



ART

EDUCATION

CONFLICTS AND CONNECTIONS

Editors: Raphael Vella, Ângela Saldanha, Maja Maksimovic, John Johnston





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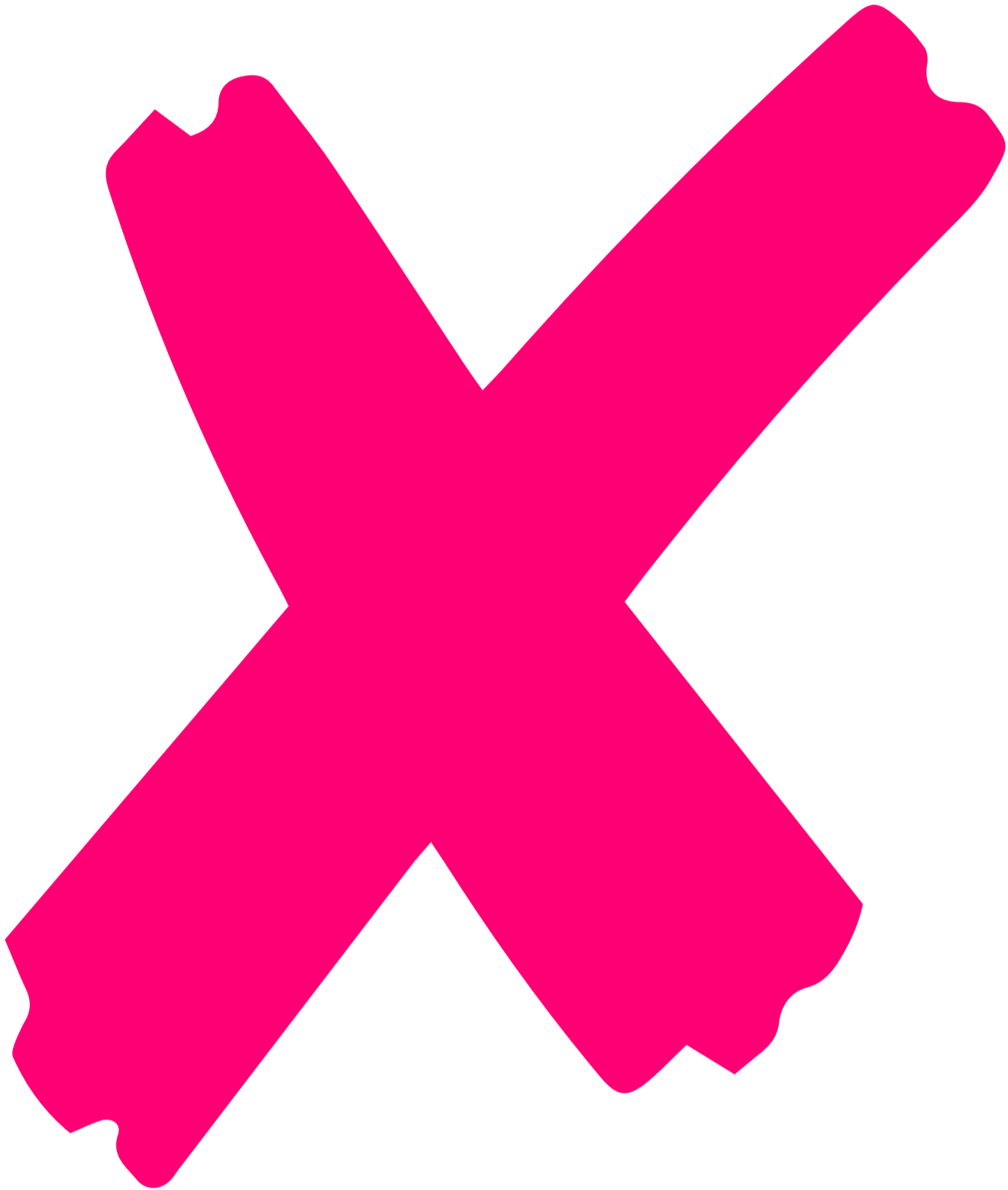
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Preface

Art Education: Conflicts and Connections

Raphael Vella & John Johnston

When we first read the title of this seminar we were intrigued to see how artist educators would respond to such a provocative theme. As you will read in this publication the responses were varied and cross-referenced the theme with conflicts in education, culture and indeed in the arts and of itself which was manifest in the conflict between the intrinsic value of art and what some have termed the 'motivated functions of art' – art which sets out with a conscious purpose to influence thought and enable actions and change.

In the following paragraphs we explore the connectivity between Art education as a method of conflict transformation – of peace building in the field of political, social and ethnic conflict.

The arts and conflict have a long history reaching as far back to the first cave drawings which represented the struggles between early humans and the environment they inhabited. The genre has evolved from paintings on walls to canvas, as witnessed in what many would see as the master work of art and war, Pablo Picasso's *Guernica* (1937). Picasso's iconic painting represents an artistic response to conflict and as such it is often used in education to illustrate the power of art to translate the brutality of war into an aesthetic form.

Art of this nature – be it theatre, visual art or music, are representations and reflections on what has been. They are used to trigger conversations and promote learning around the issues embedded in the works. In that sense they act as pedagogical instruments that bridge the intrinsic qualities of art with the motivated functions as noted above.

In more recent years, many artists have embraced the role of the socially engaged practitioner. While the connection between art and the social is laced with challenging issues such as authorship, morality and ethics – when it comes to making social practice in divided and contested societies these issues are significantly magnified. Many of these points were addressed in the Malta seminar and tensions emerged between what some see as the exploitation of art to be 'used' as a tool for social change, thereby touching on the instrumentalization agenda while others questioned the relevance of art education if it is not addressing the urgencies of our time.

In our view there is no place for a neutral position in art education – it is intrinsically political. The outsider looking in on what has been (such as the Picasso masterpiece) is no longer relevant. The social movements such as the Occupy, the protesters of the Arab Spring or more recently, the Black Life Matters campaign are the frontline responders to these events. These acts borne out in images, videos, words, music and theatre project outward from within the very source of the conflict.

Whereas the outsider may feel angry about a given event and make a painting or play from the comfort of their studio or theatre, the social practitioner is compelled to work in a relational manner and as such be present in the world in both physical and intellectual form. They are in the crowd. Taking a critical pedagogical perspective Henry Giroux calls these artists 'public intellectuals.' Their role is not to join in the protest per se but to operate between the spaces of activism and art, promoting critical thought through public pedagogies that disrupt patterns of behaviour that reinforce inequality. They do not report or comment on conflict; their aim is to affect change through multiple forms of arts, including the basic principle of being present. In this sense these relational artists are pedagogical activists who understand the ethical implications of every step they take in the public domain- from dialogues to performance. This work is not easy and it can often lead to great dangers. A good example would be theatre maker and educator Juliano Mer-Khamis, founder of the Freedom Theatre in the West Bank city of Jenin. Juliano was assassinated in April 2011 for the act of merging Palestinian youth with Israeli youth through the act of art-making. He was simply bringing humans together to disrupt a normal line of flight that separates Arab from Jew. Nicolas Bourriaud states; 'Their (*social practitioners*) works involve creations of methods of social exchange, interactivity with the viewer within the aesthetic experience being offered to him/her, and the various communication processes they use, in their tangible dimension as tools serving to link individuals and bring human groups together' (Bourriaud 1998, p.43).

In uncertain and fearful times –such as the current Corona moment that occupies all our minds - ruptures and divisions on the grounds of culture and ethnicity may lead to the marginalisation of minority groups and the manifestation of old nationalistic identity blocks. Arts education and culture can play a major role in creating and perpetuating such difference but peace researcher and activist, Jean Paul Lederach, talks of the processes of art making

as akin to that of peace building. He talks of a 'moral imagination' as being the 'soul of peace-building'.

Lederach describes that the "moral imagination" has the capacity to recognize turning points and possibilities in order to venture down unknown paths and create what does not yet exist. In reference to peace building, the moral imagination is the capacity to imagine and generate constructive processes that are rooted in the day-to-day challenges of violence and yet transcend these destructive patterns. In Lederach's view, the moments of possibility that pave the way for constructive change processes do not emerge through the rote application of a set of techniques or strategies, but rather arise out of something that approximates an artistic process.¹

The moral imagination asks the arts and education to take a leap of faith and to trust the possibility of change. The Malta seminar highlighted the complexities and disagreements of what art can offer in a broad variety of contested contexts addressed. From schools to universities and teacher education to refugee camps in Lesbos. There were no easy answers and many questions remained unresolved. However, in Malta, we found a starting point that recognised that unlike any other subject in education, art offers disruptions to normative patterns of flight and in doing so opens multiple entrance and exit points that converge on one principle: to educate and enable imaginations that transcend conflict and connect cultures and societies across our deeply unequal world.

The complexities that are inherent in the relationship between social and political divisions and art education during these uncertain times are expanded upon in several of the articles in this collection. Lisbet Skregelid's article, for example, makes it clear that the disruptions caused by art making can also surprise the author or artist herself; this is how aesthetic transgression can initiate transformative pedagogies, by allowing unanticipated events to leak into everyday life and thus change human behaviour. She describes a process of "educational dissensus" inspired by the thought of Jacques Rancière, a process that is characterised by learners' confrontations with ethical dilemmas and disruptions that challenge preconceptions. What matters most about this dissensus, perhaps, is its ambiguity: this is not a strategy that is bound by clear targets but highlights the gap that is opened up beneath learners' feet every

¹ <http://www.beyondintractability.org/bksum/lederach-imagination> accessed June 2020

time teaching interrupts whatever they know and challenges current educational practices. Similar anxieties caused by polarising politics are discussed in an article on collaborative book making by Flavia Liberman, Viviane Santalucia Maximino and Marcia Machado de Moraes. Again, artistic strategies are seen as an act of resistance in this article. Working with a cultural collective called C3, professors teaching in an occupational therapy course at the Federal University of São Paulo in Brazil spark off an action that requires participants to build collective narratives together. In the climate of fear instigated by President Bolsonaro's policies, a pedagogy built on trust, dialogue and collaboration becomes an essential component in learners' experiences of struggle and solidarity.

Martha Chrisstopoulou also finds that collaborative pedagogies offer effective responses to the political and ethical challenges faced by educators in cultural contexts that are shifting rapidly due to demographic changes brought about by immigration. She finds that in-service training can contribute positively to teachers' cultural awareness of the needs of diverse student populations. During this training generalist and specialist primary school teachers collaborated by sharing information and resources, and by exploring together issues related to diversity and racial, ethnic and cultural identities. Looking into and also beyond the remit of multicultural education towards a broad perspective on citizenship and democracy in the 21st century, Allan Richards and Steve Willis suggest that the global unrest we are experiencing in these times reflects a widespread desire to transform the current world order, which is evidently not working for many people. What this new global democracy requires is an approach to education that respects the self and others and a collaborative environment that is rooted in spirituality and peace. Richards and Willis write that art education can prepare young learners for this new global order through current-event, conceptual art, and project-based learning pedagogy.

The famous Austrian artist and pedagogue Franz Čižek and his Viennese Juvenile Art Class are introduced as models of a free expression that can lead to a transformative and inclusive education in the article by Rolf Laven and Wilfried Swoboda. The uniqueness of this essay in this collection is its focus on the graphic novel, which contributes to a discussion and practical creative work on the themes of social inclusion, European identity, European citizenship and social cohesion. The project that Laven and Swoboda refer to includes nine institutions from six different countries and its goal is to sensitise different learners about social heterogeneity through the specific sequential and

narrative features of the graphic novel. Apart from the technical skills and skills of visualisation that are necessary in the creation of such work, Laven and Swoboda underline the value of such a project in developing a transcultural dialogue that connects learners and simultaneously raises awareness about cultural diversity. At the same time, individual learners become confident in representing their inner images in the context of a creative pedagogy inspired by Čížek.

In her essay, Maria de Fátima Lambert deals with artistic experimentation in the more open context of museums, engaging with different publics. She is drawn to the possible variances and connections between, on one hand, the kind of public that generally visits fine art institutions and, on the other hand, the public that prefers to visit exhibitions and museums of contemporary art. Through the ephemeral installation of sculptures, books and other artefacts in actual museum spaces, portrayed in this essay in a narrative symbolic voice, artists and works described by Maria de Fátima Lambert realise unexpected reactions amongst different members of the public, leading some of them to reconsider their connection with the language of contemporary artistic practices. Also working in the context of museum spaces, Myriam Ferreira-Fernández studies Spanish museum websites and their use of online content and social networks to reach out to publics, thus bridging the potential distance between certain sectors of society and culture. She looks into differences between onsite and online activities, especially 'edutainment' activities that are geared for children and young people. Her analysis of webpages shows that only a small percentage (1.3%) of museums in Spain offer online pedagogical tools and activities.

A number of articles deal with various aspects of the theme of identity. In her essay, Myriam Romero Sánchez is influenced by the relational ideas of Nicolas Bourriaud and also writes about collective artistic experimentation and identity. In a project called TEST THE FACE, she refers to the use of relational art as a pedagogical tool to test the knowledge and ideas of heterogeneous groups of people. Through workshops she conducted, she could understand the role that stereotypes play in identity representation and offer restorative pedagogies to work on stereotypical ideas with learners. More localised and concerned with traditional ornamentation is Dace Paeglite and Ilona Solanika's article, which studies the existence of a sense of belonging amongst diasporic communities of Latvians through collaborative artwork. They contextualise their study, describing how social issues leading to the migration of Latvians from their homeland has led to the possibility of a loss of connection with

national and cultural symbols and ornaments. In a practical, collaborative project conducted in different countries with children and adults, Paeglite and Solanika used a cooperation model that resulted in a renewal of Latvian symbols. The initial stages of an artwork were started in Latvia and then continued in another country with an established Latvian community. Amparo Alonso-Sanz and Ricard Ramon's essay revolves around shared spaces and cartographies rather than traditional cultural symbols. They write about the value of bringing persons with different identities together through artistic activities in initial teacher programmes. They see this as an educational aptitude particularly amongst educators, who work in 'communities' and need to engage with social issues with learners. Through a practice of cartography inspired by the Situationists, especially Guy Debord's writing on 'drifting', they focus on shared activities and knowledge gained through interior spaces and environments that are explored and redefined in a dialogic process involving many participants. Sandra González Álvarez's article and project called 'The City of Tomorrow', on the other hand, is conducted in external spaces. The author refers to an educational workshop that raises awareness amongst learners about their city and its heritage, architecture and urban developments. She studies the transmission of a sense of fear through urban spaces that confine children in places designed by and for adults. Inspired by the writings of Henri Lefebvre as well as Debord's work on the city, she takes into account the notion of public space as a common space of learning that gives children the opportunity to voice their ideas about their urban environment. During five-day workshops with children and adolescents, she explores the city as an 'unfamiliar' site of reinvention and imagination.

Supported by defamiliarising art activities, people occupy the spaces and environments in which learning takes place, establishing relationships with others and laying the foundations for a world in which peace is not synonymous with consensus but with the appreciation of creative moments characterised by dialogue, disagreement and negotiation of meanings.

TEST THE FACE: A Relational Art Project

Myriam Romero

Abstract: TEST THE FACE is a multidisciplinary project, in which we aim to study some aspects of human identity through art practice, mainly relational art. Also, a great part of the project is its educational dimension, considering it a ground for testing and designing workshops that would serve as tools in art education. This article revolves around the proceedings of the workshop held at the InSEA Seminar in Valletta, in October 2019, in which participants were able to explore imaginary identities through relational art practice.

Keywords: Relational art, Art Education, Identity

TEST THE FACE is an ongoing project, inaugurated in 2018 by the author of this article, Myriam Romero Sánchez. Originally, it started as an artistic-dimension-only project, but more and more connections to other topics started to emerge, giving it its current format, exploring topics such as art, research, education and ethnography.

It all started with a solo exhibition with the same name, in which relational and interactive art was explored, using the human face as a pretext to encourage social relations between participants, and to provide them with tools to create their own meaningful pieces. It became an experience for the public, to be involved with the artwork, to play with it, and explore possibilities. It was during the time the exhibition lasted, that it became increasingly interesting to monitor what kind of pieces were people creating, and what was the motivation behind it. However, since it was an open exhibition, and given the ephemerality of the participations, we could not retrieve testimony of each of the participants, which means the social study of it became almost impossible. That is the reason why the idea of designing an itinerant workshop emerged, not only to retrieve actual, non-ephemeral art pieces, but to work with people from different backgrounds and explore the different outcomes in their representations. Therefore, with the workshop presented in the InSEA seminar in Valletta in October 2019, we opened a new ground for discussion around relational art, art education and stereotypes in cultural identities, to be extrapolated to educational practice.

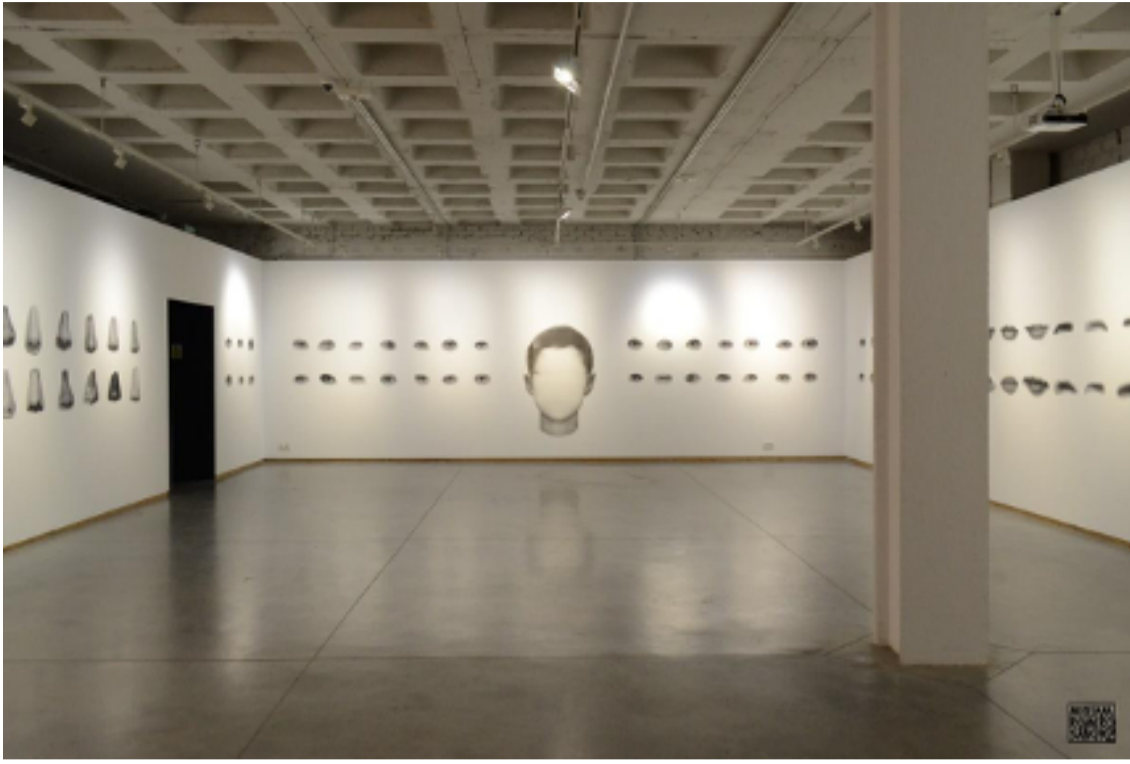


Image 1: TEST THE FACE: The exhibition. Interactive installation. 2018. Myriam Romero Sánchez.



Image 2: TEST THE FACE: The exhibition. Interactive installation. 2018. Myriam Romero Sánchez.

