professional, just though a different medium (Booth, 1998). She found herself "looking at the way I perform tasks at work, and how I can be more creative and mature some of my amateur abilities. This is a reason I returned to school." The discovery that she was capable of constructing new ideas and self-perceptions and could induce change through creative engagement was revelatory to Anita. She was happy she stayed in class. She stated: "Learning how to learn is the ultimate goal of education. I feel I reached that ultimate goal. I have learned and received an education here."

It was valuable to address student's objections to creativity and learning up front - to invite impedance and resistance and give it creative expression and value so it would not unknowingly undermine the learning process. A negative thought form, an inner critic, a crushing idea, was thriving in every student. In some instances, it was so dominating, it threatened to overwhelm and sink mood and spirit, as in Leah's encounter with her post-heroin addiction inner script of "Lost. Alien. Not good enough. You've got a problem. F* up. Don't fit in." If we do not acknowledge the presence of impediments to creative process, they will make their presence known anyway, typically in disagreeable or distracting ways.
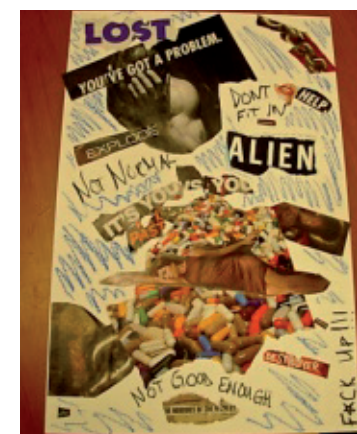
Image 12. Leah: Collage #1 Impediment/Inner Critic

Working with images has the possibility to increase our agency with disorienting dilemma (Mezirow, 2000) in that imagination is a conduit between the known and the unknown. Dewey (1934) and Greene (1995) assert that imagination is the portal for integrating the meaning of past and current experience. The exercise of imagination provided a way to approach what was unfamiliar and a way to navigate through disorienting situations. The students could entertain ideas and affect with immediacy and distance simultaneously, extracting and integrating understanding and meaning, when they were ready and able.

A Different Form of Literacy

The student's experiences with imagination and creativity supported a different form of literacy, an embodied literacy conveyed through the aesthetics and expressiveness of art (Diaz, 2002; Springgay, et.al., 2008). Kelly food-collaged through progressive, performative explications of homemade pizza toppings before arriving to an abstracted glass vessel assemblage of colorful sand striations representing an integrative symbol for her journey in higher education.

Images 13. Kelly: Final Free Expression – Food Collage and Assemblage

Dewey provided foundational recognition of the expressiveness of art as a language that is comprised of many forms, asserting that "each art medium says something that cannot be uttered as well or as completely in any other tongue" (1934).

Rachel was an adventurer with a self-declared desire for the aesthetically unique and extraordinary in life. However, she was in a messy, chaotic transition while moving in with her fiancée and step-children, dealing with his problematic ex-wife, her problematic parents, and loss of her beloved condo.

Rachel's stewed over her first collage, gluing clumps of paper with fist thumps, pounding the stapler to attach the random, wildly circling raffia. Text and images hung over the torn edges of black paper. In the end, the collage looked like Rachel felt, and she was very pleased.
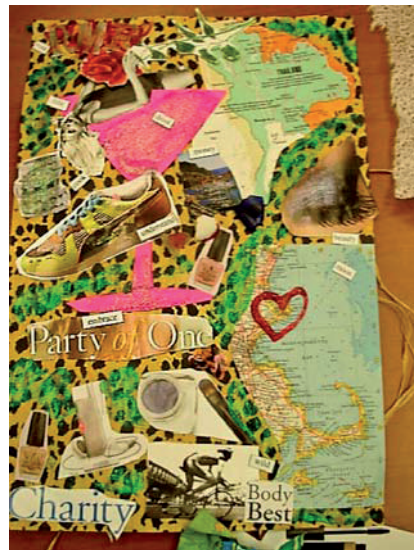

Image 14. Rachel: Collage #1 Impediment/Inner Critic

After her expulsive expression, Rachel quietly settled into constructing a thoughtful and intentional textured map of the seaboard with a big red heart and symbols marking sites and actions of her life and loved ones. Rachel reestablished a sense of individual Self in the midst of joining with loved ones in her new relational setting.
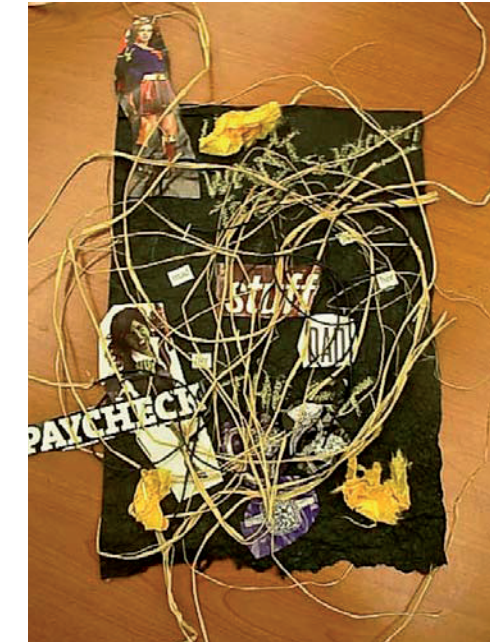

Image 15. Rachel: Collage #2 Free Expression

Rachel then stapled Collage #2 over Collage #1, allowing looping raffia to hang over the edges. Collage #1 was present and not to be dismissed, but it was not permanently affixed. Provisional staples were a strong binder between elements, and if removed, she noted there was less damage than separating glued paper. Rachel was very pleased with her creations and the symbolism that expressed her Self and the ambivalence of her life-changing transition.