One of the aims of this project is to encourage a close relationship between the artworks and the public, based on the concept of Relational Art, expounded by Nicolas Bourriaud. In these kinds of practices, contemporary artworks and exhibitions can no longer be conceived as a space to visit as a collector, but as an experiential opportunity, as a possible opening to an unlimited exchange between the public and the artist. This last statement corresponds to the Duchampian idea that “observers make the pictures” (Duchamp, in Bourriaud, 2009), and that it points to a first stage of collaboration in contemporary art,

while pointing out the relationship of understanding that exists necessarily between author and spectator in the exchange of the meaning of the work. From this point of view, we could understand that the art of the current era needs public participation to be understood, but the truth is that it also needs the viewer to exist. Regarding this, and according to Bourriaud (2002), current art is framed within a new space-time conception, in which traditional media have given way to paths and experiences of meaning, the result of an artistic construction in constant movement and change. This situation has laid the foundations to direct the creation towards relational group work, the result of polyphonic exchanges and intersubjective practices, encouraging the “comparison of artistic creation with a collective sport, far from the classical mythology of solitary effort” (Bourriaud, 2009). Similarly, Paul O'Neill states that participation in the current era refers to the ability of art to interact with its audience as collaborators or co-producers and that, in the process, it is also understood as an end product in itself, which it provides art with its lasting and public dimension. In the words of Liam Gillick: “My work is like the light in the fridge, it only works when there are people who open the refrigerator door. Without people, it is not art” (Gillick in O'Neill, 2010). In turn, this concept is equal to the idea of transforming static spectators into active participants, since it considers that the latter become actors, whose actions are part of a cumulative process of commitment, in which an imaginative potential is created while tangible (O'Neill, 2010). Thus, according to Martín Prada, the artist invites the viewer to have control [or illusion of it] over the events that the work incorporates, to become demiurge of what happens (Prada, 2018). In turn, the sociologist Scott Lash argues that “by actively creating meaning through dialogue and intersubjective communication, we can find a way out of the productivist system that makes us passive receptors instead of active meaning producers.” (Lash 1996, in O'Neill, 2010). In this way, the resulting works are presented as results of interactions and interventions of social response promoted by the participants (Bourriaud, 2002), promoting co-production and shared authorship in post-Internet art. In this sense, Martín Prada affirms that “the interactive image would always be an image-response, a reactive image, which allows the user-spectator to execute some of his planned possibilities, of his powers” (Prada, 2018).

This context, as well as the description of Relational Art corresponds to the concept of semionaut, also exposed by Nicolas Bourriaud (2002), by which it is understood that the contemporary artist navigates between signs, demonstrating connections between various points of the cultural space, and creating hybrid works that combine heterogeneous realities. If we take this into consideration, through much observation of the tasks of a relational artist, we

can understand their job is to provide signs and methodologies to the public to interact with, to generate a finished piece. Therefore, if we extrapolate this idea to the art education field, we could establish some similarities between the artist-semionaut, and the art-educator-semionaut, since their job is also to acknowledge a certain topic, search for methodologies, navigating through signs and finding connections to combine different realities. Also, it is important to point the role of both the relational artist and the art-educator as a provider of material that gives prominence to their “public” for them to create and explore new meanings and topics with each other.

One of the other areas in which TEST THE FACE is based is art education. As we mentioned before, we understand the strengths of relational art as a method to encourage connections between the public, something we could profit from in school, to help forge healthy relationships between students. Also, we can comprehend that relational art practice can be used as a tool to detect lack of knowledge in some topics, or a proficiency in others, as well as a way to recognise interests in certain areas, which might have been hidden, but flourish through art practice. That is why we highlight the use of relational art as a tool to test out the previous knowledge of the students in a certain area, to determine which path to follow in their learning and how to know the direction pedagogy an art educator should to follow in order to be efficient for a certain group of students. That is why it became important to hold a relational art-based project in a heterogeneous group of people to test the actual reliability of these assumptions, to see how connections can be made just out of observing the art produce of a certain group of population.

In regards to the workshop itself, held during the InSEA Seminar in Valletta in October 2019, we used an A/r/tography methodology, a form of research based on artistic and educational practice. A/r/tography, a term coined by Rita L. Irwin and Stephanie Springgay includes all those practice-based methodological practices, that unite art and graphy, or image and word (Springgay, Irwin, Kind, 2005). In consequence, using this methodology, each participant was asked to produce an art piece and then take a minute to evaluate and describe it, making a connection between image-based production, and the subsequent reflection through writing.

As we mentioned before, we understand the artist-educator as a provider of signs, tools and creative methods for the participant-students to create freely through a designated path. Hence, the participants of the workshop had a total freedom to play and create with the material given as a way to explore the selected topic. Therefore, for the workshop, several blank faces, from different ethnical backgrounds, were provided, as well as hundreds of cut and

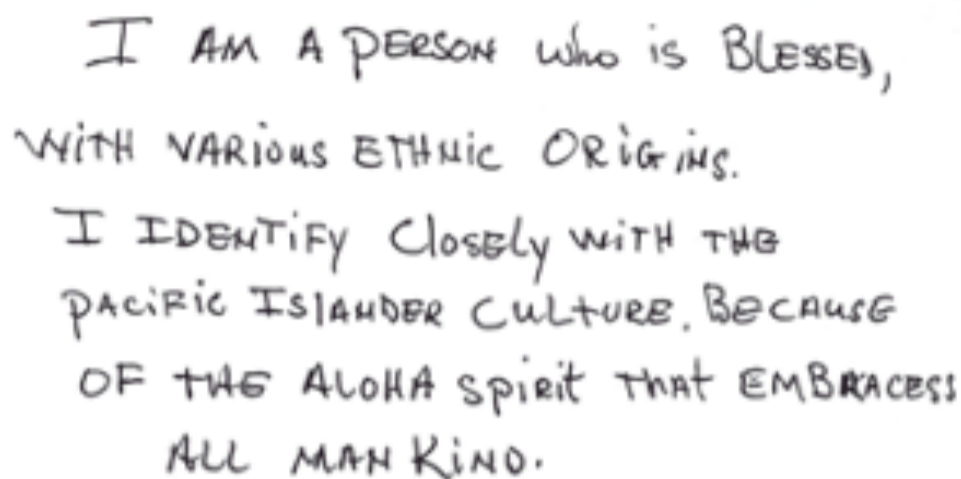
decontextualized facial features, thought to be played with in the same fashion as in *TEST THE FACE: The exhibition*. However, this workshop included a differential aspect: each participant had to think of a storyline for each character they created, so that we could further analyse the creator's interests, as well as their own visual and cultural imaginary.



Image 3: TEST THE FACE: InSEA Seminar Valletta Workshop. 2019. Myriam Romero Sánchez. Photography by: María Isabel Moreno Montoro.

The idea for this workshop was influenced by the work of Kip Fulbeck, particularly *The Hapa Project*, a project in which multiracial identity is explored through photography and self-description of those photographed. Fulbeck's idea here is to explore ethnical identity for those part-Asian people that don't look like "your average Asian", so they get usually misidentified for other cultural or ethnical backgrounds (Fulbeck, 2006). In the same way, we can see the use of the *A/r/tography* method by encouraging people to pen their own self-description next to their photographed portrait, so that the handwriting becomes an additional feature to depict a person's identity.





I AM A PERSON who is BLESSED,
WITH VARIOUS ETHNIC ORIGINS.
I IDENTIFY CLOSELY WITH THE
PACIFIC ISLANDER CULTURE, BECAUSE
OF THE ALOHA SPIRIT THAT EMBRACES
ALL MANKIND.

Image 4: *The Hapa Project*. Kip Fulbeck. 2006. Screenshot from *Part Asian, 100% Hapa* by Kip Fulbeck.

For the workshop, we took Fulbeck's idea of depicting identities through image and handwritten text, in addition to the *TEST THE FACE: The exhibition* methodology of mixing and matching facial features onto a blank face. In this way, each participant could create an imaginary portrait, to depict an identity of their choice, and then handwrite a short story for it, creating an alternative idea of identity. Also, the results of the participations draw attention towards the creator's mind, pointing out their thoughts and interests.

This idea is also related to another part of the whole *TEST THE FACE* project, in which we researched, in an ethnographical manner what we would consider to be the New Body Typologies of the XXI Century, landing on a mainly two-way differentiation in regards to identity and its relationship with the body. In said research, we differentiated the Convergent Bodies from the Divergent Bodies, describing the first as of those that surgically modified their bodies, and the second as those who let them as-is (Romero Sánchez, 2019). We could consider this to be a precedent to the workshop we present here, since it was the first dive in identity matter in the *TEST THE FACE* project, that also used Kip Fulbeck's work as a main reference.

Therefore, after the workshop took place, we had a myriad of artworks featuring faces and storylines. If we are to examine the whole ensemble, we would notice, as seen in the following circular graphic, that almost half of the participants created realistic, human-like portraits, as the other half (54%) went for a non-traditional, a more surrealistic style of representing a human identity, choosing to let their imagination fly towards not-so-human representations.

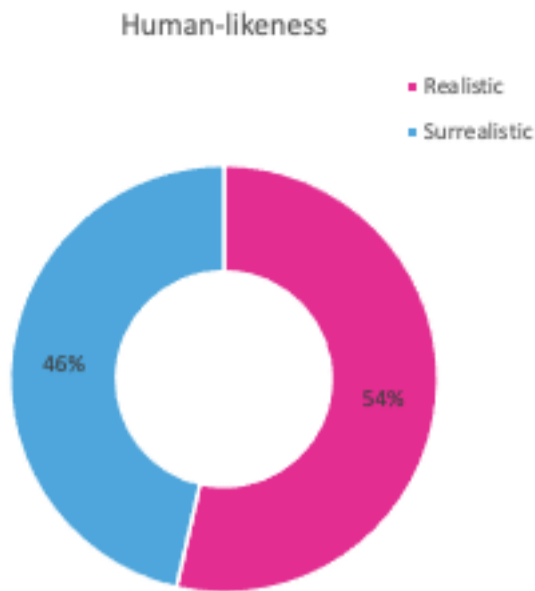


Image 5: Graphic of the results of the participation in the TEST THE FACE workshop. 2019.

Myriam Romero Sánchez.

Out of the batch, we can also see some participants, though coming from different parts of the world, and not having had previous contact, had similar ways to express themselves, using similar graphisms and expressive resources. From here, we can extract the idea of art as a way of making connections, to find common points and shared abilities among people who are apparently very different.



Images 6 and 7: Participation in the TEST THE FACE workshop. 2019. Myriam Romero Sánchez.

We also found a pair of participants who portrayed a stereotypical Asian, even choosing the same head and eyes to do so.



Image 8: Participations. TEST THE FACE: InSEA Seminar Valletta Workshop. 2019. Myriam Romero Sánchez.

There were also several people interested in the idea of occularcentrism and vigilance through many-eyed cyborg-like humans, in a Foucauldian society.

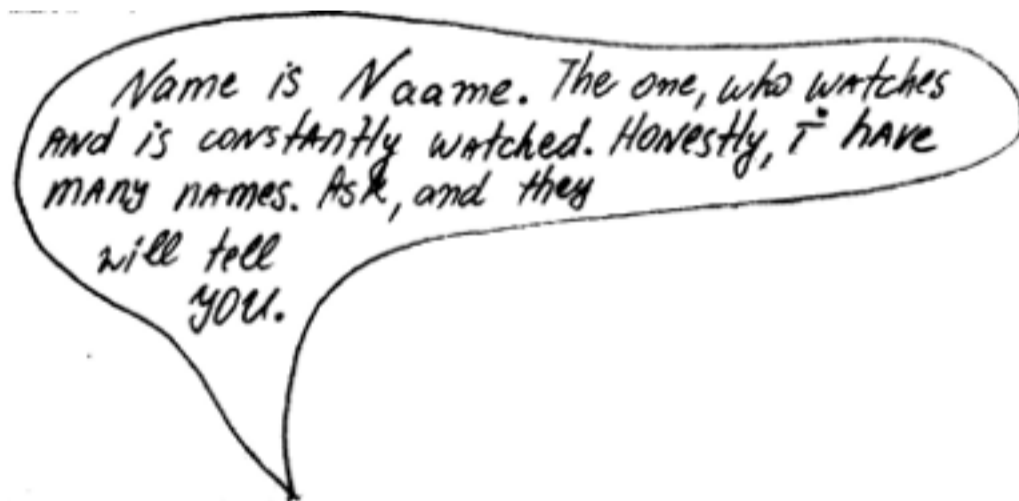


Image 9: Caption of participation. TEST THE FACE: InSEA Seminar Valletta Workshop. 2019. Myriam Romero Sánchez.

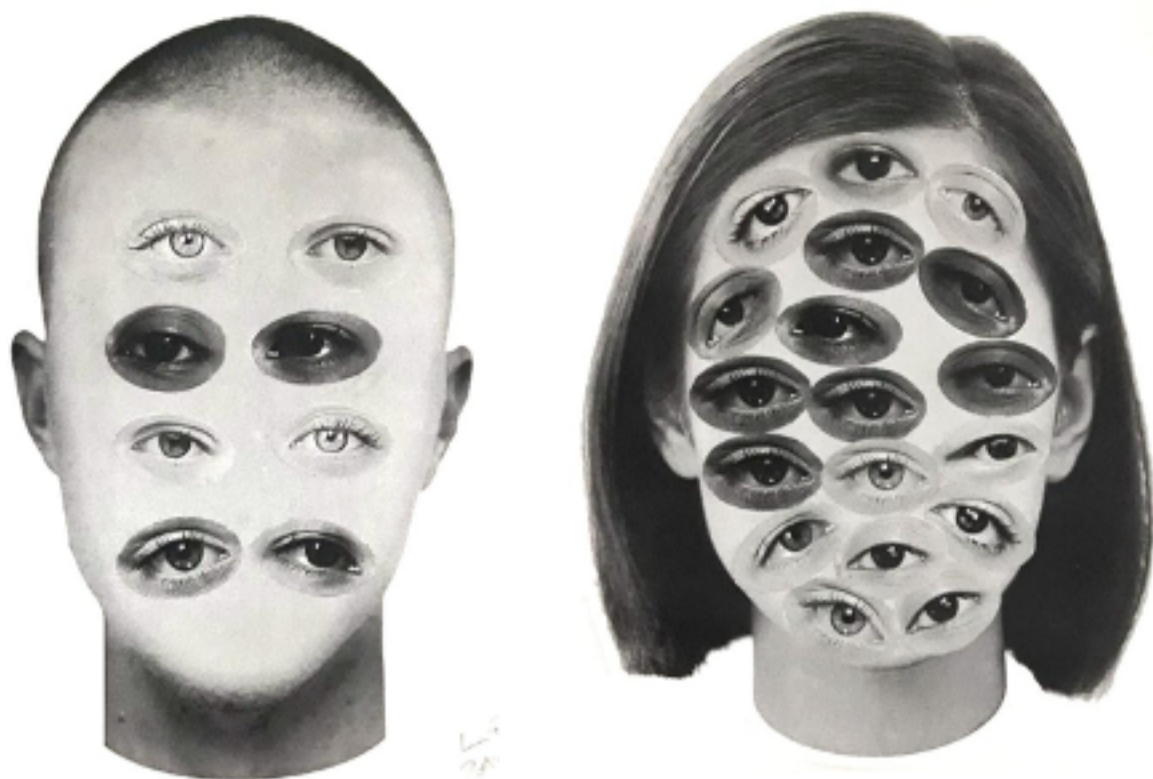


Image 10: Participations. TEST THE FACE: InSEA Seminar Valletta Workshop. 2019. Myriam Romero Sánchez.

Some others have in common the idea of thinking of an alternative future, in which we would need many eyes to be able to see:

Célia Ferreira no futuro 2050
Portugal
Precisamos de muitos olhos para
observar o futuro

Image 11: Caption of participation. TEST THE FACE: InSEA Seminar Valletta Workshop. 2019. Myriam Romero Sánchez.

While some others are more realistic to point out a future of multi-ethnic population:

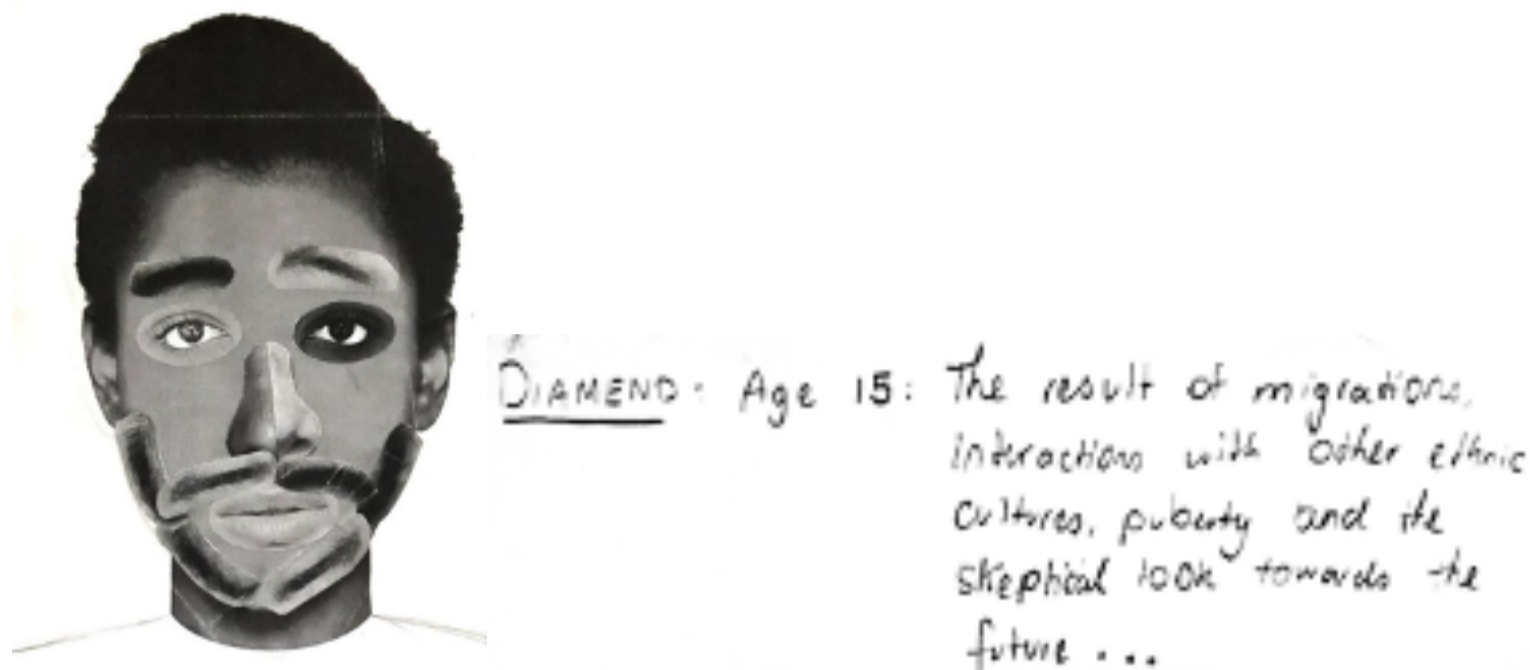


Image 12: Participations. TEST THE FACE: InSEA Seminar Valletta Workshop. 2019. Myriam Romero Sánchez.

Conclusions

Finally, and only after deeply observing and analysing the results of the workshop, we can conclude it had quite a satisfactory outcome. On the one hand, it achieved the purpose of engaging the public into participation, by creating the pieces suggested in a relational and community-driven way. On the other hand, it served to form a preliminary outcome that reflects the context and interests of that group, making clear some underlying connections between certain unrelated members of the group, which maybe would have never been known and explored if the art practice hadn't made them clear.

If we take into consideration these facts, we could conclude that this workshop (as well as the methodology used for it) is quite suitable to be implemented in a school, and to be used as a tool to examine and evaluate connections between classmates. It can be used to potentiate these connections, to analyse positive and healthy relations, and formulate work groups by arranging them based on those aforementioned similarities. Also, we could use the outcome of the workshop to instigate a debate, in which each participant could express out loud the motivations that led them to produce said piece, and allow the rest of the participants to show their opinion on it, leading to conversation and exchange of information and ideas.

Furthermore, we understand that these kinds of practices could be used as an initial evaluation of the knowledge of the students regarding certain topics, since it allows for the educator to test, for example, the persistence of stereotypes in identity representation, and then reformulate pedagogies to allow fixing this situation. For this matter in particular, the workshop was not so illuminating, since we need to acknowledge the participants of the workshop were mainly art educators, with a higher education, which makes it less likely to be prone to, in this case, stereotypical depictions of identity. That being said, it gets increasingly interesting to hold the very same workshop in a completely different social and educational context, to test out the differences in portrayal that can be found when people are in a lesser educated level.

As it was mentioned at the beginning of this essay, TEST THE FACE is an ongoing, ever-evolving project, that will continue to go on, exploring more topics and reopening and connecting previous research.

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Myriam Romero Sánchez

Studied Fine Arts in the University of Seville and holds two Master's Degrees by the same institution, both relating Art and Education, the first being the Art, Idea and Production Master, based in contemporary art creation, and the second being the Master's Degree in Education of Compulsory Secondary Education and Baccalaureate Vocational Training and Language Teaching with a mention in Drawing, based in pedagogical practices focused in artistic education. Her research revolves around the topics of identity and self-perception, multicultural art education and peer to peer educational practices, using relational art as a method to explore said matters.