It would seem, mid-course, that Rachel's transformational learning was emerging along cognitive, symbolic, expressive, emotional, if not even therapeutic lines. Her collages were spontaneous, authentic expressions of internal and relational disorientation and cognitive and emotional reorganization during a significant life transition. But Rachel's final Free Expression project took everyone by surprise and jettisoned her aesthetic sensibilities into a new stance.

In Free Expression, Rachel attempted to paint a beautiful beach from a photo but lacked skills to create a representational painting to her liking and her inner critic screamed "Ugly!". Longing to follow her senses and desires, she set the photo aside. In changing her mind, a signal of a cognitive shift, she chose, instead, to let the brush just flow. Broad, loose brush strokes created a sense of wind that follows, pulls, lifts the eye up the hill of flowers. Incrementally-sized brush strokes and varying tones of green created an intimate, then kaleidoscopic perspective from behind succulent grass. A white frame connects the viewer's eye to the lightness and brightness of the horizon.

Image 16. Rachel: Final Free Expression

In a process of portraying extreme situational, relational, and internal disorientation, Rachel's series of art projects became aesthetically ordered and meaningful, as did Rachel. She stated that creating and comparing naive but imaginative art awakened her mind about what is beautiful in life.

"I have taken from this class the ability to look at moments from an artful experience. The class awakened me to the ability to see beauty in simple everyday things. The simplicity in ordinary items and occurrences is to be cherished. This class taught me that there is beauty in the ordinary."

In response to the concentrated, intense encounter with new aesthetic expressions, Rachel collected experiences that changed her perception of beauty and outfitted her with changed cognitive and emotional responses. Multiple collagist sensory exposures triggered a different idea about beauty, one she loathed to appreciate.

From the approach of artist-teacher research, value is less on the actual art product and more on the experience of making the art (McIntyre-Latta,2001; Diaz, 2004), which enlarged Rachel's possibilities of what defined beauty. Process was now a possibility. In awakening the ability to look at life through a different literacy and an appreciation of simplicity and process, Rachel had, perhaps, achieved the extraordinary - a transcendent experience of transformation.

Transformation Made Visible

Transformation in the students was identified within the same dynamic, interconnecting continuums of cognitive, affective, sensorial, spiritual, and relational ways of knowing (Erickson, 1959) as within my visual auto-ethnography through shifts of perspective, changes of affect and behavior, heightened aesthetic appreciation, and spiritual expression, and their concomitant effects on a core sense of self, evidenced through artistic, textual and verbal responses. Their transformations were characterized by movement of some sort – enlargement, contraction or shrinkage, emergence, disappearance, shifts in different directions, adjustment to ideas and changed feeling states; in many ways, a collagist experience.

In the vernacular, the collage experience may be considered an educational engine with six cylinders - an accelerated experience of perception. Through collage, the students accessed multiple perceptual modalities (visual, aural, sensory, olfactory, taste). They experienced and witnessed multiple ways of knowing (cognitive, affective, sensorial, spiritual, and relational). They collaged increasing layers and aspects of experience. They made choices about what to do with their perceptions, thoughts, emotions, and behavior on a continuing basis, portrayed with life ephemera. The students layered, de-layered, painted over, stapled, glued, sewed, ripped, cut, and texturized their art work while communicating, altering, and adjusting their thoughts, ideas and emotions. Springgay (2004) states art allows us to have the direct experience of being in multiple places at once, feeling multiple emotions, and holding contradictory opinions.

Emergence of Text and Texture

Transformational teaching may also include chaos experiences for the teacher. Teachers must be willing and able to participate in not knowing while simultaneously maintaining the learning space for the students.

During the research, in response to student processes which included unnerving complaints and critiques of the textbook and traditional classroom learning and increasingly self-confident declarations of their experiential learning, I unexpectedly began to doubt the credibility and veracity of my assumptions. Academic traditions assailed me. In response, I began studio construction of an art text, generated from a traditional textbook shipping box. The text cover is a layered assemblage of elements that created numerous tiny places and spaces of containment for intimate exploration and storage - itself, a vessel. The unbound pages are textural sheets from the student's and my multitudinous chosen materials in the collage process.

Image 17.   "Art Text". Collage. 14" x 20".

In my artful and analytic response to the students, I extracted the emblematic symbol of the research, the blank white page (initially extracted from the white papier mache vessel), for which I created a lexicon:

everything
nothing
beginning
end
all color
no color
finality
possibility

Together, we arrived full circle to the edges of learning on my metaphorical papier mache vessel, this time dancing with a new-found sense of Self, initiative, and direction. The students and I experientially and visually portrayed thoughts and ideas – the process of cognition made visible. As the white papier mache vessel transformed into another textural, textual collage book form with numerous pages for actual filling, I bound it with a running stitch that evokes a spiral, returning quality of learning and experience, made visible through ever-evolving layers of experience.

Image 18. Textual, textural book/assemblage. 12" x 20".

Despite my collagist living inquiry and co-transformational, artist-teacher research, I recognized I had underestimated my words and my own art as valid and valuable contributions to the students and to the Academy. I am not apart from this research endeavor. Teachers and students alike bring their life, work experiences, and elements of knowledge to the classroom, which they then, piece, patch, glue, sew, staple together. Together, we construct the evolving formation of students' knowledge. This is what this research and construction of knowledge is about - the texture and text of our lives constructed from shared experiences. We are learners together.