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Body and Space on Artistic Cartographies

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Abstract: The field of identity as a concept of interest in education needs to be thoroughly researched. All the students in initial teacher training should confront and juxtapose their own identity with the identity of others. This is an educational aptitude in adults that we want to improve through artistic practices. Through art practices we can portray reflections about what concerns us regarding identity-related problems. As artists, researchers and teachers, we use art-based research to explore the possibilities of drifting, associated with cartographies in order to promote deeper knowledge of ourselves. In this text we present the analysis of three educational and artistic practices that focus on the creation of cartographies through the body. Two of the actions were performed in València, the first as a part of the curriculum in master's degree in Secondary Education Teaching at the University of València and the third as a part of Educafalles Seminar and the third took place as a part of InSEA Seminar 'Conflicts and Connections' in Malta in October, 2019.

Keywords: Drift, Cartography, Self-Study, Community-Based Art Education

I Introduction

The field of identity as a concept of interest in education needs to be thoroughly researched (Alheit, 2015; Mesías-Lema, 2018; Monk, Lindgren, McDonald & Pasfield-Neofitou, 2017). All the students and teachers should confront their identities with the identities of others in order to find possible synergies. From the teachers' point of view, this is especially important in order to be able to offer mediation among or prepare pupils to resolve social issues. This is an educational aptitude in adults that we want to improve through artistic practices. Schools are educational communities where conflicts like bullying, diversity rejection, intergenerational discussions, etc. take place. Situations like this should be prevented or if they do occur, they should be resolved.

“One's identities are composed of the self-views that emerge from the reflexive activity of self-categorization or identification in terms of membership in particular groups or role” (Stets & Burke, 2000, p.226). Identity depends on the influence of some institutions, for instance: states, law, home, school, and mass media. All of the listed institutions contribute to the development of social and cultural values of a community. However, nowadays new limits are being established and they are breaking established social boundaries by proposing new ways of connection and communication between different countries. The establishment of new limits is quite logical in our globalized world where knowledge can be shared immediately.

Through art practices we can portray reflections about what concerns may emerge regarding identity-related problems. Community-Based Art Education (Ulbricht, 2005) allows us to act artistically with the intention of social reconstruction. Precisely,

one of the most common ancestral community practices is the act of walking. In 1958, drifting was conceived by Debord as “a technique of rapid passage through varied ambiances. *Dérives* involve playful-constructive behaviour and awareness of psychogeographical effects and are thus quite different from the classic notions of journey or stroll” (Debord, 1958, par.1). For Bassett (2004) walking appears as a mode of inquiry, a political practice and as an aesthetic practice, sometimes even as a fusion of all three. For the author, walking the city and mapping the experience is a practice that has its origin in the psychogeographical practices of Dadaists and Situationists, but has also survived as an intermittent tradition and re-emerged in recent years.

From our point of view, drifting² is not related to public space only, it can also be practiced indoors. The university buildings, the school, the museums or the classroom are susceptible to being walked in, in the means of a community exploratory experience. ‘Drifting’ has sense when a question that motivates the action and movement exists, an inquiry that provokes the desire of looking for answers. Therefore, once the drift process has finished, it is necessary to depict the results. Typically, these results have been expressed through poems, sketches or other artistic techniques. According to our recent experiences as teachers, we propose that you think in a visual way.

It is important that the place of the project is filled with silence, therefore it is good to inform the participants about that prior to the beginning of the process. The main idea behind the process is the laying out of the shared knowledge while all the people in the space are presenting their ideas at the same time and are using the whole space to do it also. This artistic reflection process is in fact a cartography. Cartographies traditionally tried to establish the relations between the representation of the space and the representation of human concerns, such as territory distributions, borders, urbanism. Cartographies originally belonged to the field of geography. Nevertheless, cartographies can also reflect connections between territory and emotions, political problems, personal worries, learning and teaching processes. In this sense, cartographies (Coulton, Huck, Gradinar & Salinas, 2017) belonged to other disciplines and of course are part of contemporary art. There are good examples of use of cartography by various artists like: Lilla LoCurto, William Outcault, Ruth Watson, Kathy Prendergast (Cosgrove, 2005), Lana Cmajčanin, Kiril Prashkov, Paul Neagu and Azra Akšamija. In our proposal, we learn about the techniques and strategies used by those experts. Because artists are researching different ways of artistic representation using the rhetoric of the language, the connotations of materials, the symbolisms of objects, etc. What is also clear, is the fact that since the last part of the 20th century, artists have exploited the power of environments and installations to make the spectators feel and perceive the space as a transmitter of aesthetic experiences. Based on these facts, we consider that linked

² An urban journey/drifting starts and ends without any predefined plan in mind, while remaining alert and receptive to all incentives given by the practiced urban locus (audio, visual, olfactory, and psychological incentives). Originating from the post-Romantic English writers and the mid-nineteenth century Parisian flâneur, urban drifting has been practised in multiple ways with different outcomes, but yet highly contributory in the depiction and specific mapping of our urban environment. (Daniilidisa, 2016, p. 417)

spaces, bodies and objects are the best elements to design three-dimensional cartographies.

We have examined previous studies about cartographies as spaces of inquiry to explore about teacher's nomadic learning trajectories and the way students learn (Hernández, Sancho & Domingo, 2018; Padilla-Petry & Hernández-Hernández, 2018; Sancho-Gil, Hernandez-Hernandez, Alonso-Cano, Bosco, Miño-Puigcercós, & Arrazola-Carballo, 2018). Combining pedagogical references with the artistic ones, we introduced new ways of Community-Based Art Education on the basis of three-dimensional cartographies.

Another important concept in our practices is the environment of pedagogical mediation (Huerta & Alonso-Sanz, 2017a, 2017b). Because we think that pedagogical mediation is directly related to the process of learning and to the performative experiences. This is why we work in all of these practices.

We propose to understand the environments of pedagogical mediation, such as spaces, real or imaginary, concrete, physical or intangible, from which we can build and produce learning operations. In this sense, artistic practices are established as an essential element in their development and consolidation. We must also be aware that those environments or contexts of observation are largely dependent on the receivers, their capacity for assimilation, aesthetics, symbolic construction and especially their biographical narrative (Ramon, 2019).

The participants' willingness and attitude are very important in order to be able to create a good project. Because the creation of knowledge depends on active participation with body and mind and a great level of compromise, we create a new environment with our thoughts and our actions in connection with other people. We create a new way of knowledge (Goodman, 1978) in every pedagogical action proposed, a new world linked between us and the outer world new reality that allows us to learn and develop complex and sensitive thoughts created in community.

2 Methodology

The method used in this research is A/R/Tography (Irwin, 2006; Irwin, LeBlanc, Yeon Ryu and Belliveau, 2018). A/R/Tography allows us to face the research problem from the point of our triple role as artists (A), researchers (R) and teachers (T) in the area of artistic education, as a part of the art-based research methodologies (Haywood Rolling, 2018; McGarrigle, 2018; Sullivan, 2005). A/R/Tography allows artistic education to be extrapolated to any academic field reflected in educational practice, from a transversal positioning of the role of the arts in education.

We also use the methodology of self-study (Buck & Akerson, 2016; Cornejo Abarca, 2016; Lassonde, Galman, & Kosnik, 2009; Mitchell & Weber, 2014; Tidwell, Heston, & Fitzgerald, 2009). It is a methodology that connects especially with the training of future teachers, which is our field of work. The self-study affects the last phase of the process of these experiences, and that is when the participants reflect on their

participation with a gaze, while being focused on analysing the interactions that they have carried out with the environment, objects, images, others and their own body.

In addition to its genesis in the field of education, the two aspects that self-study and educational art-based research have in common is their need to develop constant strategies of dialogue (alongside feedback) and collaborative creative construction. All of them are in fact indispensable aspects of any research project associated with educational practices. In the very essence of the methodology of the self-study these aspects are, amongst other contributions incorporated to the method from its primary linked models, to art-based research, such as the methods of autobiographical narratives: “self-study may incorporate other methods, such as personal history, narrative inquiry, reflective portfolios, memory work, or arts based methods” (Lassonde et al., 2009, p. 5).

3 Results

In this text we present the analysis of three educational and artistic practices, focused on the creation of cartographies through body and space as noted previously.

Each action focuses on a different matter. While the performance incorporated into the master’s degree in Secondary Education Teaching, concerned to facilitate the interpersonal relationships of newly arrived students; the process in Educafalles Seminar was about developing critical thoughts and narratives related to a great local festival known as *Fallas*. The workshop at the InSEA Seminar was quite different from the first two, it focused on actual European problems like immigration, separatisms, ethnic, religious or sexual discriminations and conflicting interpretations of climate change.

In all cases, we have developed an action to create a space for critical thinking and a point to make access to our thoughts. During and after participation in these actions, each person is capable to create an impulse for wanting to advance in the direction of the self-knowledge. This is mostly related to what were the people feeling during each action and how they encountered and worked with others.

3.1 Sharing spaces and territories of knowledge - Master’s Degree in Secondary Education Teaching at the University of València

In the Spanish educational system those who are interested in being a teacher at high school level, is obliged to study a specific Master after a Degree. Master’s Degree in Secondary Education Teaching works towards preparing future teachers to teach by focusing on each one’s primarily chosen field, as a speciality. We are lecturers in visual art didactics at the University of València (Spain). It was in this context that the experience of three-dimensional cartography took place. The research project collaborated with students of Fine Arts, Architecture and Restoration. The most important day for our project was the first day of classes. On the first day, students are mainly worried about their studies. They usually bring doubts and prejudices into the classroom, as well as possibly too many expectations.

These students know about drawing and painting, their domain is centered within the composition strategies and symbolism in the visual arts. Their skills allow them to express what they are thinking about properly, and without talking or writing too much. But their abilities are reading and interpreting others' designs as well. Therefore, cartographies are a great system to promote communication, share spaces and territories of knowledge simultaneously. While allowing 80 people to speak at the same time in the search of connections would make the activity unfeasible.

However, for their learning to progress we need each to be focused on their peers, because in our view the stronger these relationships are the more progressive the learning can be.

We think that it is very important to allow the students to link with one another in the beginning. We prepare the action to generate a pedagogical situation through artistic methods, based on performance art. Students are asked to wander around the classroom, look into each other's eyes spontaneously, touch their hands while they walk in different directions, feel the energy and temperature of their bodies while the rhythm is increasing... It's important to build a feeling of group, a sensation of unity but without losing their personal identity.

The floor is covered in white paper, then we draw attention to the concept of isolation by asking each student to draw their own territory. Colours start to appear while they design different shapes by marking the territory around their feet. It's important to observe that nobody draws a territory that includes others', only shared spaces overlap like in subset theory³. For example, in some cases when we asked them to express their fears about being teachers, they would find connections, and while we speak, bridges between the drawings start to appear.



Fig.1- Sequence series. First day of classes. Master's Degree in Secondary Education Teaching. 2018. Source: Authors. In the first, figure people are exploring the space to start the dynamic. In the second figure, some students are drawing their own territory as a set and also a subset of others. In the third figure, some words about fears are written on a hand that is being photographed next to other's drawing in a visual dialogue. In the fourth figure, students are expressing their reflections through sketches. In the last figure pieces of paper have been cut to collect significant experiences.

³In mathematics, in set theory, a subset is a set containing some or all members of another set.

The connections that the students have established between them during this two-hour interaction resulted in the creation of a cartography that helped to form a positive base to begin to establish new relationships. The students were able to get to know each other a little better as well as start to understand the dynamics of work, research and teaching processes through artistic methodologies.

The first day is the perfect opportunity to begin to understand and reflect on themselves and their future work within the triple perspective of artists, researchers and teachers, as has been established by the proposal of A/R/Tography.

3.2 Educative narratives and geographies. Educafalles (València, Spain)

As opposed to the previous example, other collectives which include people that don't have enough skills to design cartographies are also possible. Not everyone has enough spatial vision or creativity to draw their territory, to visually express fears or desires etc. Generally, people have been trained to express themselves through words, not images.

Visual language belongs to a more primitive culture than written language and is one of the first to be learned by children. Despite the importance it has in our lives and the naturalness with which we manage within it, its study is little extended, especially compared to verbal language. (Jardí & Costa, 2012, p. 8).

In anticipation of this problem, during the second example, we decided to give more presence to narratives. We began to see that some people could express themselves better in writing than through drawing. We expected, since we knew we would work with a different kind of audience during this workshop.

The activity was part of Educafalles, which is a seminar organized by CREARI group in cultural pedagogies research, with annual periodicity since 2017. This seminar values *Las Fallas de València* for their educational possibilities as part of the tangible and intangible heritage. *Fallas* are big sculptures made of plasterboard and other materials, that are placed in public space for five days more or less before being burnt. This kind of ephemeral art have been typical for the Mediterranean coast, like *Las Hogueras de San Juan* in Alicante (Spain) or *Festa di San Giussepe* (Italy) for more than two centuries. But what is considered more valuable of *Las Fallas*, is the whole festival around the original act. *Fallas* is also the name of the festival. The 19 days long festival includes music, tonnes of gunpowder, emotive religious acts, typical food like paellas and associationism or camaraderie. The tradition of the festival comes from the old carpenter's act of welcoming Spring on Saint Joseph's anniversary on 19th March. Carpenters used to burn pieces of wood that were used to prop up their lights during the winter on that occasion. *Fallas* is a festival declared Intangible Heritage of Humanity by UNESCO.

To this bonfire they gradually started to add old belongings and rags, which gave the wooden structure a human-looking aspect, until they became the

ninots [sculptures that represents people, animals or groups of it, in the Fallas monument] that we know today. The Valencian sense of humour soon gave the irony shown in the ninots which is maintained at present.

The Fallas celebrations have evolved into temporary works of art which, in some cases, cost millions of euros. (València tourism, 2019)

The *falla*, is also the name of each group, or association of people who meet and participate throughout the year during social and cultural activities related to the festival furthermore linked to certain neighbourhoods of the city. The *falla* has its own space (*casal*) and is usually linked to the social class of the neighbourhood where it is placed. The *falla* decides the aesthetics and hires the artist who performs it as an artistic work that is shown on the street during the festival. In this way the *falla* also has ideology, and this is reflected in the themes, which stand for the end of social criticism and satirical humour but are also connected with the social and political problems of the environment, the country and the world. Also, the aesthetics and the most traditional or contemporary artistic languages are related to the own ideology of the group of people that form each *falla* in each neighbourhood of the city, creating a complex network of relationships, conflictive but managed through art and culture.

Inside the CREARI group, we organize this seminar in order to connect the festival full of aesthetic and cultural experiences with educational practices and new ways of generating critical thinking through the arts. Manifestation of critical thinking is in this case based on a popular, public and urban art.

The objective of the Seminar is to generate new dynamics of educational thinking, especially connected to development of school practices related with the *fallas*, but also to open up to other cultural practices that are based on the *fallas* as a concept of work and all its educational values. The creation and creativity, the sculptural and artistic practices, the construction of visual narratives with critical insight, the analysis of the environments and complex realities, they all reflect to the outer world through art and image.

The Seminar also served to generate a permanent dynamization of the relations between education and *fallas*. It is constituted as a centre of research and dynamization of all the school practices and educational actions linked to the festival. It is also the source of the expressions of popular culture.

The *fallas* come together in the same social and civic cultural expression: the traditional and the contemporary art, social criticism and conformity with the power, coexistence and social conflict; conservative and transgressive ideas; they are all put into a single space at the same time. It is a space of conflict that is resolved by means of the arts, which makes it a unique basis for experimenting with educational practices, but also for artistic and social analysis. Consequently, the festival provokes some great controversy. Some of the problems to be faced are:

- It generates environmental problems when sculptures are burnt because of the recent use of polystyrene instead of the wooden boards.
- There is some disrespectful behaviour when people are drunk.
- The nocturnal noisy activity bothers those who are working on these days and need to rest calmly at night.
- Traffic jams occur because lots of streets are forbidden to cars. However, there is less pollution because the traffic is restricted.
- The population increases considerably because of the arrival of tourists.

We wanted the audience to collectively discuss about these problems, to establish the relations between them, and to link them to the affected places. For this purpose, the three-dimensional cartography was a useful collaborative process.

The bodybuilder tape was the material employed to facilitate a surface susceptible to be written over the floor, but at the same time it allowed to establish connections between the objects and the space. Architectural elements and furniture like pillars, chairs, tables, walls were introduced in the installation in a symbolic and ironic way as milestones or “fixed points and vortexes” (Debord, 1958, par. 2) that represented important places of the city, like the *Plaza del Pilar*—*Pilar* is as well the name of a Virgin and a pillar—. Other objects were brought for the participants to express their relationship with the festival such as: personal photographs, newspapers’ pictures, firecrackers, folk clothes... Some streets, avenues, squares and important buildings were represented to express some citizen's reflections. Public readings, dialogues and debates accompanied the artistic development.

Cartography was finished by building a complex network of relationships between elements from the festival, urban environment, generated connections, visual disconnections and also narratives from the main problems and opportunities about the creation and collective participation that *fallas* generate.

The cartography in this case also served to establish a way of managing the conflict. The *fallas*, as we have seen, have many associated disagreements that go from everyday life to social and political conflicts. During the action, these conflicts were also visualized, and the participants tried to solve them, based on the relationship between they and their symbolic actions in the workspace. Some of these conflicts mix the aesthetic with the political.

At the same time, connecting the *fallas* with our cartographic proposal allows us to:

- Learn to manage and not hide or avoid conflicts.
 - Understand conflicts as part of life, of our own human and complex diversity.
- Diversity that is transferred to the cartography allows us to visualize it and to understand it better.



Fig.2- Sequence series. Educafalles. Las Naves (València). 2019. Source: Authors.

3.3 Silences, connections, links. InSEA Seminar (Valletta, Malta)

The InSEA Seminar in Malta took place in October 2019 in National Community Art Museum in Valetta. The aim was to connect people from different research groups who are specialized in art education. The participants were asked to propose issues for discussion that could lead to new narratives and concerns about the issue of identity in a workshop.

In order to develop the workshop, an action board was prepared to capture some of the thoughts and issues that emerged during the workshop. Objects were placed to represent institutions etc:

- A school chair representing the school as an institution of power and its influence and transformation of the world or not.
- A little house representing the concept of our own home and that leads us both to the physical space or to the absence of it, as well as the home in relation to the people who form it with all its diversities and complexities.
- A map, representing the place, the space were we need to be and on which we build our life and our relationships, but also the concept on which we draw our biographical paths and our history in the world.
- A newspaper on which the interested truths and manipulated lies are written. The newspaper reminds us of the importance of truthful information for the construction of a world with more social justice.
- A big cardboard letter M - representing the institution of the museum that legitimizes what is art and what is not and that builds certain historical discourses and

ignores others that is or could be a magnificent educational tool but also a means of silence of minority cultures.

- A judge's hammer, which reminds us about how unfair justice often is as an institution, and the emphasizes the need for real justice in a world full of injustices of various kinds.

-And, finally a pride flag, representing the need to build a diverse world, a world that respects human rights and the will to love above all else.

We proposed the use of graphics and object representations to design a metaphor of our worries or concerns, desires, thoughts, challenges, paths. For this purpose, participants could use silhouettes, colours, ropes, tapes, drawings, photographs, pictures, and digital images. These resources were placed on the action board and were subsequently used in collaborative 'drifting' cartography created by the workshop participants. The proposal was developed in three steps: Silent: self-introspection silent; Interaction: drifting encounters with people and objects; Making: drawing a cartography on the floor looking for connections and links between people and objects.



Fig.3-Independent photography. Self-introspection. InSEA Seminar in Malta National Community Art Museum (Valletta, Malta). Source: Authors.

Participants were invited to look at their surroundings, walk through the space in silence while looking for self-introspection. It was a warm-up phase to recognize the space, objects and people. Noise is synonymous with interference, it presents a constant interruption of vital rhythms, even natural and biological sounds interfere with silence. Because of this we explicitly used silence as an educational practice. We saw silence as necessary to achieve our goal of self-introspection (Wooffitt & Holt, 2010). Noise can prevent the elaborating processes of self-reflection and analysis for both individuals and a collective. Often, we are too busy in our daily lives to consider the quality of our communication which leads, sometimes, to make empty and meaningless conversations. We may not be aware of it, but this produces even noise rather than real communication and introspection. The noise does not only interfere with the way in which we interpret environments, but with the way in which we can integrate other human beings into our

own lives also. The noise⁴, with all its meanings, prevents us from seeing and listening what is essential. We must not forget the visual noise, which is perhaps today the most noticeable. It is our responsibility as educators of art work on this interference that prevents us from dwelling on depth observation processes. Generating silences, mainly those of audio and visual kind, is essential for constructing spaces of real learning, focus and reflect, based on observation or listening. As Le Breton (2009) writes, thinking requires calm deliberation; the communication calls for urgency.