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Finding Solace To Create: The Significance of Developing Safe Space in a Community Art Classroom

Encontrando solaz para crear: La importancia de desarrollar espacios seguros en un aula de arte comunitario

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1. Abstract

Addressing the issue of teaching art, teacher's training and artistic research by looking at innovative art teaching strategies, this paper explores the importance of developing safe space in the art classroom as a method to enhance students' art practice. The qualitative artistic research project presented is based on a case study, using grounded theory and action research, which was conducted over a five-week period in an art class with women who have recently experienced homelessness, and are now living in a housing reintegration facility in Montreal, Quebec. Through the course of a five week art class, collecting data through focus groups, photographs, artwork, field notes and journal entries, I examined safety as a psychological construct and outlined methods educators could use to build an environment where students could feel secure, allowing the space to be creative and genuine, have fun and produce meaningful artworks. The art student participants worked with dye, fabric paint, embroidery and created their own stencils, producing substantial fibers-based art works, inspired by both traditional and contemporary artists working with similar techniques and media.

This research examines the relationships between students and teacher, student interaction, pedagogical techniques, such as preferred motivational tools and demonstrations, curriculum building with student input, approaches to building community within the classroom, teaching approaches, and teacher values and characteristics. This study substantiates that by consciously developing an atmosphere conducive to creativity in our classrooms, community art educators can help to reduce performance-based anxiety in students, and facilitate an increased creative thought process.

Key words
Community art education, safe space, teaching practice, art making

Extended Abstract in Spanish

En los centros comunitarios las clases de arte ofrecen un ambiente de aprendizaje diverso y complejo. Mi experiencia como profesora de arte en dichos espacios me ha enseñado que muchos de mis estudiantes no se consideran a sí mismos artistas y normalmente toman estas clases como un pasatiempo, impulsados por su interés y apreciación del arte. Su quehacer artístico es normalmente tímido, inseguro y reservado. En mis clases busco estrategias para generar seguridad entre los estudiantes, intento ofrecerles formación técnica y consejos que aumenten su confianza en sus esfuerzos artísticos y, al mismo tiempo, intento proveer un espacio donde puedan sentirse lo suficientemente cómodos para poder dejar de lado sus inhibiciones artísticas, haciendo posible la creación de trabajos honestos sin miedo a reprimirse.

En el siguiente estudio de caso, examinaré el concepto de seguridad como una construcción psicológica y explicaré qué métodos pueden ser utilizados por los educadores para crear un ambiente en el cual los estudiantes se sientan lo suficientemente seguros para ser creativos y originales mientras se divierten aprendiendo diversas técnicas artísticas. Al discutir el concepto de espacio seguro, no me refiero a una seguridad física, sino una seguridad psicológica, emocional y espacial. Esta noción de espacio seguro fue explorada con mis estudiantes en términos de confianza y comodidad entre los propios estudiantes y entre estudiantes y profesora.

Esta investigación fue desarrollada durante un curso de arte de cinco semanas en el Lise Watier Pavillion, una casa de reintegración social para mujeres adultas de todas las edades, las cuales habían experimentado situaciones de mendicidad recientemente en Montreal, Canadá. Se les pidió a las estudiantes que reflexionaran sobre sus niveles de confianza y bienestar en el ambiente de clase y el efecto que éstos tenían en su proceso creativo. En grupos de discusión formados después de cada clase, las estudiantes ofrecieron sugerencias sobre cómo mejorar el ambiente de clase, las cuales implementé en las semanas siguientes.

Escogí trabajar con mujeres que ya estaban incorporadas al programa de arte existente en el albergue Lise Watier Pavilion porque identifiqué gran potencial en su ya desarrollada práctica artística, pero a su vez, sentía que aún estaban limitadas por la falta de confianza y seguridad en sí mismas y como grupo. Al invitar a todas estas mujeres a contribuir

a mejorar este programa de arte, esperaba aumentar su influencia en el espacio y de esta manera, aumentar también su confianza y bienestar.

La noción de "espacio seguro" ha sido estudiada en varias facetas en educación, y se ha centrado normalmente en minorías o grupos de riesgo, como mujeres, lesbianas, gays, bisexuales, transexuales y queer (LGBTQ), gente de color, y/o gente que proviene de ambientes poco privilegiados. (Batsleer, 2008; hooks, 1989; Holley& Steiner, 2005; Toynton, 2006; Al-Amin & Nasir, 2006; Fox, 2007). Si bien existen algunos estudios realizados en ambientes artísticos (Hunter, 2008; Yerichuk, 2010), ninguno se refiere a un contexto artístico basado en un ámbito comunitario.

Aunque los educadores no puedan observar o fortalecer estados interpersonales, si tienen la capacidad de influenciar el comportamiento del estudiante en clase como docentes y también como modelos de ciudadanía. Yerichuk (2010) expone que "el aprendizaje más profundo ocurre cuando la seguridad esta cubierta pero una parte de incomodidad aún esta presente."(p.21.) Yerichuk propone tres estrategias para acercarse a un espacio seguro más imparcial: 1) contextualizar materiales, 2) crear una práctica más auto-reflexiva y 3) cambiar el foco de aprendizaje individual a aprendizaje colectivo en la clase (p.23).