Fig.4- Independent photography. Drifting while interacting with people and objects. InSEA Seminar in Malta National Community Art Museum (Valletta, Malta). Source:Authors.

After this personal moment, people were asked to interact while we (researchers) suggested different actions, for example walking slowly, touching others, looking into each other's eyes, changing directions... It is very important for us to provoke and to stimulate connections and experiences between people through these artistic practices. In order to encourage “patterns of relationship between self–representation and group representation” (Zavalloni, 1971, p. 235). Nowadays in our hyperconnected world some of the values, like the sense of community, empathy, solidarity, etc. seem to work only in the context of virtual networks. Apparently, we are losing the real communication, one of the most important essences that define the human being. The reality is a mixed situation where people can find both virtual and real communities (Wellman and Giulia, 1999).

The proposal of drifting, employed by Surrealist and International Situationist artists (Debord, 1958), was used in an educational environment to transform the space into a stimulating place that provokes new ideas. In this proposal we are using art as a form of knowledge creation through the experiences of performance and action but

⁴“The term “visual noise” as a metaphor of this circumstance of over-exposition to the audiovisual maze, to which we find ourselves continuously subjected” (González Ibáñez, 2015, p. 226).

understood as an educational and consciousness-transforming action. This action was developed as follows.

Between steps 2 and 3 the process was progressively complicated through some motivational questions or orders:

- Could you imagine a global map with other kinds of border controls?
- Which kind of immigration issues are there around institutions (represented by objects)?
- Is contemporary art addressing terms like: separatisms, ethnic, religious or sexual discriminations, conflicting interpretations of climate change?
- Could you find someone interested in the same artists as you?



Fig.5- Sequence series. Designing a cartography on the floor looking for connections and links. InSEA Seminar in Malta National Community Art Museum (Valletta, Malta). Source: Authors.

In the final part of the action, people were invited to write some words related to identity on a piece of paper. In addition, to transmitting the connections and links discovered among the participants; drawings, writings, graphics and other interventions were also welcome on the action board. This material and other resources were used to design a large cartography on the floor (Zewe & Aguiar, 2017; Masny, 2013). Through this method we built a living cartography and within this process our bodies were an essential part of the action.

5 Conclusions

Artistic methods such as performance, drawing and painting helped us establish connections between people. The process of the activities are represented by the selection of the photos that were taken during the actions.

We have used different types of materials and teaching strategies in these three examples and have developed a variety of live cartographies. Depending on whether the focus is placed on people, narratives, or on related objects and symbols - we can also see that cartography travels through different paths and different ways of creating new thought.

We have also shown that the body, its presence and interaction with others are fundamental and that it is a medium which helps us to build sensitive artistic cartographies. These cartographies then allow us to learn, discover and inquire about social and cultural problems, about educational practices, knowledge of environments, etc.

The actions have also shown a working methodology to the participants, so now they can apply it in the investigation of any problems that can be approached collaboratively, using mainly artistic methods. In this way they have learned the value of the arts in the resolution; the approach to all kinds of issues. They have learned to understand that, through artistic performative practices, such as cartography with their body, there are also ways to learn and think together about anything.

We have shown that artistic educational actions create new sensitivities and open worlds that encourage and stimulate exchange between people. They also have the potential to create bonds that become visible with through the arts and positively transform human beings in small ways. The approach also provokes critical thinking and offers new modes of knowledge acquirement through the arts.

Finally, the use of the teaching self-study methodology has been applied to the analysis and reflection phases that have been developed in each of the cartographies. At different levels of depth, participants have had the opportunity to think about themselves in relation to the issues presented, their position, their participation and their responsibility in these issues and how interaction with others made it easier to think about oneself.

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An Analysis of Collaborative Lesson Plans for a Culturally Responsive Classroom

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Abstract: The past decades of immigration and recent refugee influx have considerably transformed the social, cultural and ethnic characteristics of the population residing within Greece. This poses educational challenges for art and generalist teachers, who have been called to respond, adapt and formulate adequate curricula to manage the new and changing demographics of their classrooms and address the educational needs of all learners. Developing the knowledge and competence of practising teachers in order to meet the needs of the new culturally diverse school environments is an area of concern for institutions involved in in-service training in Greece. This paper examines the art lesson plans that were created collaboratively by art and generalist primary school teachers during an in-service training which took place in Athens. The analysis of these lesson plans revealed a narrow scope of multicultural content, dominance of modernist perspectives, hegemonic narrative and failure to contextualise students' everyday experiences, interests and cultural backgrounds. The paper concludes that art and generalist teachers need to be supported with further in-service training especially in critical multiculturalism (Accuff, 2016) and culturally responsive teaching.

Keywords: culturally responsive teaching, in-service training, primary education, collaboration

ΠΕΡΙΛΗΨΗ: Τα μεταναστευτικά ρεύματα των τελευταίων δεκαετιών και η πρόσφατη εισροή προσφύγων έχουν μεταβάλλει σημαντικά τα κοινωνικά, πολιτισμικά και εθνοτικά χαρακτηριστικά του πληθυσμού που κατοικεί στην Ελλάδα. Αυτό δημιουργεί νέες εκπαιδευτικές προκλήσεις για τους δασκάλους γενικής τάξης και τους εκπαιδευτικούς τέχνης, οι οποίοι έχουν κληθεί να ανταποκριθούν στις νέες συνθήκες, να προσαρμόσουν και να εφαρμόσουν κατάλληλα προγράμματα σπουδών, ώστε να διαχειριστούν τη νέα και μεταβαλλόμενη πραγματικότητα των τάξεων τους και να αντιμετωπίσουν τις εκπαιδευτικές ανάγκες όλων των μαθητών. Η βελτίωση των γνώσεων και των δεξιοτήτων των εκπαιδευτικών για την κάλυψη των αναγκών των πολιτισμικά διαφορετικών σχολικών περιβαλλόντων αποτελεί τομέα ενδιαφέροντος για τα όσους εμπλέκονται στην ενδοϋπηρεσιακή επιμόρφωση των εκπαιδευτικών

στην Ελλάδα. Το παρόν άρθρο επικεντρώνεται στα αποτελέσματα μιας ενδοϋπηρεσιακής επιμόρφωσης που έλαβε χώρα τον Φεβρουάριο και τον Μάρτιο του 2019 και αποσκοπούσε στην ενίσχυση της διδακτικής πρακτικής των εκπαιδευτικών τέχνης και των δασκάλων ώστε να ανταποκριθούν στις ανάγκες των πολιτισμικά διαφορετικών μαθητικών πληθυσμών. Συγκεκριμένα, εξετάζει διαθεματικά σχέδια μαθήματος, που δημιουργήθηκαν συνεργατικά από εκπαιδευτικούς τέχνης και δασκάλους, οι οποίοι υπηρετούσαν σε δημόσια δημοτικά σχολεία της Αθήνας. Η ανάλυση των σχεδίων μαθήματος έδειξε ότι χρησιμοποιήθηκε ένα στενό πεδίο πολυπολιτισμικού περιεχομένου, ότι κυριάρχησαν νεωτεριστικές θεωρήσεις και ότι υπερίσχυσαν ηγεμονικές αφηγήσεις. Επίσης, έδειξε ότι δεν αξιοποιήθηκαν οι καθημερινές εμπειρίες, τα ενδιαφέροντα και το πολιτισμικό υπόβαθρο των μαθητών. Το άρθρο καταλήγει στο συμπέρασμα ότι οι εκπαιδευτικοί της τέχνης και οι δάσκαλοι πρέπει να υποστηριχθούν με περαιτέρω ενδοϋπηρεσιακή επιμόρφωση, σχετικά με την κριτική διαπολιτισμική εκπαίδευση (Accuff, 2016) και τη διδακτική της πολιτισμικής απόκρισης.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ: διδακτική της πολιτισμικής απόκρισης, ενδοϋπηρεσιακή επιμόρφωση, πρωτοβάθμια εκπαίδευση, συνεργασία

Introduction

Greece today has a higher cultural diversity than ever due to the past decades of immigration and recent refugee influx (Eurydice, 2020). Subsequently, the social, cultural and ethnic characteristics of the student population have been considerably changed. This means that most teachers today find themselves facing an increasingly diverse classroom which may prove challenging when keeping an atmosphere of equality and respect within it. However, in such culturally diverse school environments, failure at interpersonal communication and misunderstandings may emerge in regards to teaching those students from minority cultures who often arrive in the classroom from conflict zones (Barron, 2006). Also, racist reactions, xenophobic attitudes and rejection are not uncommon (Nikolaou, 2000). This poses educational challenges for art and generalist teachers, who have been called to respond, adapt and formulate adequate curricula to manage the new and changing demographics of their schools and classrooms and address the educational needs of all learners.

Pre-service and in-service teacher training is essential to prepare prospective and practicing teachers to teach from a multicultural perspective. It is also essential to prepare them to develop and apply culturally responsive pedagogical practices that draw upon the cultural knowledge and backgrounds, histories, prior experiences and frames of reference of ethnically diverse students in order to make learning encounters more relevant to and effective for them (Gay, 2010; Koppleman & Goodhart, 2010). Improving practicing teachers' knowledge and competences to meet the needs of an increasingly diverse student population is an area of concern for institutions involved in in-service training in Greece. This paper focuses on the outcomes of an in-service training, which took place during February and March 2019 aiming at developing teaching practices that are culturally responsive to the needs of diverse student populations. Specifically, it examines the art lesson plans created collaboratively by art and generalist teachers who worked in public primary inner-city schools in Athens. It presents a brief context of art education, teachers' collaborative practices and in-service training in Greece within the framework of culturally responsive art education.

Primary Art Education and Teachers' Collaboration in Greece

Art education in Greek primary schools is a compulsory subject and occupies a small proportion of the total curriculum time in comparison to other school subjects. For example, for Grades 3, 4, 5, and 6 there is only one teaching period per week for art education, which lasts approximately 40 minutes. It is taught by specialists in most primary schools in urban areas, who seem to interact with their colleagues solely on practical issues regarding the school programme or students' behaviour. Generalist and specialist teachers may also occasionally collaborate in circumstances that demand the preparation of celebrations for national day, Christmas or the end of school year. Despite the fact that the Greek curriculum promotes interdisciplinarity and cross-thematic integration, it appears that collaboration between generalist and specialist teachers does not happen on regular basis. It rather seems that it comes as a result of personal interaction between colleagues, which indicates a degree of professional closeness and it is associated with sharing and working together on a private level rather than on a structured, formal cooperation (Kougioumtzis and Patriksson, 2009).

Teachers' collaboration and cooperation are regarded as key elements in influencing students' learning, community building and teachers' development. Research has suggested that interaction and meaningful collaboration may contribute to teacher efficacy, satisfaction, professional performance and students' academic results (Goddard et al., 2007; Venianaki & Zervakis, 2015). Collaboration, therefore, can be seen as shared creation and collective responsibility resulting in better teaching practices, learning outcomes and professional efficiency. Exchanging thoughts, practices and experiences, joining expertise and working together to

create interdisciplinary projects generalist and specialist teachers in Greek primary schools may produce educational results that would allow students to obtain a more comprehensive standpoint on any subject. Moreover, working together and building environments of trust implies that teachers should first accept and respect staff diversity in order to create culturally responsive and inclusive curricula for diverse learners. These can be better achieved if communities of practice are formed in schools because teachers, through interaction, collaboration, commitment and active engagement, may learn from each other, understand their instructional strengths and weaknesses and develop shared resources and ways of addressing new and recurring problems (Lave and Wegner, 1991; Wegner, 1998).

In-service Training in Greece

In-service training in Greece takes place after teachers complete their initial studies, is usually integrated within the framework of lifelong learning and the professional development and includes educational activities that do not lead to a recognized study title (Sakkoulis et al, 2018). Most in-service training programmes that are provided by the state educational authorities either include one-day seminars and workshops or larger scale initiatives aiming at teachers' professional development. These can take into consideration teachers' needs, priorities set by the Greek Ministry of Education and Religious Affairs, recent socio-political changes, or changes of the scientific knowledge and educational practice.

Education coordinators in Greece, nowadays, have the responsibility to carry out one-day seminars, workshops or conferences, twice during the school year. The content of this kind of in-service training may include changes on implementation of core curricula and assessment of student learning, re-contextualisation of the knowledge of the subjects taught in school, development of individualised teaching and learning approaches, classroom management and themes that emerge from current educational needs as for example teaching in culturally diverse groups of students.

Framing Culturally Responsive Responsive Teaching in Art Education

Since the theoretical conception of multicultural art education in the late 1960s, different understandings and approaches have shaped school practice. They either emphasised tolerance and respect and promoted group identity by giving attention to cultural similarities or aimed to explore of the art and culture of a specific, marginalised group with the aim to raise appreciation and status of the group studied (Stuhr, 1994). Others intended to engage students in the investigation of various social and cultural exemplars and perspectives as well as issues of class, race, ethnicity, religion, and exceptionality while others attempted to educate students to become

critical thinkers in order to challenge social inequalities through the examination of their own life experiences (Borin, 1997; Stuhr, 1994). However, it seems there has been a misappropriation of the concept of multiculturalism in art education regarding the implementation of concepts of diversity, tolerance and equity as it resulted in teaching stereotypical and essentialised cultural items or particular cultures, groups of people, or regions of the world (Acuff, 2016). In my view, this calls for educators to engage in a more inclusive and comprehensive teaching and embrace a culturally responsive approach that emphasises student-centered instructions.

A culturally responsive approach in art education requires teachers to develop lessons that consider and validate all students' cultural backgrounds, languages, learning styles, knowledge, experience, skills, values and perspectives (Martinez, 2012; Gay, 2002). It also requires art teachers and teachers across all subjects to collaborate in order to create a classroom community in which students are responsible for their own learning (Gay, 2010). Teachers practicing culturally responsive teaching should provide learners with continuous opportunities to develop a better sense of self as they position them within their own frames of reference (Knight, 2015; Gay, 2010). They also should offer them opportunities to develop critical skills in order to contest misconceptions of other cultures, prejudices, racism and other forms of oppression (Martinez, 2012). These characteristics of culturally responsive teaching create a conceptual framework for meaningful intercultural learning in which art has the potential to broaden students' perspectives while exploring various cultures that are present in the world around them along with racial, ethnic and/or cultural identities and issues. However, it is critical for practising teachers to build a foundational understanding of cultural responsiveness and related components in order to develop their own curricula or lesson plans.

“Multicultural Perspectives in and through Art Education”: One-day Workshops for Primary School Teachers

Improving practicing teachers' knowledge and competence in culturally responsive teaching to meet the needs of increasingly diverse classrooms was the aim for developing and delivering in-service workshops for art and generalist primary school teachers. In particular, ten one-day workshops for art and generalist teachers, who worked in primary inner-city schools in Athens, were planned and implemented during February and March 2019. These were delivered in different parts of the city and were attended by thirty-five teachers in each session. They aimed to enhance these teachers' practices in order to become culturally responsive to the needs of their diverse student populations. They also sought to address the need for collaboration between specialist and generalist primary school teachers through sharing information, resources, ideas, and expertise in order to enhance collective responsibility for student learning, celebrate the pluralism and diversity of their own classes and society and advance critical multicultural education.

To set the tone of what was to take place during the workshop I started with a group warm-up activity. The teachers who worked in teams were given a paper 40x40 to

share and were asked to draw their first name or surname. Then they were asked to introduce themselves to their team members by sharing the story of their name. Finally, they were told to choose one of these stories and present it to the assembly. This activity enabled all teachers to introduce themselves to each other in playful manner. Moreover, the stories of the names gave me the opportunity to introduce issues concerning culture, diversity and identity. Name is a vital aspect of one's cultural identity, while naming practices may be related to his/her cultural background (Peterson et al, 2015). After a short introduction on multicultural art education and culturally responsive teaching, these teachers were asked to develop lesson plans that incorporated students' life experiences and cultural backgrounds. They were also asked to include learning activities that enabled exploration of racial, ethnic or cultural identities and issues that may assist meaningful multicultural learning (Delacruz et al, 2009; Shin, 2011). After completing their lesson plans these teachers reflected on the process, the collaboration and the final products.



Fig. 1-“Drawing my name”, pencil colours and crayons, by Eva, Dimitra, Kiriaki, Tonia, Chrisa

Lesson Plans Analysis

According to Borin (1997), teaching about diversity and culture in and through art education implies that teachers should consider appropriate methods and approaches as well as the availability of resources. In order to create their lesson plans some of these art and generalist teachers used available resources for the age group they taught. For example, some of them used texts acknowledging diversity from students' language textbooks, while others used themes from history and religious studies, or they drew on seasonal celebrations like carnival. Content analysis along with field-notes kept during the workshops was used to analyse sixty lesson plans created during workshops. In order to do so, relevant categories were

developed which derived both directly from the text data and multicultural art education theory. These categories were: teachers' collaboration; lesson aims and objectives; themes, issues and content; multicultural approaches; hegemonic narratives and art-making.

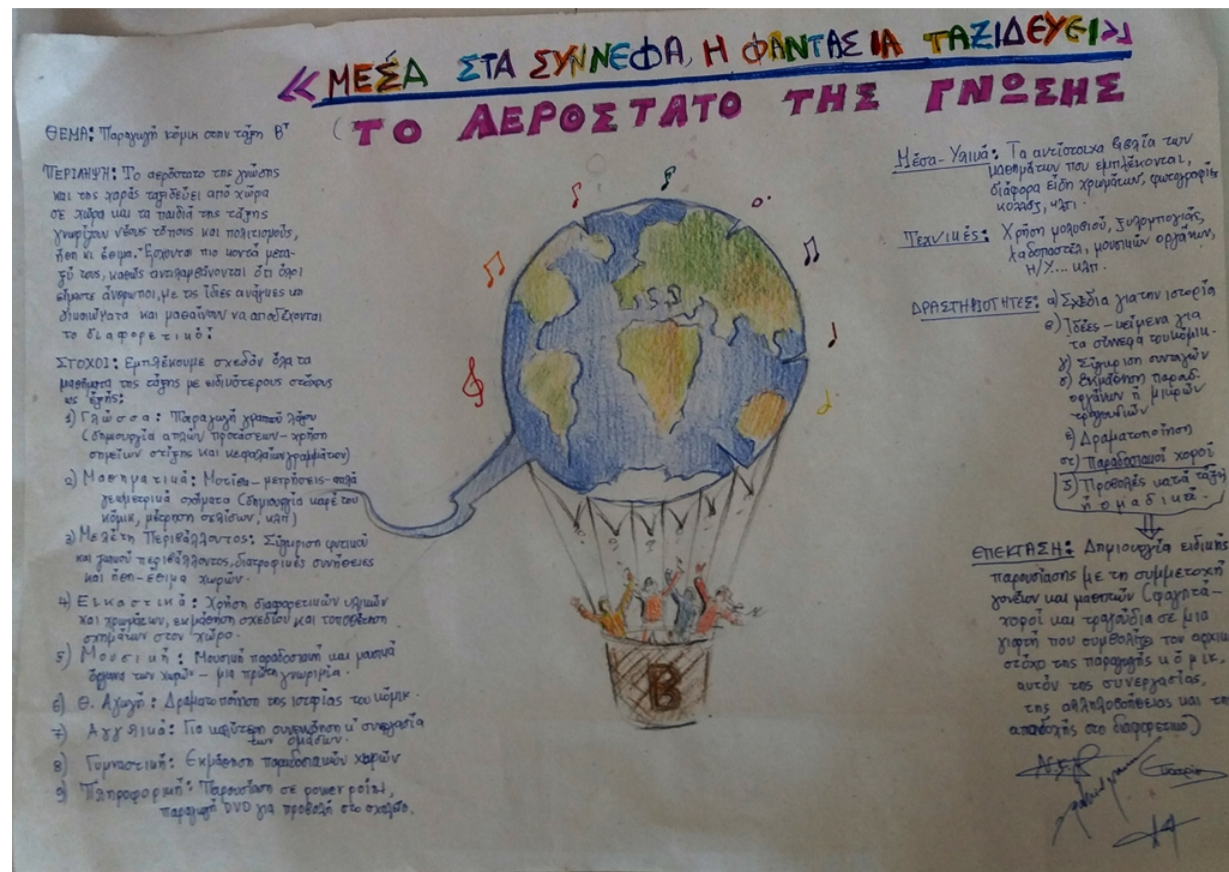


Fig. 2- “Lesson plan: In the clouds the imagination travels- The balloon of knowledge”

Teachers' Collaboration

One of the aims of these workshops was to get art and generalist teachers to collaborate in order to improve instructional planning and practice. According to Thulson (2013) and Gates (2010) teachers should coalesce through collective inquiry, dialogue and group work to enhance their professional development as well as student learning. Art and generalist teachers participating in these workshops appeared to collaborate reasonably well. However, they mentioned this is difficult to happen in everyday practice as the primary school curriculum and time allotted to each school subject do not leave space for collaboration. Moreover, art teachers mentioned as another obstacle the fact that they serve more than one school each school year, which makes their contributions limited. Despite these issues they tried to carry out the task and co-create lesson plans. In many groups generalist teachers suggested themes and approaches, while in four cases art teachers took this role. There were also instances where veteran teachers, as the most experienced in their group, took the lead and left younger teachers' opinions and ideas unattended. However, in many cases, communication about classroom experiences appeared to be helpful in order to select appropriate content for the lessons and structure learning activities. Reflecting on the process, both generalist and art teachers

mentioned that the tendency of working independently and lack of coherent collaborative experiences at schools were barriers in this venture.

Lesson aims and objectives

In most of these lesson plans the art and generalist teachers included only broad multicultural aims, like “*appreciating cultural diversity, acknowledging similarities and differences between cultures, cultivating empathy, and getting familiar with other cultures*”. These generalised statements of intent defined what the lesson was about. The fact that these lessons did not include clear objectives that realistically could be performed by the students and assessed implied that these teachers had difficulties to differentiate aims from objectives. In the cases where art and generalist teachers included objectives, these described well what students should know, understand, be able to do and be aware of at the end of the lesson in the non-art subjects. In regard to art they were not specific i.e. students will learn new techniques such as portraiture drawing. Although all of these lesson plans were integrating art with other school subjects such as language, history, mathematics, music and/or drama, the teachers did not manage to successfully meet the several sets of goals simultaneously in both art and non-art curriculum. There were also a few lesson plans that did include neither aims nor objectives. In my opinion this happened because art and generalist teachers are being provided with materials and resources by the Ministry of Education and Religious Affairs rather than developing their own lesson plans.

Lesson themes and content

Analysis of lessons plans showed that these were developed around themes rather than issues. Theme oriented curricula and resources aim primarily at cultural traditions and aspects, such as music, language, customs, celebrations and rituals, while issue-oriented multicultural art education emphasises art’s potential to promote social change by exploring social issues such as stereotypes, violence and discrimination (Billings, 1995). In particular, most of these teachers addressed diversity, tolerance and equity through people’s similarities and differences (Table 1). Incorporating texts from literature or children language school books in doing so was common in many of these lesson plans. For example, teachers, in order to discuss diversity, used the text “A stranger in the field” which tells the story of a poppy that springs up in a field of daises. Culture and heritage including diversity of languages, local customs and traditions seemed to be a theme that helped teachers to address diversity. A few of these teachers formulated their lessons around seasonal themes, like the carnival and Greek national celebrations. Greek mythology, folk and fairy tales were also a recurring theme. Art and music also comprised another theme, while a few chose as a central focus for their lesson plans children’s games, heroes or emotions.

Table 1: Themes of lesson plans

Themes	Lesson plans
Diversity & equity	18
Culture & heritage	14
Tales & myths	10
Seasonal themes	3
Music & Art	5
Heroes	2
Miscellaneous	6

These types of lessons revealed a narrow scope of multicultural content as they did not manage to address properly the current state of cultural diversity in Greek society. It is apparent that these lesson plans incorporated themes that have been accepted as “safe” by these teachers because they did not bring up controversial issues, such as racism and prejudice related to contemporary situations in Greece. It was interesting that both art and generalist teachers did not include issues that were personally relevant to them or to their students’ daily experiences. Neither did they create learning opportunities that could allow students to examine topics of culture, diversity and social justice within the context of their communities. Although during the initial instruction it was suggested that drawing upon students’ backgrounds, experiences and interests provides opportunities for meaningful engagement this was neglected in these lesson plans. The failure to contextualise students’ everyday experiences, interests and cultural backgrounds may be linked to the fact that these narratives are neglected by formal education (Freedman, 2003; Zander, 2006). However, a culturally responsive curriculum is essential to utilise students’ knowledge, experiences, skills, and values in order provide students with a range of cultural perspectives and enable them discuss various social issues, including gender discrimination, racism, and sexism (Vavrus, 2008). Finally, none of these lessons was related to work of contemporary artists who deal with social issues. This probably implies that Greek art teachers still adopt a modernist perspective in their lessons which focuses on the great western canon advocating individualism, creativity, self-expression and formalist models of art criticism. Contemporary art might also be considered as controversial and difficult to be taught in primary art education.

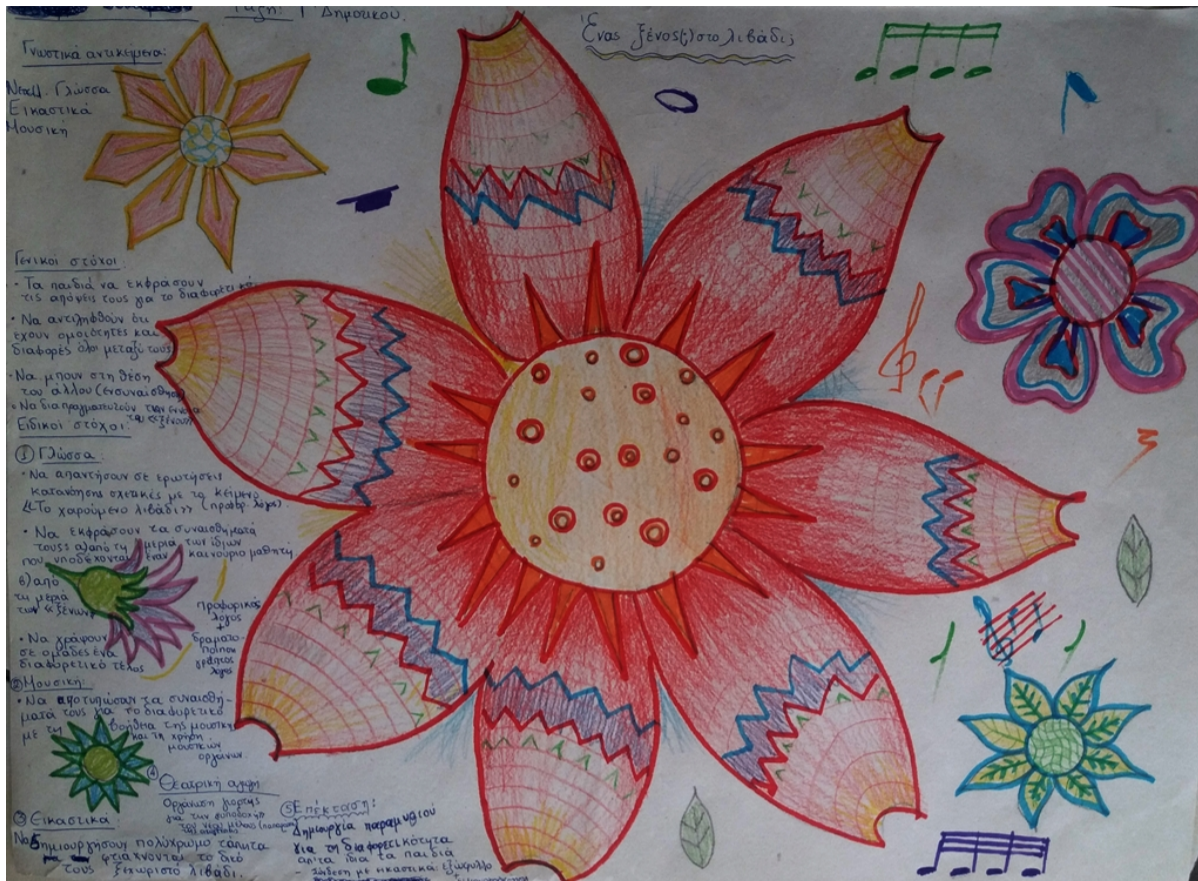


Fig. 3- "Lesson plan:A stranger in the field"

Multicultural approaches

A human relations⁵ approach and/or additive approach were adopted by the majority of these teachers participating in the workshop. Content, concepts, themes, and perspectives seemed to be added to the curriculum without changing its structure. The add-ons to given educational material as well as the plans for themed celebrations, i.e. cultural festivals, do not have any transformational facets that structurally alter and/or challenge the curriculum's foci on western perspectives (Acuff, 2014). These teachers appeared to sprinkle information about other cultures into their lesson plans by including celebratory items and facts, heroes and heroines, myths and fairy or folk tales, holidays and festivals, food, music and folklore in order to represent the different cultural communities in which their students belonged. Emphasis was also placed on cultural similarities rather than differences. It seems that these art and generalist teachers understood that the enhancement and celebration of cultural similarities can enable effective communication among students, develop a sense of unity, improve students' self-esteem and self-confidence and promote acceptance and tolerance. One of the shortcomings of human relations approach adopted was that these lessons included and compared too many types of diversity and thus neglected to acknowledge unique characteristics of cultures and explore the context of artistic production. Despite the acceptance and recognition of the different socio-cultural group perspectives, adopting the human relations approach or/and additive approach have

⁵ According to Stuhr (1994, p. 14), the human relations approach to art education promotes respect and tolerance and fosters a sense of group identity amongst students by emphasising similarities in cultures and the arts. However, it fails to address issues of cultural conflict.

been criticised that it deals with a superficial view of social and cultural diversity. This is mainly because students are not engaged in an in-depth exploration of cultural capital, power negotiations and relationships between cultures and unique differences in knowledge and understanding (Stuhr, 1994). Adopting this approach probably reveals a problem of uncertainty about what to teach and how to go with multicultural topics. This may be due to the fact that veteran teachers had little or none multicultural training during teacher preparation programmes.

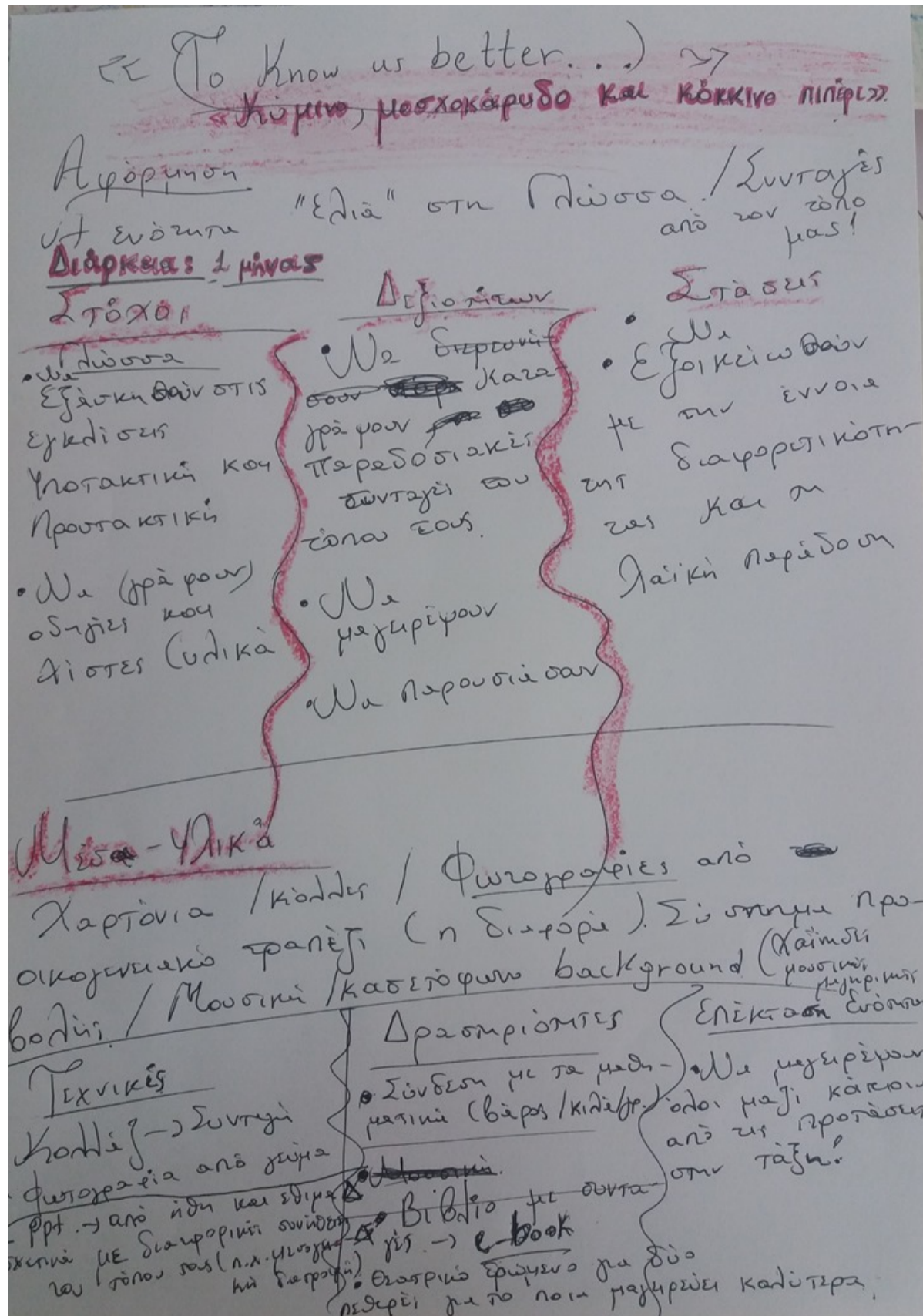


Fig. 4- "Lesson plan: Cumin, nutmeg and red pepper"

Hegemonic narratives

The majority of the lesson plans created during the workshop were heavily hegemonic in that they positioned Greek culture as the starting point of their discourse and contributed to an “us-other” dichotomy. For example, Ulysses’ myth, Aesop’s fables or Greek traditions and celebrations were utilised in order to motivate students to present and discuss similar stories, folk tales, traditions or customs from the countries of their origins. It is possible that these teachers privileged Greek culture, intentionally or unintentionally, as they focused on the dominant group’s culture first. Although they aimed at celebrating diversity and developing awareness and appreciation of cultural ethnicities, they constructed a boundary that separated cultural groups and identities and did not establish inclusion. The insertion of myths, folktales and traditions from other cultures appeared to be an add-on to these teachers’ existing standard curricula. Although introduction to the workshop emphasised that eliminating the assumed cultural privilege is the core of a culturally responsive curriculum this was not achieved by these teachers. This probably happened because the curriculum for primary education emphasises the Greek culture and heritage. However, this practice does not bridge cultural gaps, or create an atmosphere of cultural care.

Art-making

Artistic production was incorporated in all lesson plans. Art-making activities included suggestions for 2-D and 3-D creations, such as creating posters, costumes for theatre plays, masks and kites, puppets and portraits and encompassed a range of different mediums and techniques. Yet, art-making activities were quite superficial as they did not engage students in looking at and negotiating complex issues such as social justice issues, stereotypes and prejudice. Also, in many cases art-making appeared to be treated as a supplement for language or drama school subjects. This shows a misguided interpretation of art(s) integration, as art activities do not aim to develop aesthetic awareness or specific artistic skills but to serve as subservient to other school subjects (Bresler, 1995). This probably happened because generalist teachers took the lead and proposed main activities around non-art school subjects. However, a major issue was that the suggested art-making activities did not ask students to interpret and comment on their own life experiences in order to create meaning in their lives. Neglecting to offer students opportunities to construct, reconstruct and communicate meanings that have personal significance to them implied that these art teachers had not completely comprehended what culturally responsive teaching is.

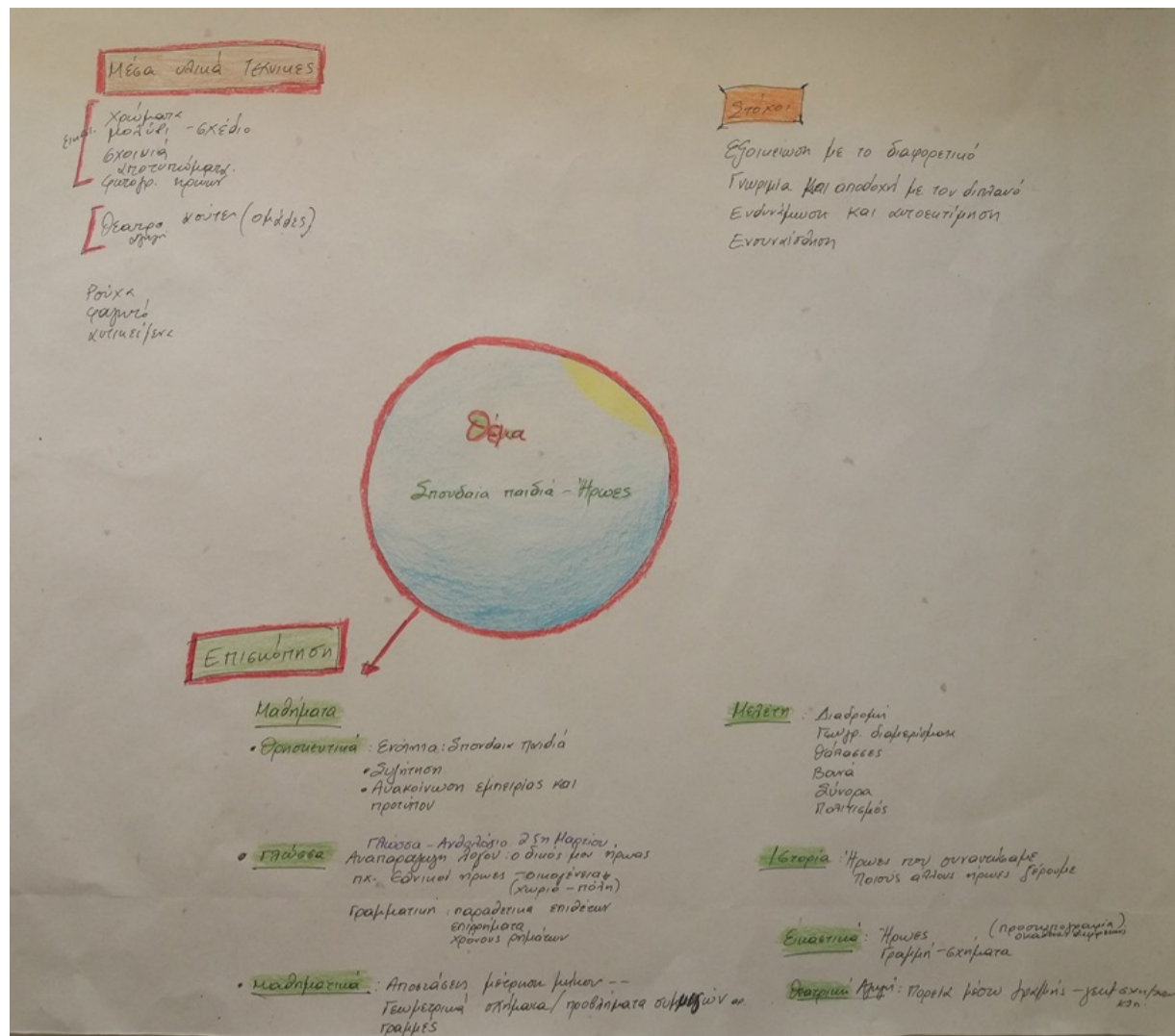


Fig. 5- "Lesson plan: Important children-heroes"

Conclusions

Culturally responsive teaching calls for teachers who are committed to promote a multicultural learning environment that can motivate students from diverse cultural backgrounds to excel (Chung and Li, 2019). However, the lesson plans created during these one-day workshops by art and generalist teachers revealed hegemonic narratives, modernist perspectives and the insertion of superficial information about other cultures, group of people or regions of the world. This insertion was an add-on to the current curriculum and a simplified and superficial approach to multiculturalism. The art and generalist teachers participating in these workshops included vague aims about tolerance, acceptance and respect of other cultures and gave attention to cultural similarities, while they overlooked unique cultural differences and systems of power. They also failed to contextualise students' everyday experiences, interests and cultural backgrounds. This suggests a narrow understanding of multicultural theory in education and art education and demands for more in-service training so that teachers develop their knowledge and appreciation of diverse cultures and explore how unbiased and inclusive practices can be implemented in primary schools (Samuels, 2018, p.22).