Antecedentes

Enseñar arte como parte de un programa de un centro de rehabilitación para indigentes constituye un ambiente muy particular, ya que existen varios elementos que lo distingue de otros programas artísticos de acción social educativos. Normalmente, las mujeres indigentes han sido víctimas de abuso doméstico y/o violencia, además muchas sufren alguna enfermedad mental o tienen problemas de abuso de sustancias (Hagen, 1987). El proceso de reintegración puede ser muy complejo y, para muchas de ellas, la soledad y el aislamiento social puede ser un verdadero problema (Tosi, 2005). Para algunas estudiantes, el programa de arte sirve como un tipo de evento social, una oportunidad de conectar con gente fuera de su círculo social en el albergue. Algunas de las participantes en la clase de arte expresaron que atendían a la clase de arte por el aspecto social y la interacción dentro del aula, o simplemente para interactuar conmigo como su profesora.

Metodología

Basándome en el concepto de Investigación-Acción Participativa (IAP), examiné las ideas de espacio seguro y sus efectos en el proceso de la creación de arte. La investigación se desarrolló en base a tres preguntas:

·   ¿Qué es un espacio seguro?

·   ¿Por qué los espacios seguros son importantes?

·   ¿Cómo puedo yo, en mi labor como educadora comunitaria, crear espacios seguros en la clase?

Incluir el aporte de mis estudiantes en el trascurso de la investigación me permitió alcanzar una percepción más holística del espacio de mi clase, realizando una práctica reflexiva e implementando las sugerencias de las estudiantes en mi labor docente.

Desarrollo de la Atmosfera

A través de este proceso, hice un esfuerzo por cambiar los tipos de materiales motivacionales que introducía en las clases, desde fotocopias, a libros, videos y obras de arte. Las opiniones de las estudiantes acerca de la variedad de materiales que les presenté coincidían. Preferían los libros a las fotocopias, y encontraron los videos informativos y motivadores. Además, expresaron su aprecio por las demostraciones prácticas de técnicas artísticas, pues las encontraron educativas y de gran ayuda. Éstas fueron piezas claves para el éxito de las estudiantes en los talleres realizados esos mismos días.

En una oportunidad les presenté mi propio proyecto artístico, un proyecto con un mantel acompañado de una pieza audiovisual que documentaba mi propio proceso a la hora de crear arte. Aunque no correspondía exactamente a lo que ellas estaban realizando en el aula, la temática era similar y la base del proyecto era la misma: un mantel. Mi intención era aumentar el nivel de intimidad del grupo y crear un lazo entre las estudiantes y yo, y a su vez, demostrar la importancia de crear arte significativo en un proyecto a largo plazo.

Las estudiantes reaccionaron de varias maneras, expresando su aprecio por la exposición de mi trabajo, ya que

las había animado en sus propios proyectos. De manera aún más importante, mis estudiantes sintieron que al compartir mi práctica artística, me conocieron mejor y así entendieron de mejor manera mi motivación como profesora. Las estudiantes sintieron que esa experiencia nos acercó más como grupo.

Procedimientos y Conclusiones

Para asegurar la veracidad y validez de los resultados de este estudio, varios métodos de recopilación de datos fueron usados. Grabaciones de audio de los grupos de discusión, notas de campo y entradas de diario (hechas por mí y mis estudiantes). También se tomaron fotografías de las obras de arte producidas durante la investigación y nuestros procesos artísticos.

Las mujeres llegaron a los talleres con una noción preestablecida de sus habilidades a la hora de crear arte. Algunas se auto declararon perfeccionistas que "no tenían talento o habilidad para hacer arte", sin embargo, asistieron al taller dejando sus prejuicios de lado y se enfocaron en el aspecto divertido de la experiencia.

Un sentimiento de miedo afectaba a las participantes – miedo de no ser lo suficientemente buenas, miedo de cometer errores, y el miedo apremiante de que las cosas simplemente no iban a funcionar. Las estudiantes expresaron repetidamente que se sentían nerviosas al venir a los talleres, pues estaban preocupadas de sentirse poco inspiradas, de estropear el trabajo ya realizado, o que no pudieran volver y corregir sus errores. A medida de que los talleres progresaron, las participantes empezaron a desprenderse de esas ideas preconcebidas acerca de sus habilidades artísticas y a celebrar sus destrezas y logros. Las estudiantes expresaron que lentamente aprendieron a soltar sus inhibiciones y a divertirse con el proyecto. Aprendieron a trabajar con los errores que habían "cometido", manteniendo presente que siempre podían volver y arreglarlos, manipulando su trabajo hasta encontrar un resultado que les gustase. En resumen, a apreciar el proceso tanto como el resultado.

Las estudiantes abordaron el proceso creativo de varias maneras. Normalmente llegaban a clases con una idea de lo que esperaban crear y después cambiaban sus expectativas mientras trabajaban. Aprendieron a modificar sus expectativas, a trabajar con los materiales proveídos y a superar los obstáculos que se les presentaban. Otras estudiantes se emocionaron y sorprendieron por la diversidad de los trabajos creados con un mismo hilo conductor.

Dentro de lo posible, les di a las estudiantes toda la licencia artística, el control, y el poder de toma de decisiones en los talleres. Ellas fueron las que decidieron el objeto que crearíamos en los talleres. Además, las estudiantes fueron animadas a participar verbalmente en clase. Finalmente, mostraron la confianza de expresar sus opiniones tanto a mí como a sus compañeras acerca de la clase, el ambiente de la misma y sobre los trabajos creados.

En nuestra primera sesión, organicé a las estudiantes en parejas para facilitar la preparación de sus piezas artísticas. Eso estableció un tono de cooperación y camaradería dentro del grupo. Las parejas de estudiantes se juntaron en múltiples ocasiones, aun sin yo haberlo sugerido.

Una clave esencial para el desarrollo del grupo fue el tiempo que tomamos para responder al trabajo de cada participante. Las estudiantes se dieron cuenta que el poder ver a las demás trabajar y observar su progreso era inspirador y motivante. Siguiendo la sugerencia de las participantes, empecé a servir té a mitad de cada sesión. Las estudiantes sintieron que este gesto les daba la oportunidad para detenerse y tomar distancia para examinar su trabajo, creando además la oportunidad de observar en que estaban trabajado sus compañeras.

Uno de nuestros descubrimientos clave fue aprender que las estudiantes se sentían más cómodas cuando yo tomaba un rol de autoridad en la clase y me imponía como profesora (al poseer conocimiento profundo de los métodos que estaban siendo enseñados), el insistir en un ambiente de respeto mutuo en el aula y también el hacer de mediadora cuando algún conflicto se presentaba. Las participantes del proyecto expresaron que a medida que las semanas progresaron, empezaron a sentirse más apoyadas por mí y sus compañeras, lo cual permitió que llevaran sus trabajos aún más lejos de lo que pensaron posible.

El propósito de este estudio fue examinar métodos concretos para la creación de un espacio seguro en un ambiente artístico y educativo de carácter comunitario. Con ello, facilitar al docente para que su siempre cambiante grupo de estudiantes, puedan sentirse cómodos desarrollando sus procesos de creación artística y produciendo obras de arte significativas. Al intentar desarrollar un espacio seguro dentro de nuestra clase de arte comunitario, permitimos que nuestro grupo de estudiantes y su instructora crecieran juntas, desarrollando un ambiente que les permitió explorar significados más profundos en su creación artística, sintiéndose a su vez más cómodas experimentando con nuevas técnicas y medios.

Finding Solace To Create: The Significance of Developing Safe Space in a Community Art Classroom

The question of what constitutes safe space in a community art education context is complex and multi-faceted, drawing our attention to the importance of developing the atmosphere in the art classroom as a method to enhance students' art making practice. As a community art educator, I feel a safe space is an essential element in a classroom where artistic creation is present. In the following case study, I examine safety as a psychological construct and outline what methods educators could use to build an environment where students feel safe enough to be creative, vulnerable and genuine while having fun and learning different art techniques. When discussing safe space, I am not referring to physical safety, but a psychological, atmospheric and emotional space. I explored this notion of safe space with my students in terms of comfort and trust, amongst both the collective of students, and between the students and teacher.

This case study was developed over a five-week art course at the Lise Watier Pavilion, in Montreal, Canada, a reintegration housing facility for adult women of all ages who have recently experienced homelessness. Students were asked to reflect on their comfort levels in the classroom environment and the subsequent effect on their process. In a focus group discussion following each class, students offered suggestions on how to improve the classroom environment, which I implemented in the weeks following, with the hope of creating a space in which my students could thrive.

I chose to work with women in the already existing art program at the housing facility Lise Watier Pavilion because I wanted to investigate ways to grow our art program, not only in size but also in the quality and meaning of the works created. I identified great potential in the artistic practice of the women attending the art group, but felt that they were being held back due to lack of confidence and trust, both in themselves, and in each other as a group. By inviting the voices of all women to contribute to refining our art program, I hoped to increase their ownership of the space, and in turn their confidence and comfort.

My own experience as an artist, art teacher and art student greatly informed my desire to effectuate this research. I was a relatively timid child, not overly artistic, and always hesitant to share my creative endeavors with others. I had several unsavory experiences in art classes as a teenager, most notably with a teacher who would physically manipulate his students' art works to correct them, which eventually left me feeling disrespected and vulnerable. Thoroughly discouraged and insecure, I chose to push aside visual art learning and opted to focus my creative energies on literature and music instead. It was only after high school that I was reawakened to the visual arts through my community of friends; most of whom were actively engaged in art practices. I pushed through my fear of art with the right mix of encouragement and support from both friends and community art teachers, and eventually built a career as a ceramic artist. Later, as I began to teach art classes out of my own studio, I became exceedingly interested in finding that right mix of encouragement and support that allowed my students to create freely in my classroom and find true pleasure and release in art making. I observed that some of my students were hindered by reticence, bashful about sharing their work and intimidated by the skills of others, something that I too had experienced in art classes. I felt that I could facilitate their artistic development by establishing an environment that promoted creative thought and action.

The notion of safe space has been studied through many different facets of education, often focusing on minority or at risk groups, such as women, Lesbians, Gays, Bisexuals, Transgendered, and Queers (LGBTQ), people of color, and/or people from underprivileged back grounds (Batsleer, 2008; hooks, 1989; Holley& Steiner, 2005; Toynton, 2006; Al-Amin & Nasir, 2006; Fox, 2007). Discourse most often focuses on the teacher/educator's perspective of safe space, and rarely equates the concept of safe space with its effects on learning (Toynton, 2006; Boost Rom, 1998; Yerichuk, 2010; Hunter, 2008). Although there are some studies done in art-based environments (Hunter, 2008; Yerichuk, 2010), none address a community-based visual arts context.

In order to understand the study of safe space in a community art education setting, it is important to define and explore what is meant by safe space. Boost Rom (1998) interprets the concept of safe space as an emerging metaphor for classroom life, according to which we are all isolated; our isolation is both physical and psychic; we can become less isolated by expressing our diverse individuality; students thrive in a classroom in which individuality is freely expressed (p.389).