Reflecting on the scope and the outcomes of these one-day workshops, they aimed to upgrade these art and generalist teachers' professional knowledge, skills, and competence in culturally responsive teaching. However, they appeared to offer

superficial, unconnected, limited and non-cumulative knowledge. One-day seminars and workshops have been criticised by educationalists like Yoon et al. (2007), Matthaïou, (2008) and Papanaoım (2008) that are short-term actions and fragmented initiatives with low influence. However, it seems that they may play a remedial and a support role for improving teachers' efficacy and developing their competences especially since, at current being, the Greek state offers only this kind of in-service training for teachers.

It is apparent therefore that both art and generalist teachers need to be supported with training which would aid them in choosing multicultural resources that do not perpetuate stereotypes. One-day workshops or seminars can be a starting point but there is a need for a more coherent and focused in-service training. This should cover the widest possible range of practical content and theory using multicultural orientation strategies and focusing especially in critical multiculturalism and culturally responsive pedagogy. This kind of training could raise teachers' awareness of the importance of teaching culture and heritage in art and non-art subjects and of the wide range of aims and functions of multicultural education in schools. This may assist them to plan and implement more pluralistic lessons embracing an issues-based approach in order to explore narratives of self and Other. It is also important to reform the current primary school curriculum through specific case studies/schools in order not only to meet the needs of culturally diverse students but also to enhance collaborative practices between specialist and generalist teachers. Such practices may contribute to enable them to undertake a multidimensional approach when investigating themes and issues related to students' lives, experiences and cultural backgrounds and develop a shared vision within school community in order to achieve better learning outcomes.

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Art in Crisis and The Arrival of The 'I'

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Fig.1- Lisbet Skregelid: *The Heritage Malta Warning: The attraction may be cold or hot or claustrophobic* (2019). Photo: Lisbet Skregelid

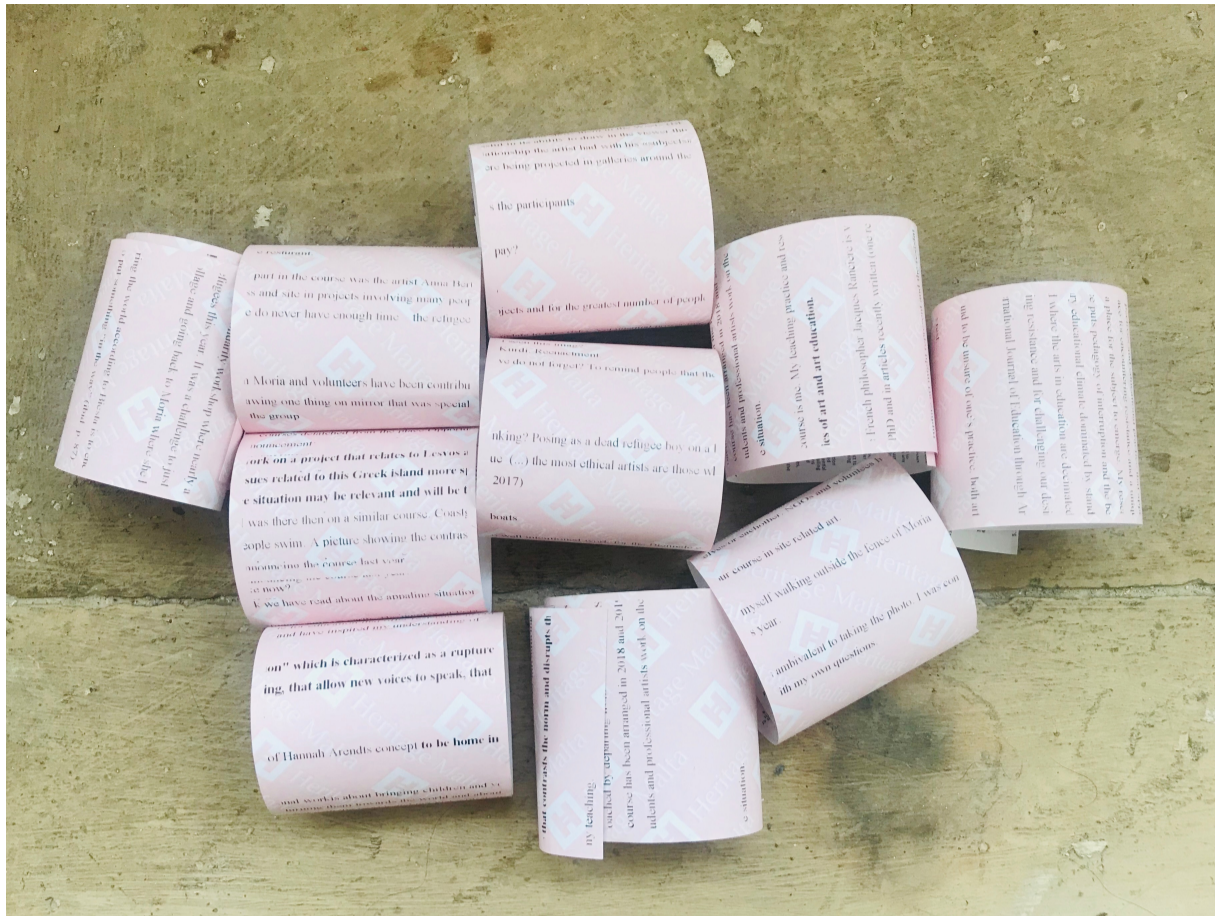


Fig. 2- Lisbet Skregelid: The Heritage Malta Warning: The attraction may be cold or hot or claustrophobic (2019). Photo: Lisbet Skregelid

Prologue

I arrived at MUZA, the venue for the InSEA seminar Art Education: Conflicts and Connections in Malta, approximately 30 minutes before the opening session. As usual and in keeping with my educational practice, I had made a number of major revisions in my paper up to the day of presentation.

I had printed a hard copy of the previous paper five days before in Norway and now this was completed disrupted – full of amendments and changes inspired by further thoughts and readings. I needed a hard copy to accompany me during my talk, therefore I contacted the coordinators of the seminar and asked if it was possible to have a print of my text made at the museum. One of the leaders of the event kindly introduced me to a member of museum staff to check on the possibilities of meeting my request. The member of staff looked quite skeptical at first and then asked how many pages of text needed to be printed. When I replied ‘ten’, he hesitated, but eventually he agreed. After some trouble with the wifi connection to the printer, we figured out that I needed to use my memory-stick and connect directly to the museum-computer. The staff walked away and left me to complete the task. For some minutes I was sitting at the reception desk acting as the sole representative of the The Malta National Community Museum. Thankfully, no one asked for assistance. But I also struggled to make the print due to incompatibility issues. The staff-member eventually returned, pressed ‘print’ twice, and at the second push the ticket machine beside us started producing countless tickets. My text emerged as entrance tickets to the museum. Art in Crisis and The Arrival of The ‘I’ was now a very long roll of pink MUZA tickets with the watermark ‘Heritage Malta’ on it. While the staff stressed the printer was unstoppable. Metre upon

metre of 'Art in Crisis and the arrival of the I' arrived into the world. The surrounding staff were clearly upset by the event and made every effort to stop the printing, but it just kept on producing my paper in rolls of pink ticket material.

In the text I argue for initiating dissensus by introducing students to art and educational practice that contrasts the norm and disrupts the expected. The ticket paper was disrupting the normal order at the museum, in a completely unplanned act of – one might say an artistic happening? A performance?

The staff member was about to throw the tickets away. I then asked if I could have one of them to take home as a memory of the episode. He gave me the entire roll and in this 'little transgression of the norm' I thought I had just received a very unique artwork and the only existing academic paper in the world produced on the Heritage Malta tickets tape. The ticket-machine cut off one third of text and what is remaining are isolated fragments, showing certain aspects of text that on their own do not make sense. In my view the ticket paper show in-avertedly converted a rather visually uninspiring academic paper into a poetic and aesthetic form. In a more dissensual way the transgression leaves spaces for the reader to fill in the gaps and use their senses to complete the text.

At the back of the tickets a list of ten 'Terms for sale' are printed. Below these this sentence caught my attention:

'Warning: The attraction may be cold or hot or claustrophobic'.

I would be honoured if such a sentence could become part of this and my future writings and teaching.

Abstract: Does the act of turning to the world, encountering resistance and the initiation of dissensus in art educational contexts allow us to exist as subjects? This question is approached in this article by departing from the BA course Site Related Art on the Greek island of Lesbos. As Associate professor at the University of Agder Norway, I have created and realized the course together with artist and curator André Tribbensee. During an intense period of time art-projects have been realized, many of them socially engaged, addressing the current refugee situation and reflecting on the broader international challenges of migration. The teaching in the course is informed by what I call *educational dissensus strategies* (Skregelid 2016, 2019a, 2019b). Ethical dilemmas concerning the artistic ambition, the role of art in crisis and art as social and political practice are central issues in the course and will be discussed in this article.

Keywords: art, crisis, Lesbos, dissensus, education, subjectivation

Abstract in Norwegian: Kan det å bli vendt mot verden, det å møte motstand og det å initiere dissens i kunstpedagogiske sammenhenger bidra til at vi eksisterer som subjekter? Dette spørsmålet blir utforsket i denne artikkelen med utgangspunkt i

BA-kurset Stedsrelaterte uttrykk på den greske øya Lesvos. Som førsteamanuensis ved Universitetet i Agder Norge har jeg planlagt og realisert kurset sammen med kunstner og kurator André Tribbensee. I løpet av en intens periode arbeidet studenter og profesjonelle kunstnere med kunstprosjekter, mange av dem sosialt engasjerte, som <<<<<<tok for seg den pågående flyktningsituasjonen og reflekterte generelt over de internasjonale utfordringene med migrasjon. Undervisningen ble informert av det jeg omtaler som dissens strategier (Skregelid, 2016, 2019a, 2019b). Ethiske dilemmaer vedrørende den kunstneriske ambisjonen, kunstens rolle i krise og kunsten som sosial og politisk praksis var sentrale i løpet av kurset og vil bli diskutert i denne artikkelen.



Fig. 3- Moria Camp, Afghan Hill 2018. Photo: Lisbet Skregelid

Introduction

Would it be possible to relate artistically to the tragedies happening on the sea between Turkey and Lesvos, on the shore and around the refugee camps at all? Would it be better to stay away instead? (Tribbensee 2018)

The question above was posed by the artist André Tribbensee to the artists participating in the course Site Related Art on the Greek island of Lesvos in 2018 and 2019. During an intense period of time both inexperienced and professional artists worked on visual and cross disciplinary art-projects, many of them socially engaged, addressing the current refugee situation and reflecting on the broader international challenges of migration. In this article I claim that such questioning and doubting as purposed above, and the use of educational strategies inspired by art and art practice, what I call *educational dissensus* (Skregelid 2016, 2019a, 2019b), makes it possible for subjects to emerge, for the arrivals of 'I' to happen and for people to open to the world. The arrival of the 'I' is here not about who you are, it is not about your competencies, but about who you are trying to be, how you are, it is about your actions and how others respond to your actions, or as the Dutch professor of education Gert Biesta would say: it is about being in dialogue with the world (Biesta 2017).

In the article I will also argue for importance of experiencing and promoting resistance and discuss how such resistance can take place in art educational contexts. Ethical dilemmas concerning artistic ambition and the role of art in crisis plus art as social and political practice led to much debate during the course and caused a lot of tension amongst the participating artists and tutors.

I begin this article by introducing the concept educational dissensus and where it derives from. I will then present how I see dissensus as the theoretical platform for the course in Lesvos. I will also draw an outline and present the ideas that underpin the course and comment on how it relates to site specific art and other relevant practices like socially engaged art. By focusing on a small selection of art-projects and drawing on the themes that were debated within the course, a discussion on how subjects emerge and how the 'I' arrives will be initiated in this article and hopefully this discussion will continue between readers of this article and others.

Intention, Cause and Effect and Educational Dissensus

My teaching practice and research is engaged with exploring the potentialities of art and art education to create and enable disruption to normative ways of existing in the world. I see this disruption as a method that enables new understandings of self and other to emerge and as such I present this as an educational force. In this context I have found the term *dissensus* productive (Skregelid 2016, 2019a, 2019b). In my PhD and in various articles I have written in recent years I base my understanding of

dissensus as it is presented in work of French philosopher Jacques Rancière (2010). I refer to dissensus as the rupture that art may represent and the resistance and disagreement that encounters with this art might cause. In my research I also introduce dissensus as a resource in education and present it as a premise for what I call *events of subjectivation* (Skregelid 2016, 2019a, 2019b). This is inspired by Rancière's concept of 'political subjectivation' (1999) and also Biesta's notion of 'subjectivation' (2014). I argue for initiating dissensus by introducing students to both art and educational practice that contrasts the norm and disrupts the expected. I assert that this is one strategy that enables humans to become responsible subjects who become more concerned with the world issues of value and importance – such as those faced in Lesvos.

By default and due to the geopolitical context the course engages with the refugee situation and hence more general issues of migration emerge. Inevitably a debate on whether art can make a difference in society and particularly in areas of crisis such as Lesvos raise moral and ethical dilemmas. Rancière problematizes the idea of cause and effect and challenges the politics of art (2004, 2009). The intention of the artist or the teacher can never be anticipated. Instead he sees the artist (as well as the researcher and teacher) as a constructor of scenes where the participant spectators develop their own translations and in doing so they 'appropriate the "story" and make it their story' (Rancière, 2009, p. 22).

It is in the midst of the ambivalent character of art and education and somewhere between intention and translation, that the term dissensus becomes central to Rancière's thinking. I believe this is also relevant for the contemporary teacher. In *The Emancipated Spectator* (2009) Rancière writes about how dissensus breaks with habitual forms of imagination and contributes to new ways of seeing, hearing and sensing:

What 'dissensus' means is an organization of the sensible where there is neither a reality concealed behind appearances nor a single regime of presentation and interpretation of the given imposing its obviousness on all [...] Dissensus brings back into play both the obviousness of what can be perceived, thought and done, and the distribution of those who are capable of perceiving, thinking and altering the coordinates of the shared world (pp. 48-49).

In *Dissensus: On Politics and Aesthetics* (Rancière 2010), dissensus is described in a similar manner as fractures and interruptions in the existing distribution of the sensible. Rancière states, 'It is the demonstration of a gap in the sensible self' (Rancière 2010: 38). I believe this gap enables new understandings to come into the world. Furthermore I assert that particular forms of art might interrupt the everyday and although there is no obvious link between cause and effect, art may rearrange the perception of what is visible, thinkable and understandable alongside

that which is not. Possibilities for disagreement and differences in opinions thus appear, but more importantly opportunities for neglected voices may speak and be heard – therefore enabling agency to those normally marginalized and isolated from everyday political discourse and activity. Rancière (2011) states that this is where art encounters politics. He refers to political dissensus as ‘a conflict about who speaks and who does not speak, about what has to be heard as the voice of pain and what has to be heard as an argument on justice’ (Rancière 2011, p. 2). I find this ambiguity interesting. In my reading of Rancière (2004, 2009, 2010), I view dissensus as something that art might do, and indeed what art might cause. As art plays with the obvious, we might see the art differently. Consequently, you get this third space appearing amongst the translators that is constantly contested without ending as a definite or common reading of the same work.

Rancière (2009) introduces his ideas about a political subject when commenting on dissensus as a part of the process of political subjectivation. By raising voices that disturb the normal and heterogenous order, the obviousness of the visible might ‘sketch a new topography of the possible’ (p. 49). The acts of subjectivation undo and transform the aesthetic coordinates and the supposedly natural order of the sensible. He also stresses the importance of disagreement for subjects to appear (Rancière 1999). Rancière’s way of understanding the political subject is relevant to discuss together with Biesta’s and Atkinson’s conceptions of the subject (Atkinson 2011, 2018; Biesta 2006, 2014, 2017). Both of these scholars argue for education that offers resistance in order for the subject to exist and to come in to presence, to emerge. My research into Atkinson and Biesta’s theories on the subject and interruptive teaching have inspired my way of seeing dissensus as a premise for subjectivation, and as something that can be promoted in teaching. Biesta’s continuing elaboration on the correspondence between existing as a subject and a world centered approach in teaching has caught my interest (Biesta, 2017, 2018) and has contributed to my way of seeing working with art practice in contested spaces such as Lesvos as a way of being aware of the current political situation and working in dialogue with contemporary issues ‘without occupying the centre of the world’ (Biesta 2017: 58).

Educational dissensus in Site related art Lesvos

Using the theoretical framework on educational dissensus as a point of departure I will now turn to the course in site related art and by drawing on the content of the course I will explain how I see the ideas of educational dissensus to be framing the course in this highly charged socio-political context of Lesvos. I will now contextualise the origins of the course by describing an outline of the course and how it was realized.

The Lesvos course was partly initiated due to the connection between the University in Agder and a monastery annex, Metochi Study Centre on the island.

Metochi, founded in 16th Century, is part of the Limonis Monastery and has been used for seminars and study purposes that has been organized by the University and other universities and organizations over the past 26 years. Activities that relate to the local communities have been at the forefront, but most courses have in my view, unfortunately been more detached from the island and its inhabitants. The desire to connect to the locality was amplified due to the refugee situation that affected the island in 2015. This crisis presented major challenges for the local people and the infrastructure but it also provided an opportunity for education programmes such as this course in site related art to engage in current international political urgencies. As noted before, I developed the course in collaboration with socially engaged artist, André Tribbensee. Tribbensee's main function is to act as the artistic director and supervisor of the course. I commissioned him due to his interest in education and the success of an earlier collaboration we had. Tribbensee explores the spaces between art and education and is engaged with challenging academic and what he calls institutional superstructures, for example, in the art project *Temporary Academy* (2014), that was including a week of symposium, workshops and talks, etc. This form of artwork has many references to both relational art practice as suggested by the French curator and art critic Nicolas Bourriaud (2007) and what is termed 'The Educational Turn', a tendency in contemporary art prevalent from the 1990s, making use of educational structures and pedagogical methods (Rogoff 2010, Wilson & O'Neill, 2010). The following year Tribbensee and I together with colleague Tormod Wallem Anundsen, curated the EU funded international seminar *Rethinking Art Education* where we asked: 'How does art education work, and how would we like to imagine it working? How can existing educational practice be challenged?' Our common interest in pushing boundaries for what is possible across art and education and within the frame given by the university structure led us to come up with some ideas for continuing our collaboration on Lesvos. After many discussions together and with other involved colleagues from the university, we agreed on the basic concept and in doing so we began to develop content and the pedagogical approach of the course. It must be noted that our different approaches to the course has led to different views also on what happened in the course, therefore it must be stressed that this article presents *my* theoretical framing and *my* analysis. Collaborative publications presenting both voices, and our continuing discussions are to be realized to balance this.

When announcing the site-related art course to potential participants we stressed that the central part of the programme would involve a week long lasting intensive workshop. The following text is taken from the outline of module:

In the course the students will work with artistic projects related to the Greek island Lesvos in general, and contemporary issues here in particular. Before the stay on Lesvos the students will develop projects and make contacts relevant

for their plans. An important part of the course is to know about different artistic approaches to site and site specific art. The students will be made aware about ethical concerns that can be raised in site related art, and will be asked to discuss ethical issues in their own projects.

In the announcement we called for highly motivated and self-driven students. We required all applicants to include a letter of motivation commenting on why they applied, with a preliminary sketch of the project they would like to carry out in Lesvos. Soon after the students had registered and was taken on to the course we organized a one day kick off session in Norway. This event was a collaboration with another similar course on Master's level, Arts Based Ethnography, with lectures and input on site related art, the situation on Lesvos and ethical perspectives regarding doing art in areas of crisis.

Art as a response to the refugee crisis

In 2017 we established a pilot study for the Site related art course. On our way to the picturesque Molivos we stopped in Petra, one time a hub of the international tourist industry. However, we witnessed empty restaurants, and could see only a few people swimming at the beach. The pleasure boats and swimmers have vacated the area leaving the boat the Greek Coastguard as seen in figure 2. to comb the coast line for incoming refugee vessels.