Hunter (2008) describes her version of safe space as a space of messy negotiations that allow individual and group actions of representation to occur, as well as opportunities for students to see how the world could be a better place. Hunter describes several facets of safe space; a space that is free from danger, one that implies metaphorical safety in which intolerance or inequality are prohibited, a comfortable or familiar physical space, and a more conceptual form of safe space that Hunter uses for her performance-based research, which maps out the creation of new work, and juxtaposes this with aesthetic risk for the creation of a space that is the product of the tension between the known and unknown. The result of her innovative look at space is a process of negotiations, which allows individuals to reflect on themselves and their presence, allowing people in a collective environment to feel empowered by negotiating the level of risk they wish to involve themselves in. Hunter (2008) insists, "cultivating safe space is therefore less about prescribing conditions and more about generating questions" (p. 19). Alternately in their research, Groen & Kawaliak (2006) inform us that "safe space, dialogue and oneness" are intertwined; each aspect influences and enlightens the other and is instrumental in the creation of an atmosphere of community (p. 63). In turn, Mayo (2010) approaches safe space in a social justice context, using humor to create a space "not devoid of dramatic shifts or emotional response, but organized around those shifts as experiences that are moments apart from conflict" (p. 509). He recognizes the "unsafe" aspects of humor and its interpretations, but insists that humor allows us to test our peers by seeing what risks they are willing to take. A quick test of the humoristic waters let us know if we can indeed forgo safety, and open up to a more in depth social and intellectual risk (p. 521).

What is clear is that depending on interpretation and politics, the concept of creating a safe space is contentious for some. Boost Rom (1998) addresses his concerns by noting that "when everyone's voice is accepted, and no one's voice can be criticized, then no one can grow," and points out that responding, criticizing and challenging helps us to change our own perspectives, and will in turn help us learn to be stronger and more brave in our own self-expression (p. 407). Barrett (2010) critiques the notion of safe space stating that it has a negative impact on student intellectual development and asserts that it is impossible to create such a space for students of oppressed or marginalized populations.

Redmond (2010) conveys that in a learning environment each student brings his or her own histories, personal experiences and understanding, which then inform classroom interactions. Her concern is that when put into a classroom that claims safe space, students with a different experience may find themselves silenced when their opinions or experiences are unpopular. Redmond asserts that the main task of the critical educator is to name the obstacles that keep us from understanding the experiences of others.

My own hope as an art educator is to push past what bell hooks (1989) describes as a "stereotypical feminist model" of space in my classroom where safety exists as a "kind and nurturing" atmosphere, by also encouraging students to

[…] Work at coming to voice in an atmosphere where they may be afraid or see themselves at risk. The goal is to enable all students, not just an assertive few, to feel empowered in a rigorous, critical discussion. (hooks, 1989, p. 53)

Both Barrett and Yerichuk offer additional alternatives to the concept of safe space. Barrett (2010) prefers the notion of civility because it is focused on behavior, whereas safety is concerned with the psychological state in the learning environment. Being that educators may not be able to observe or enforce interpersonal states, they do have the capacity to affect student behavior in the classroom, by modeling civility in their own behavior. Yerichuk (2010) describes safe space as a place of comfort that indicates the ease in which the learner experiences and processes content, preferring to push her students to feel some sense of discomfort, stating that "the deepest learning occurs when safety is protected but a measure of discomfort is present" (p.21). She lays out three strategies to move closer to equitable safe space: 1) contextualizing materials (in her case songs and in my case fabric, paints, dyes and threads); 2) creating a more a self-reflective practice; and 3) shifting the focus from individual to collective learning in the classroom (p.23).

Although there are many opinions and theories about how to create safe space, and what safe space means for us as educators, there are few studies that show us how safe space affects learners (Barrett, 2010). Holley and Steiner (2005) surveyed 121 postsecondary social work students from a western university on the student perspective of 'safe and unsafe' classroom environments. The study took into account the race, gender and level of education of the participants, and gauged how this affected their results. They found that 97% of participants felt that it was both very important to create safe space in the classroom and that a safe classroom affected their learning, and although the results varied. When asked about what characteristics an educator should have to facilitate the development of safe space, 62% responded that the educator should be nonjudgmental and open, and 52% felt that educators should model participation, and develop ground rules (p.56). Due to the diversity in a community art education classroom, not only in terms of culture, age and experience, but also of skill level and knowledge, their learning is also affected by the atmospheric safety offered in the classroom. Newer or less practiced artists are often cautious in a collective or communal art making environment, for fear of feeling foolish, not getting it right, or creating works that are not aesthetically pleasing or valued (Bayles & Orland, 1993, p. 10)

My study builds on Andrews, Saemundsdottir and Stokrocki (2004), who found that art making enriched the lives of their female participants, which in their study were homeless, by helping them to create meaningful projects that shed light on their unique life experience. Art also allowed them to explore the notion of doing and creating something for themselves, a new concept to many of their participants. The experience of the women at the Lise Watier Pavilion differs from Andrews et al.'s (2004) study in that they have already begun this process of creating something for themselves, they were invited to create objects to make their new space at the Pavilion their own, through adorning with meaningful art works.