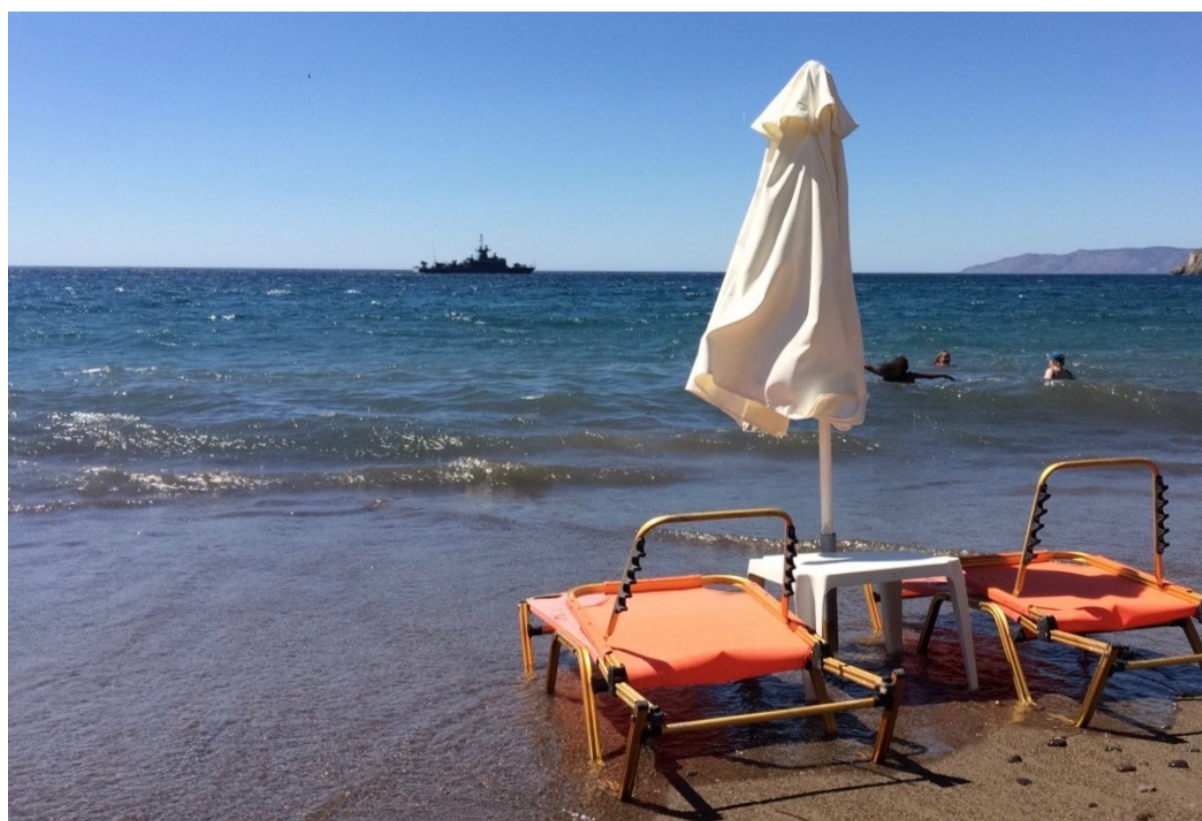


Fig. 4- Image from beach of Petra that was included in announcing the course in 2018.
Photo: Lisbet Skregelid

This 'disruption of the norm' made us aware that the refugee crisis that had first emerged in 2015, was still very visible and in process. It seemed immoral to neglect this international tragedy, therefore in the announcement to the course we said: 'The international refugee situation may be relevant and will be thematized'.

Since the summer of 2015, a high number of refugees, migrants and asylum seekers have passed through the Greek border with Turkey to eventually arrive on Lesbos. Due to an agreement between European Union and Turkey in 2016 which in essence opened the route to Europe through from Turkey through the Greek islands an enormous number of people travelled to Lesbos and are have become stranded in on those Greek islands close to Turkey, such as Lesbos. Throughout the last year there have been many reports about the disturbing situation in the old military camp and prison Moria, that is estimated for about 3000 people. In 2019 the number has increased and as this article is being written there are reports on about 18000 people in the camp (Bjåen, 2019b). The appalling status quo for the refugees staying in the camp has led to journalists referring to situation as a 'human crisis' and a 'Greek tragedy' (Bjåen 2019a; Young 2019). Across Europe there are now ongoing political debates on how to take care of the most vulnerable refugees in Moria, the minors. Still waiting for a united European solution to respond to this urgency, some countries are now opening up to bring the children of Moria to safety. By May 2020, and the coronavirus threatening, Norway is not on that list.

Returning to the quote by Tribbensee in the introduction. How could art become a response to this crisis? When walking about in the outskirts of the camp, in an expanding area now called Afghan Hill, he and I could feel the relevance of his questions that had been posed to the students. The urgency of the context struck us and we questioned our motivations as artist educators by discussing if we should rather have joined one of the volunteer organizations and NGOs instead of running this course at all? I will return to how these ethical questions promoted a doubt that continued to haunt us throughout the course. This doubt draws on the value of questioning the motives and actions of education in such contested spaces. The Irish artist educator John Johnston (2018) talks of a pedagogy of doubt '[...] as an intentional strategy that disrupts our sense of righteousness'. Often any work done in such difficult contexts is seen as positive. In his PhD thesis Johnston (2018) contests this and asks artists and educators to doubt the value of what they do. He asserts:

'(A) Pedagogy of doubt develops the capacities needed to disrupt the distribution lines of the so-called 'sensible' that support and sustain a circle of certainty. These lines are formed by brokers of power (at all levels) who use what Freire terms as a 'banking pedagogy' to control, regulate and normalize behaviour. Such brokers are devoid of doubt and 'feel threatened if (*their*) truth is questioned' (p. 13).

In this sense Johnston's promotion of a pedagogy of doubt connects to my promotion of dissensus in art education to disrupt normative lines of flight. Thereby doubt is a valuable asset and as such Tribbensee and I were engaged in a moral and ethical dilemma that was extremely positive in its promotion of doubt as a value when working in such contexts as Lesvos.

Site related and socially engaged art

The point of departure for the course was an already existing module on site related art realized in Norway. The critical perspectives from the art historian Miwon Kwon's book *One Place after Another: Site-specific art and locational identity* (2004) were used to discuss different approaches to art in relation to sites, places and spaces that challenge the art in institutions. In the book Kwon examines the relations between location and identity and identifies the artist and community as being located in an often conflicting position of authorship, representation and/or legitimacy based on power. On this course the students needed to plan their projects before even being in the place. In that sense they were *not* site specific in a phenomenological way as they were started without the physical presence of artist in place. Some of the projects were also not realized in Lesvos. However, most of the projects had a discursive approach to site specificity, as they engaged in the public and had socio- political concerns as points of departure (Kwon 2004).

The already mentioned perspectives from relational art (Bourriaud 2007) and art historian Claire Bishop's way of seeing the artist as collaborators and producers of *situations* rather than an individual producer of objects (Bishop 2012) was of inspiration for some of the participants. Therefore, theoretical perspectives from socially engaged art practice were included in the readings and used as a motivation. Amongst these was Pablo Helguera's *Education for Socially Engaged Art* (2011). Combinations of site specific art and socially engaged art as seen in recent research (Hutcheson 2014) were also touched upon in course. In the following section I will present images and brief commentary from two art projects that derived from the course in 2018.

Hilde Honerud: *It is a light which objectifies everything and confirms nothing* (2018)

Photographer Hilde Honerud took part in course during the summer of 2018. Honerud is a photographer and hence drew on her medium to respond artistically to the refugee camp in Moria. Included in this article is one of the pictures from the series. All the photos show close-up elements from the camp. So what do these images awake in us?

The Norwegian art historian Susanne Østby Sæther says about the project that the close-ups underline the seemingly random character of the constructions we are

seeing, where all materials and structures are temporary, flexible, scanty and replaceable, and goes on: 'Perhaps like the people not pictured. This focus is how the overarching theme of Honerud's project – forced migration – is stressed' (Sæther, 2019).

The series of images have been exhibited in two major solo exhibitions, and also in the annual autumn exhibition in Norway 2019. The Municipality of Oslo bought the entire series. In 2019 Honerud returned to Lesbos on a number of occasions to engage with a local NGO that promotes Yoga and Sports for Refugees. This has led to a continuing project and a part two of the *It is a light which objectifies everything and confirms nothing* project now has been concluded. Honerud has developed her artistry to include fund raising for the NGO, therefore her visual practice has led to the formation of potential new practice that includes social reality with artistic output.



Fig. 5- Hilde Honerud: *It is a light which objectifies everything and confirms nothing* (2018).
Photo: From The annual national autumn exhibition, Norway 2019

Anna Berthelsen: SLOW HOPE)(IN BETWEEN ODDERØYA (2018)

Anna Berthelsen's artwork was also related to the Moria camp, but in a different manner. She continued a longer-lasting project that had started in Norway on the concept of time, and on SLOWness in particular. An initial thought was that we all feel we have too *little* time. But what about the refugees in Moria who are waiting?



Fig. 6- Anna Berthelsen: SLOW HOPE)(IN BETWEEN ODDERØYA (2018).
Photo: Lisbet Skregelid

They do not know how long the waiting will last, and they do not know what they are waiting for. Berthelsen was one of three artists that contacted different NGOs working with refugees on Lesbos, amongst the restaurant and non-profit organization *Home for all*, a social charity kitchen, that according to their own homepage are 'supporting the refugee community through integration, dignity and mutual understanding'. The artists were welcomed to join the volunteers and the

minors in a nice meal at the restaurant and also to offer them to take part in an art workshop.

Berthelsen invited all the people present in restaurant the day we were there to contribute to two installations that first was meant to be realized in Lesvos. In one of the projects she wanted us to draw or write something of special value on a small round piece of mirror. 'I miss you mama', a 17 year old minor from Congo wrote, others drew maps of their home countries, others made more abstract drawings. Instead of placing the mirrors in Lesvos, she brought all the mirrors home to Norway and they ended up on a door to a bunker in a turnaround, a place of transit, a place where you don't stay for long, in an old military space, now used for recreational purposes for the inhabitants in Kristiansand. Berthelsen also did fundraising to the restaurant when she was invited to speak about her experiences from her trip to Lesvos in a talk.

Ethical concerns and Art as Politics

In the course we were constantly reflecting about the *ethical* concerns regarding our use of the refugee crisis as a point of departure for artmaking. We were asking ourselves constantly: Is it OK to push ethical boundaries for the sake of a good artwork? If not: How to avoid mis-representation/exploitation? If you include people in your art, how do you bring them to trust you? What is the responsibility for the people you involve in your art projects? Who is your artwork for? For yourself? For the people you involve? For a bigger cause? The last question is raised by the artist Kate Blackmore in her article '(Mis)Representing Others: Ethical Dilemmas of Socially Engaged Art Practice' (2017). We specially found this article interesting for the course, but also troublesome due to the difficulty her questioning causes. Amongst other things she raises a common critique to the documentary genre, where eg. filmmakers do their project, take it back home and show with without any concern about the people involved. She refers to one of the participants in her own project on *Red Brigade*, an Indian advocacy group for young women suffering sexual abuse in the slums of Delhi. The leader Usha Vishwarkharma is talking about former experiences on involvement: 'People come here, take our stories and show them in the West' (Blackmore 2017: 352). So can socially engaged art, or art relating to the refugee situation be reckoned as unethical theft?

However, I take a position not to discuss the ethical considerations in the included artworks from the course, nor will I refer to the many conversations we had related to ethics on these and other artworks. I will leave that to the readers of this article to address through the lens of their own moral compass. Instead I prefer to address works made that have found their way into mainstream artistic discourse by well-known artists responding to the refugee situation. These artworks were also heavily discussed during the course. Again I do not draw any conclusions about the

ethics of immorality of such works, rather I ask questions that compel the reader to engage with these issues. As such forming a type of critical pedagogy between the images, the words and the reader interpretation.

Many of these works have already promoted international reaction and have been critically discussed, amongst them a photograph by the Chinese artist and social activist Ai Weiwei. Himself lying on the beach of Lesvos from 2016 responds to the image of the little boy Alan Kurdi from 2015, an image that caused a dramatic upturn in international concern over the refugee crisis. Weiwei stands accused of being more concerned about his own status as an artist rather than that of the refugees:

[...] in his bizarre beach-lying ego trip, Ai also demonstrates what can happen when artists blunder too unthinkingly into big political issues. Instead of highlighting their cause, in their effort to shock, they can undermine it' (Teeman 2017).

Wei Wei's reenactment of the little boy's corpse on the beach has also been critiqued by other artists. For example; Jake Chapman, part of the duo Jake and Dinos Chapman, stated: 'There's something pathetic about Ai Weiwei going to lie down on the beach to aestheticize others people's misery' (Chapman in Jones, 2017). He himself has donated a lifeboat to a refugee charity instead of making art. The journalist Jonathan Jones interviewing supports Chapman by saying that the most ethical artists are those who make no claim to do good in the gallery (Jones, 2017). He is even more harsh on Wei Wei than Chapman: 'What was Ai Weiwei thinking? Posing as a dead refugee boy on a beach in Lesvos was risible, fatuous and grotesque' and continues 'What the hell was he thinking? No one else would get away with such a thing. As art it is risible, as politics fatuous, as a human gesture grotesquely inept' (Jones 2017).

Some of the texts by Rancière that I have already referred to, and that were included in the readings to the students, touch upon the relations between art and politics. Rancière (2004) criticizes art that express an explicit political agenda. He states, 'Images change our gaze and the landscape of the possible if they are not anticipated by their meaning and do not anticipate their effects' (Rancière 2009: p. 105). An artist's intentions are not necessarily consistent with the public's translations. In that sense could Weiwei's act and image be excused? Or do artists have an ethical responsibility to consider the potential impact of their work on the public? Maybe this can be seen as risk where the outcome is open, or was the artwork more calculated? Was Weiwei aware of the critical concerns?

Another of Weiwei artworks is *#Safe Passage* (2016) consisting of 14000 lifejackets at the entrance of the Konzerthaus in Berlin. There was no such debate connected to this artwork as to his selfportrait. Were there less risk taking involved in this? Or what about using the lifejackets for art purposes like this. Is that OK? Close to the already mentioned picturesque Molivos, and the Eftalou Beach, one will find

piles and piles of thousands of lifejackets in different size and quality, along with remains of clothes etc. This place is used by the locals as a dump for trash but it is also referred to as ‘the lifejacket graveyard’. The encounter I and some of the artists on the course had with this place made us realize the really complex political situation on the island, and also the ambivalence in using these remains for art purposes. Still we agreed on embracing sustainable initiatives like the Lesvos Solidarity organization that engage refugees and locals to recycle the vests for useful objects like backpack, shopping bags, wallets and pencil cases etc.

Being at home in the world and the art of risk taking

Another artist participating in the course from 2018, Sophie Rodin, often uses artist books as her artistic medium. She based the project from Lesvos on drawings and dialogues with the people in Moria. In February 2019 her artist books from here were exhibited in Athens. What I especially liked was the title: *At home in the world // Exhibition*. This made me think about how Biesta connects his understanding of the existence of the subject to Hannah Arendt’s concept to be home in the world, and how he goes on to relate this to education (Biesta 2017, 2018). In a critique of the expressive artist and egocentric tendencies in art education he says:

The real educational work is about bringing children and young people *into dialogue* with the world. It is about turning them towards the world and about arousing their desire for wanting to be *in* the world and *with* the world, and not just with themselves (Biesta 2017: 37)



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Om Diskusjon

Fig. 7- Screenshot from Facebook on Sophie Rodins exhibition in Athens February 2019.

Later in the same article he writes 'To exist as a subject thus means to exist in dialogue with the world; it means being in the world without occupying the centre of the world' (Biesta, 2017: p. 58). Biesta says that subjectivity cannot be produced (Biesta, 2014), still he says that it is quite easy to prevent events of subjectivation. By *not putting* ourselves at risk, there will not be any chance for questioning the habits and the norms.

One of our motivations for going to Lesvos, and for arranging the course, was to draw artists out of their studios and have them relate to the world around them, to encourage them to relate to the urgencies taking place in the world, to get them to be concerned and occupied with those urgencies as opposed to focusing on their own artistic agendas. I present this an educational approach that could be described as a 'pedagogy of risk', equivalent to what Biesta calls 'the beautiful risk of education' (2014).

Does this risk increase when doing socially engaged art simply because a major part of the materiality of the artwork is the engagement the artist has with people? Blackmore elaborates on how risk taking must be balanced with the responsibility for people involved in socially engaged art:

Artist have a social mandate to take risks. Yet unequal power makes unequal risks, and aesthetic daring must be balanced with the responsibility to the communities with whom the creators are creating (Lippard in Blackmore, 2017: p. 353)

I agree about a being concerned and to feel responsibility for communities in socially engaged art practice. In contrast to research, in art there is no code of ethics regarding how to attend the involved people (Blackmore, 2017). So one is left with the judgements one makes, thus then also running the risk of being judged in other ways by others.

Initiating dissensus

In this article I claim the importance for risk-taking for the arrival of the 'I' to happen, for the subjects to exist. In this context that goes for both the artists and the educator and artist responsible for the course but also the student participants. One premise for encountering the world according to Biesta is to encounter resistance. Introducing resistance is to put something 'in the way' (Biesta 2017: 87). One thing that happened in the course in 2019 was that one of the participants staying in Metochi, taking part in another course, appeared to be very critical to the art-projects and also to the Site related art course itself. She was very disapproving and critical to us being there for a week only and thinking we could make a difference within that short time. In my research I claim the importance of resistance or what I call dissensus (Skregelid 2016, 2019a). I also see a potential of dissensus being *initiated*. So

what we did regarding the critique of our students and the course was to invite the critic to share her worries and concerns with the students and us. For sure that was an intense encounter, but very important, as we faced the questioning, and we were staying in this difficult situation. I am tempted to call this encounter the arrival of all the 'I's in that room, including our opponent, who left the seminar-room with at least a greater knowledge about what projects the artists were working on, about the ideas of the course putting the participants out of their comfort zone by for example letting them meeting her. We also got to share our beliefs in our actions, but also our questioning, our hesitations and our doubts. In that moment, despite the all the criticism, I felt that the course was successful. The encounter was not planned, but was driven by an urgency. The encounter was also realized due a very flexible schedule for the week.

Arrivals of the 'I' and the pedagogy of doubt

The event described above indicates something about the potential of resistance and for encountering one owns beliefs and values. My own understanding of 'the event of subjectivation' which is characterized as a rupture in the habitual ways of seeing, hearing and sensing, that allow new voices to speak, that again might cause new actions (Skregelid, 2016) is helpful here. When confronted with resistance, and when we do not withdraw from the trouble, but are staying with the trouble, as suggested by Donna Haraway (2017), or even *initiating* trouble as I propose here, there are possibilities of having our desires and beliefs rearranged, and this might lead to acting in world differently. From the courses in Lesvos I have lots of sound-material from the evening dialogues and discussions we had on these matters. However, in this article I choose to refer to what has been uttered in public and my own reflections. In an online article the artist Berthelsen talks about how the course has made her see herself and others differently, 'I have learned a lot about respect for other people and, not least, have got to know myself more, both as human, mother and artist' (Berthelsen in Røysland 2019). She also says her continuing art-practice will be influenced by her unforgettable experiences from Lesvos. This indicates a turn, a turning to the word. In my own comments in the same interview I say, 'the most important experiences we bring with us are the encounters with people and the encounters with ourselves' (Skregelid in Røysland 2019).

When it comes to myself the courses have made me reflect upon my own engagements in teaching and research. The course has caused a lot of difficult questioning about what art can do, and what art cannot do, about what teaching can do and what it cannot do. The realizing of the site related art courses on Lesvos have made me even more aware of what I have claimed before (Skregelid 2016, 2019a, 2019b), in other contexts, that education should be a place for taking risks, a place for encountering resistance and for being in dialogue with the world, as well as a place for the subject to come into presence. My experiences from the courses demonstrate

how art and art educational practices might put a pedagogy of interruption and the beautiful risk of education into play. I think both art and education offer great possibilities for encountering resistance and for challenging our beliefs and desires. In my continuing art educational practice, I will be aware of how the world calls for our caring and empathy. In a contemporary challenging political and environmental climate there needs to be a turn in the global educational mindset.