Background

Teaching art with women in a homeless rehabilitation program is a particular environment, and there are several key elements that set us apart from other community art education environments. Women who have been homeless have often been victims of domestic abuse and/or violence, and many suffer from mental illness or are burdened with substance addictions (Hagen, 1987). The reintegration process can be complex, and for many, loneliness and social isolation can be a real problem (Tosi, 2005). For some of the students, the art program serves as a social event, or an opportunity to make a connection with someone outside their social circle in the Pavilion. Some of the participants in the art class stated that they were coming to the art class because of the social aspect and the action in the room, or simply to interact with me as an instructor.

Methodology & Approach

Using grounded theory and action research informed by participatory action research (PAR), I examined the concept of safe space and its effects on the art making process. The research revolves around three main questions:

· What is safe space?
· Why is safe space important?
· How can I, as a community art educator, create safe space in my classroom?

By using action research informed by PAR as a research method, the focus becomes on conducting research with people, and not conducting research on people, as well as learning and reflection between the researcher and the researched (Hennink, Hutter & Bailey, 2011, p. 51). Action research, informed by PAR, was used in an attempt to remain inclusive, contribute the sense of community in the art program, as well as ensure an environment that is conducive to the concept of safe space by striving to create conditions where the participants experienced empowerment during the study.

This type of PAR research study is considered interactive participation, with the focus on co-learning and shared decision-making by both the participants and the researcher (Kindon et al., 2007, p. 16). In this case, as has been the case with many other studies, the participants have served as a "community feedback committee," enabling the project to go forward, without adding any extra burden of data collection and analysis on the participants (Hennick et al., 2011, p. 49). The cornerstone of my method became the egalitarian treatment of participants, the focus on context and real life problems, the integration of core beliefs from the specific community I am working with and the allowance and reflection on the heterogeneous experiences within the community to enhance the research process and outcome (Kinden et al., 2007), which I think is key in community art education research given the diversity of the population addressed.

Including my students' input in the research process, allowed me to develop my perception of the classroom with a more holistic viewpoint, through the use of reflective practice and implementation of suggestions made by students on my teaching practice.

Developing the Atmosphere

Throughout the study, I made a concerted effort to change the types of motivational materials I brought in, from black and white to color photocopies, to books, video, and actual artworks. Students' opinions of the materials presented were harmonious. They all preferred books to photocopies, and found the video depicting the process of a fibers based art project, to be informative and encouraging. Leading up to our second to last art making session, I introduced the students to my own fibers based art project, a tablecloth project with accompanying video on the topic of relationships that documented my own art making process, as motivation for the next two sessions. A departure from my standard motivational materials and process of presenting the work of artists or works that demonstrate the technique being used in the workshop being taught, I chose to let the students experience my work. Even though it was not exactly what they were doing in their projects, the theme was similar, and the base of the project was the same: a tablecloth. My intent was to increase the intimacy in the group, and create a bond between the students and myself, and demonstrate the importance of meaning making in a long-term art project.

Figure 1: Jennifer Wicks (2012) Relationships. Video and sound installation – screenshot

Students responded in numerous ways, expressing their appreciation and stating they felt my work informed and encouraged them to push their own work further. Most importantly the students felt that by experiencing my art practice, they knew me better, had a better understanding of where I was coming from. They felt sharing this brought us closer together as a group.

The demonstrations and explanations at the beginning of the workshops were always key to the success of the works created. I found that keeping things simple and focusing on technique and materials allowed me to transmit the concept of ease to the students. The students expressed appreciation for physical demonstrations, stating they found them to be helpful, informative and key to their success in that days' workshop.

One of the most noted points that came out of our discussions was the effect that perceived success or failure at any given task had on the outcome of the work, the self-perception of the artist, and the atmosphere in the room. I was surprised to find that students were learning to alter their "mistakes" to make them a positive. I attribute this to a collective understanding of the artmaking process as fluid and permutable developed through both teacher demonstrations, and student art practice. They were unanimous in feeling that as they experienced their perceived success, both as a group and on their own, they were encouraged to continue and this in turn inspired them to push their ideas further.

Figure 2: Sandra (2012) Dragonfly. Stencil – acrylic on fabric.

To insure the reliability and validity of the findings of this study, several means of data collection were used, including audio recorded focus groups, observational field notes and journal entries (taken both by me and my students), and photographs taken of the art works produced during the study and our process. To initiate the study, current students and interested residents were invited to join the studio art class through the means of a flyer posted in the entranceway. They chose to create fibers-based works, specifically tablecloths, with the intention of personalizing their individual apartments.

The residents expressed several reasons for taking part in the art program, and the study, most notably for distraction, to have fun, and as a personal challenge. It was clear right from the start that those that committed to participate were serious about it. The women arrived in the workshops with a preexisting notion of their art making abilities. Some were self-proclaimed perfectionists with "no talent, or art making skills," yet they came regardless of their apprehension, and chose to put the focus on fun.

Fear also permeated the participants – fear of not being good enough, fear of making mistakes, fear of failure, and the overwhelming fear that things just were not going to work out. On several occasions students expressed that they were worried about the more technical aspects of art making, and demonstrated apprehension when faced with the notion of undertaking a large-scale project. Students repeatedly expressed that they felt nervous before coming to the workshops, worried that they would be uninspired, that they would ruin the work they had already done, or be unable to come back and fix mistakes.

As the workshops progressed I found the participants started to shed some of their preconceived notions about their art making abilities and celebrate their skills, and accomplishments. Students expressed that they were learning to let go of their inhibitions, and have fun with the project. They had

learned to work with any 'mistakes' they had made, keeping in mind that they could always come back and fix things, and manipulate the work until they found a result they appreciated. They were learning to appreciate the process as much as the product.

The students approached the creative process in a number of ways. They often arrived with an idea of what they hoped to create, expressing anticipation for the coming workshop, and then it would change as they worked. They learned to bend their expectations, and work with what they had, or manipulate their work to overcome obstacles they had encountered. Others were encouraged and surprised by the diversity of works created with the same materials under the same theme.

One aspect of comfort that came up in a rather heated discussion during our first focus group was the notion of visitors (other residents not in the art class) wandering in and out of the workshop, observing, speaking with participants, and occasionally commenting on the work. Although some participants were comfortable with visitors coming into the space, others found their presence disturbing, and became visibly upset. In response to this sensitivity and to ensure a safe space, in subsequent sessions I kept the door to the room slightly closed, to create a more intimate atmosphere, and discouraged visitors from coming in. This was an effective method of quelling the number of visitors we had in the space. In future workshops the participants who had so vehemently opposed having non-participants in the room, felt that the odd visitor was fine, suggesting that as their confidence increased their vulnerability and subsequent anxiety was diminished.

In the spirit of PAR and in the hopes of creating a sense of community, and autonomy in the classroom, I gave the students as much artistic license, decision-making power, and control over the workshops as possible. They determined the object that we would be making during the workshops. Students were encouraged to speak up during the workshops, and eventually showed confidence in expressing their opinions to me, and each other, concerning the class, the atmosphere and the works created, giving me the sense that they were truly becoming comfortable in the space.

The creation of safe space was at the forefront of my teaching practice from the outset. In our first session, I had the students pair up to facilitate the preparation of their pieces. This set a tone for mutual aid, and camaraderie in the group. The student pairs often came back together, without being directed to do so, to assist and support each other. Several of the students noted their appreciation of the other students' presence, support, encouragement and even constructive critiques of their work. Students were encouraged to share all the materials I brought to the group. They organized themselves so that when one was done with a material that someone else needed they would pass it along.

Key to the development of the group was the informal time we took to respond and celebrate the work of each participant, offering suggestions and our praise for the uniqueness of each creation. Students found that watching others work, and observing their progress was inspiring and motivating. Following the suggestion of the participants, I began serving tea mid-session, in an effort to create a stronger bond and community in the classroom. Students felt that this gesture created an opportunity to take a step back, and explore their work from afar, as well as take a moment to view what the other participants had been working on.

Figure 3: Christine (2012) Fleur de lis. Painting – acrylic & dye on fabric.

One of our key findings in this study was the notion that students felt more comfortable when I took a role of authority in the classroom, and asserted myself as the teacher by having an in depth knowledge of the methods being taught as well as insisting on mutual respect in the classroom, and putting myself forward as a mediator in times of conflict. bell hooks (2010) substantiates this concept in her work on teaching critical thinking by proclaiming that if we can "think of safety as knowing how to cope in situations of risk, then we open up the possibility that we can be safe even in situations where there is disagreement and even conflict (p.87)."

Educational Significance

In the context of community art education, creating a 'safe space', or a space where students feel confident letting their guard down, enhances their ability to think and express themselves more freely, in turn opening them up to hear and contemplate new ideas, and new ways of seeing (Aprill & Townsell, 2007). Finding the space in where we can build trust, most notably with more vulnerable populations, and establish a sense of true community will foster the development of artistic skills and allow an artistic sense of identity to emerge amongst participants (Clover, 2007). The participants in this project expressed that as the weeks progressed, they began to feel supported by me, and by their fellow students, and that this allowed them to push their work further than they had thought possible.

The development of safe space and a trusting environment in the community art education classroom depends on a concerted effort put forth by the educator to ensure that all participants feel comfortable, protected and valued. Springgay (2010) suggests that to build community in our classrooms, we must favor classrooms that foster listening and critical dialogue. I feel for this to be the case we must first begin by developing the practice of a caring teacher (hooks, 2003; Noddings 2003). With the participants in the Lise Watier Pavilion art program, I was able to explore how to begin to develop such a practice, and in turn, such a space.

Figure 4: Carol (2012) Planete. Painting – acrylic & dye on fabric.

In terms of participation, students were encouraged to be autonomous, and to get involved in the class' activities. Asking students to work in pairs aided in the forming of bonds between certain participants, which remained a constant throughout the study (it should be noted that students chose their own partners). I received participant suggestions for changes to the course plans, the space or the atmosphere with enthusiasm. Regarding motivational materials, the introduction of my art practice proved to bring the group closer together and encourage an environment of mutual sharing and trust. In general, students preferred motivational materials in the form of books, video or tangible art works. Photocopies were not as well received. Students felt the demonstrations should be simple and explained well. I found that in terms of the timing of the class, as long as the participants were inspired and engulfed in their work, the class could last anywhere between two and three hours comfortably.

The purpose of this study was to examine concrete methods to create safe space in a community art education environment, with the intention of facilitating the community art educator's efforts in creating an environment in which their ever- changing student base can feel comfortable developing their art making process and producing significant works of art. By attempting to develop a safe space within our community art making classroom we enabled our group of students and educator to grow together, and develop an environment which enabled them to explore deeper meaning in their art making, and become comfortable experimenting with new art techniques and mediums. This study will be beneficial to new as well as seasoned community art educators in the conscious development of safe space in the art class room, enabling them to create a classroom atmosphere that encourages their students to create without fear of reprisal, as well as develop an authentic sense of community in their classrooms, empowering students to take part in both the art learning, making and sharing processes.

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