In the beginning of this article I ask: Does the act of turning to the world, encountering resistance and the initiation of dissensus in art educational contexts allow us to exist as subjects? I want to answer my own question and say 'Yes'. The artists and educators are constantly questioning their presence at Lesvos. The art-practice is being questioned as well as the educational practice. We encounter resistance, we initiate resistance. We are in a never-ending dialogue with issues raised. We keep it with us and we try to share our concerns. It is difficult, but we *think* it is valuable. I agree with Johnston's proposal for the promotion of a 'Pedagogy of doubt' (Johnston, 2018: 12). It is in the constant process of doubting that the arrivals of the 'I' are realized.

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Spanish Museums' Online Resources for Children and Young Public

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Abstract: Websites and social networks allow museums to divulge their works by new and attractive means. Technologies also provide tools to generate new contents of history of art and promote visits to their installations. At the same time, museums are proposing more activities for families, children and young people. However, these activities usually take place in the museum's physical installations, while websites and social networks seem to be mainly targeted to adults, even though children and young people could be more interested in them because they are supposed to be digital natives.

This paper is based on research on the websites included in the Spanish Directory of Museums and Collections, looking for online resources for children and young people. The results show that there are only a few museums with those kind of contents but they are interest and educative because of their use of edutainment and interaction.

Keywords: Children, Edutainment, Museums, Teenagers, Websites.

Five years ago, the Spanish Culture and Sports Ministry carried out research entitled *Knowing every public: an analysis of the visits to the museum in family* (Ministerio de Educación, Cultura y Deporte, 2016). In this research, it was proved that teenagers were the group that less visited museums:

AGE (years)	Nº VISITANTS (Thousands)
15-19	2,145
20-24	2,321
25-34	5,968
35-44	7,818
45-54	8,047
55-64	5,425
65-74	5,213
75-...	4,020

Table I. Visitants of Spanish museums on 2014-2015 differenced by years. Source: Ministerio de Educación, Cultura y Deporte (2016).

The explanation of this attitude is based on two conflicts:

-The first would be the conflict between two generations: adults and teenagers. Museums, specifically art museums, seem to be aimed at an adult public: they require strong cultural knowledges, educated taste and good reading comprehension, since the explanations provided by labels and guides usually are complex (Robles Gamazo, 2012). Some teenagers would find the visits to museums hard and exhausting, an unfriendly and boring space.

-The second would be the conflict between digital natives and non-digital natives. Children and teenagers are used to Information and Communication Technologies (ICT), while the previous generations grew up with less access to these tools. That is why museums sometimes do not explode all the potential of ICT, making the visit less attractive to young people (Canales Terán, 2015).

This is just a sketch, and there are many different situations, but these two conflicts seem to be real (Rivero, 2009; da Silva López, 2016). However, ICT could be, not a source of conflict, but a connection between these two generations. In order to turn the ICT a source of connection, museums should include them as means to explain their collections and their purposes, as helping tools to apprehend the information provided by those institutions (Moreno, Barinaga y Navarro Newball, 2017).

But not only should ICT be included *inside* the museums: the use of interactive resources aimed for children and teenagers could be a way to create a link between young people and museums, using technology, attractive activities and adapted languages, without needing to leave their houses or their schools: letting users access those activities through a museums' webpages.

That is why in this paper we will study some of the most interesting proposals offered by Spanish museums in their webpages, as a chance of connection between different generations.

Resources for children and teenagers in museums' websites

The development of educational departments in Spanish museums began about 1980 (Lavado, 2008). Those educational departments tried to bring art and culture near children, in a ludic way. They developed a great number of activities, initiatives to make artworks more comprehensible and new ways of explaining art. The activities could be carried out in the galleries of the museums or in reserved spaces for pedagogical activities (Carreras, 2005; Robles Gamazo, 2012; Canales Terán, 2015).

When, about 2000, the development of museums' websites took place, a space for educational departments was included in them. Even nowadays, it is usual than museums' webpages have a tab or a site of their own, called Education, Children, Families, etc. The information provided by these sites includes resources, didactic materials, an agenda of activities carried out in the museum, etc. (Obregón Fernández, 2012; Calaf Masach, Gillate Aierdi, & Gutiérrez Berciano, 2015; da Silva, 2016).

However, there is a potentiality that is not being used as much as it could be. The development of webpages could have created a new kind of museum: a ubiquitous museum whose activities could be carried out anywhere there was a computer. But educational departments, in many cases, prefer to attract people to their onsite activities, instead of offering resources than can be used in homes, schools, etc. (Rivero, 2011; da Silva, 2016).

It is true that visiting museums in person has some advantages over visiting online: inside museums, children are in a direct contact with artworks and can interact with other children in collaborative groups. However, online resources allow only a virtual contact with artworks, and the user of online activities is a lone person in front of a computer. There is also another reason, but it is not related to artistic issues. Nowadays, the number of visitors of museums is the most important indication of the success of that museum, and it is the criterion used to rank its importance, its part on governmental budgets, etc. According to this idea, virtual visitors are not real visitors, even though it is

becoming more and more clear that the number of visitors to the museums' websites can be highly superior to onsite visitors (del Río, 2013).

However, online activities could be a source of interest for children and teenagers who are familiar with new technologies. They could create a link between young people and museums that would encourage future visits. They could be a way for young people to become familiar with the contents of museums even without visiting them. Finally, they could become really attractive for young people, since they offer other potentialities: they mix different communication media (texts, images, links, videos, flash animations, 360° views...) and they can recreate visually the context of the works making easier its comprehension. In that sense, online contents could be a valuable resource to bring young people closer to the artworks of museums, without replacing onsite visits (Robles Gamazo, 2012).

What kind of online artistic resources would be the most adequate for children and teenagers? Authors who studied this subject (Cuesta, Díaz, Echevarría & Morentin, 2003; Rivero, 2009; Robles Gamazo, 2012) propose different possibilities: written or audio information about the artistic works (in a comprehensible language), virtual visits, downloadable pedagogic resources, interactive resources (online tests, interactive videos, crosswords, puzzles, memory, videogames). They can be used in a museum visit, but also before the visit (preparing the stay) or after the visit (reinforcing the learning) (Robles Gamazo, 2012).

Resources should offer knowledge from a playful perspective. This is what specialists call *edutainment* (Carreras, 2005; Robles Gamazo, 2012; Moreno et al., 2017). *Edutainment* is the result of combining two concepts: education and entertainment. When museums' activities are educative and entertaining, they are supposed to be more instructive, effective and unforgettable. On the contrary, when museums' activities are excessively serious and rigorous, children could think that visiting museums is an extension of schools and not a leisure activity (Moreno et al., 2017).

The advantages of edutainment are:

»The attitude of students changes from passive (knowledge receptors) to active (experience creators).

»The student becomes a protagonist. The results of the activity are not always given; there is a factor of surprise that depends on the initiative and the responses of the user (Rivero, 2001). Learning becomes an adventure, personal and unpredictable.

»Games encourage the creation of stories (*storytelling*) that provide context to understand better the meaning of the work (Moreno Sánchez, 2005).

With this theoretical basis, this study aims to analyse what resources exist on the websites of Spanish museums for children and teenagers and what are the characteristics that define them.

Methodology of the research

For this research, we intended to analyse the webpages of Spanish museums looking for interactive resources. The source of information used was the Directory of Spanish Museums, elaborated by the Ministry of Sport and Culture (Ministerio de Cultura y Deporte del Gobierno de España, 2019). This Directory includes all the museums, museum houses, collections and interpretation centres registered by the Ministry. As this database is updated periodically, we must indicate that the consultation date was May 20, 2019.

Initially, the plan was to study all Spanish museums. However, the institutions included in that Directory were 1,500, a number extremely high for an introductory study. For that reason, a filter was established in the museum search, to select:

- Public owned museums.
- Public managed museums.

Private museums were excluded to be studied on another occasion. Consequently, the definitive sample consisted of 1,101 museums.

Next step was searching for didactic resources on those 1,101 museums' webpages. However, there was a problem. Those resources used to be placed in the Education Departments' tab, but the denomination of these Education Departments' is not homogeneous. In fact, the name of this Department differs between webpages. Some examples could be "Education", "Didactics", "School programming", "Toddlers' Zone", "Educational resources", "Educational offer", "Learning", "Education and Training" or "Children's workshops" (in Spanish, "Educación", "Didáctica", "Programación escolar", "Zona Txiki", "Recursos educativos", "Oferta educativa", "Aprender", "Educación y Formación", "Talleres Infantiles"). This made it difficult to carry out an automatic search. That is the reason why the analysis was carried out by visiting the webpages one by one.

The aim of the study was to look for online resources for children and teenagers. Therefore, the resources should fulfil these characteristics:

- didactic: the resources should aim for the acquisition of knowledge by the users.
- online: the resources should be presented directly on museums' webpages, without the necessity to download documents or apps.

The reason is that downloading could create some problems for children: require their parents to install the app, to change the device if the app is optimized for a different operative system, to wait until the app is

installed... All those difficulties can make the children lose interest in the activity.

- interactive: Moreno Sanchez (2005) defines interactivity as "the establishment of dynamic actions using technology" ("el establecimiento de acciones dinámicas valiéndose de la tecnología"). Interactive resources demand a dynamic action from users, who are not passive receptors (Rivero, 2009). That is why we did not include virtual visits due to their scarce interactivity, unless they were related to other resources.

Consequently, to carry out this research, we visited the webpages of 1,101 publicity owned and managed Spanish museum, looking for the Educational Departments' websites and checking if there were online didactic and interactive resources.

That quest yielded the following results:

Exposition of the results

Only 14 Spanish public museums had online pedagogic resources for children and teenagers (see Annex 1):

1. Provincial Archaeology Museum of Alicante (MARQ):

The MARQ is an archaeological museum which has a special section for children between 4 and 14 years: club Llumiq. Club Llumiq has downloadable resources such as photos, videos, classroom programming, etc., but it also offers three didactic interactive resources:

»Puzzles: there are three different online puzzles: for 4-6 years, for 7-8 years and for 10-14 years. The pictures represented are different: the pet of Llumiq's Club, ancient buildings of Alicante... And the difficulty is also variable since the users can choose how many pieces the puzzle would have.

»Painting online game: a simple game which allows painting the images of two people from antiquity.

»"Salt in Alicante": an interactive game to put the main cities of Alicante on a map. When the city is correctly labelled, it offers information about the salt in that place.



Fig. 1- Screenshot from MARQ's puzzle.

2. Fine Arts Museum of Asturias:

The Museum of Fine Arts of Asturias offers some resources called "Interactive guides" (fig. 2). These guides are dedicated to different themes:

- »Graphic humour and cartoons.
- »Children at the Fine Arts Museum of Asturias.
- »Original and copy. Engravings at the Fine Arts Museum.
- »Panorama of feelings.
- »Who am I?
- »I'm a sculpture. Sculptures in the Fine Arts Museum.
- »Cubism, a challenge for the intellect.
- »Fairy tale kitchens and still-lives.



Fig. 2- Screenshot from "Interactive guides: Fairy tale kitchens and still-lives"

These interactive guides are specially designed to reinforce learning after a visit to the museum, but they can be perfectly used in another context. They include theoretical explanations on different topics, reflection questions, multiple-choice questions, mini-games (compare images, search for objects in a picture, find differences, suggest classroom activities, create digital works, etc.). Therefore, they offer artistic content (what is a portrait, engraving, sculpture, still-life) and reinforcement exercises that provides entertainment and learning.

3. Catalonia Science and Technology Museum (MNACTEC).

This museum, specialized in technical and industrial themes, offers two different resources:

- »"Look at the radio": it is a monographic presentation dedicated to the radio, which offers resources such as old recordings, advertisements, etc. It also presents an interactive game whose objective is listening and decoding a message in Morse code.

Each character allows the accessing of more information and resources, such as Roman paintings, videos on artistic techniques, etc. Besides, a test is included at the end that allows self-evaluation by the user.

6. Sant Feliu de Guíxols History Museum

This museum is dedicated to the industry and development of the little city of Sant Feliu, in Catalonia. Its webpage offers interesting resources, such as virtual visits to past exhibitions, or a map showing the evolution of the cork industry. However, some of them may be little interactive, except “The Saint Feliu Train”, which is one of the most interesting resources included in this study.

With a vintage, very careful and elegant design, the resource presents a game in two steps. Firstly, it plans to build the railway between Sant Feliu de Guixols and Girona. To do this, the player must buy the necessary materials, going to different sites and factories in Europe: wood in Catalonia, locomotives in Germany, coal in the United Kingdom, etc... Therefore, it is an interesting resource to study the industrial revolution, the beginning of globalisation, etc. When the railway is finished, the user is allowed to drive the locomotive to Girona (fig. 5). In this case, this step is more playful, because the user should only pay attention to speed changes and stops at stations.



Fig. 5- Screenshots from “The Saint Feliu Train”

7. Sciences Park of Granada

The Sciences Park of Granada has a very well-stocked “Resources” page that includes a block of interactive modules.



Fig. 6- Screenshot from “Resources: flotation”

This website offers small experiments on physics, anatomy, chemistry, biology, etc. Users can experiment by changing the variables to observe the results, making previous hypotheses, etc. Some examples are: the effects of colour blindness, the speed of the heartbeat, the PH of different substances, the graphic representation of sounds, the shape of the embryos of different animals, the density and flotation of different substances (fig. 6), or the trajectories of firing objects. Visually, they are very simple but clear and effective designs.

8. Council of the Alhambra and the Generalife (Granada)

Created to ease the visit and comprehension of the Alhambra Palace, this web currently has two active games:

»“Search game”: a picture of a door of the Alhambra is given and players are asked to locate details in it, such as the Mudékar star, a shield and Arabic letters... It is a very simple and fairly static exercise, although it encourages users to pay attention to details, a very necessary skill in artistic studies.

»“Painting game”: it consists of several drawings of buildings in the Alhambra which can be freely coloured online. It is aimed at a younger audience.

9. Deu Museum (El Vendrell)

The Deu Museum hosts the old private collection of Antoni Deu Font, donated in 1987 to the Town Hall of El Vendrell (Catalonia). Its website includes a games section with seven puzzles representing diverse works conserved in the museum. The puzzles have different levels of difficulty since they can be formed by 6, 12, 25, 42 or 99 pieces.

10. Army Museum (Toledo)

This museum offers a “Children’s virtual visit” which includes a large amount of interactive resources. This visit is presented as a tour of the museum, drawn instead of photographed, guided by a dwarf and a dragon (fig. 7). Some of the artworks offer additional information, as data about the background, data referring to the five senses or games and questionnaires. Besides, the end of the tour includes games such as puzzles, a Memory, a maze, Find-the-difference, word search, Tip-tap-toe or putting armour on a knight.



Fig. 7- Screenshot from “Children’s virtual visit”

11. Botanical Garden (Valencia)

This museum offers an interactive game, a kind of *Cluedo* called “Mystery at the Botanical Garden”. A murder case is presented: a man has been found dead, apparently poisoned and, in the garden, there are both suspects and clues to find the poison and the killer (fig. 8).



Fig. 8- Screenshot from “Mystery at the Botanical Garden”

The user has to complete small training mini-games, which offer clues for solving the case: identifying the flora of a mountainous area, dispersal of seeds, types of leaves, etc. The design and the drawing are careful, somewhat cartoonish.

12. Museum of Informatics of the Polytechnic University of Valencia

This museum offers two online training resources:

»“Do you know it?”: This is a game with a multiple-choice test about the contents of the museum. It is intended to be played after the visit to the museum or, at least, after reading its contents. In spite of being a very formative resource, the level is complicated and the correct answers are not offered, which can be discouraging (though the user can repeat the test as often as he or she desires).

»“Classical videogames with Scratch”: These are a series of classic Video Games (Pong, Space Invaders, Asteroids, PacMan, Donkey Kong) that are offered for play. The didactic character of this resource is given by a brief reference to its history and by the indication that the videogames have been made with Scratch. If users are interested, the museum’s website offers a tutorial that would allow the players to become designers of these or other videogames themselves (fig. 9).



Fig. 9- Screenshot from “Classical videogames with Scratch”

The character of the games, that brings to mind the 1980s, leads to the MS-DOS designs, both in the test and in the games.

13. Valencian Museum of Ethnology

The Valencian Museum of Ethnology presents an online resource entitled “The Garden of Nature”. It offers the possibility to select a plant from the Valencian region and find out its name, image, references in popular culture and traditions, uses of food and related medicinal uses, including texts, videos, etc.

The interactivity is rather limited, but its anecdotal details and its homage to popular culture, despite its modern interface, make this resource very interesting.

14. Simón Bolívar Museum (Ziortza)

In Ziortza (Vizcaya), there are the roots of the Bolívar family, which the popular revolutionary Simón Bolívar belonged to. For that reason, a museum has been dedicated to him and the town. The website includes a page called “Travel with Simón Bolívar”, with various resources (Memory, Fill-in-the-gaps, True-or-false, puzzles, Alphabet soup) referred both to the medieval past of Ziortza and to the figure of Simon Bolivar (fig. 10). The interface is little elaborated but, though simple, it is interesting and diverse.



Fig. 10- Screenshot from “Travel with Simón Bolívar”

Analysis of the results

The exposed results show that only a short number of Spanish museums offer online pedagogical interactive resources: 14 of 1,101 public museums, 1.3% of the total.

The types of museums in which we can find these resources are varied. There are 4 Art Museums (Fine Arts Museum of Asturias, MNAC, Alhambra, Deu Museum), 2 Archaeological Museums or sites (MARQ, Segobriga), 1 Natural History Museum (Botanical Garden in Valencia), 1 Ethnographic Museum (Valencian Museum of Ethnology), 3 Historic Museums (Sant Feliu Museum, Army Museum and Simón Bolívar Museum) and 3 Technic Museum (Catalonia Science and Technology Museum, Sciences Park of Granada, Museum of Informatics).

Their situation is also varied: from north to south and from the centre to east, although most of them are concentrated in the Mediterranean arch (4 of

the museums are situated on Catalonia and other 4 are on Valencian Community). Curiously, most of these museums are placed in small cities (Oviedo, Toledo, Cuenca, Alicante), or even villages (Terrassa, Sant Feliu de Guixols, Ziortzia). In this sense, technology is helping small museums to get more and more visible.

The analysis of the resources of the museums in the sample allows us to extract two characteristics that must be essential in the design of these resources: age adjustment and *edutainment*.

-The resources should be aimed to a concrete range of ages. The design of the interface, the difficulty of the questions, the type of interactions demanded on the resources depends on the age of children or teenagers that are going to use them (Rivero, 2001). However, it is not usual that the activities have indications of the intended age group: in the sample studied, only the MARQ had indicated the range of ages for each activity. To facilitate the use of the studied resources, we have ranked them in three age groups (4-9, 10-12, 13-15), with an explanation of the characteristics of each group:

4-9 years old	10-12 years old	13-15 years old
Puzzles (MARQ)	Puzzles (MARQ)	Salt in Alicant (MARQ)
Painting online game (MARQ)		
	Interactive Guides (Asturias Museum of Fine Arts)	Interactive Guides (Asturias Museum of Fine Arts)
	The Hydrocarbon Search Game (MNACTEC)	Look at the radio (MNACTEC)
Puzzles (MNAC)	Puzzles (MNAC)	
	The Forum of Segóbriga	The Forum of Segóbriga
	The Saint Feliu Train	The Saint Feliu Train
	Resources (Sciences Park of Granada)	Resources (Sciences Park of Granada)
Painting game (Alhambra)	Search game (Alhambra)	Search game (Alhambra)
Puzzles (Deu Museum)	Puzzles (Deu Museum)	
Children's virtual visit (Army Museum)	Children's virtual visit (Army Museum)	
		Mystery at the Botanical Garden (Botanical Garden of Valencia)
	Classical videogames with Scratch (Museum of Informatics)	Do you know it? (Museum of Informatics)
	The Garden of Nature (Valencian Museum of Ethnology)	The Garden of Nature (Valencian Museum of Ethnology)
	Travel with Simón Bolívar (Simón Bolívar Museum)	Travel with Simón Bolívar (Simón Bolívar Museum)

Table 2. Distribution of didactic resources by age

»Activities for 4-9 year old children: those are resources easy to play (painting online, puzzles), with childish and colourful designs and fantastic characters, like the MARQ's pet or the dwarf and the dragon that guide the virtual visitors in the Toledo's Army Museum.

»Activities for 10-12 year old children: although some of the resources for smaller children can still be played by 10-12 year old children, there are other games that are more appropriate for them. Usually, they use drawn characters, less childish and a bit cartoonish (like in the "Hydrocarbon Search Game", "The Forum of Segóbriga", "The Garden of Nature" or "The Saint Feliu Train"). The difficulty level is higher and the concepts they work with evolved and advanced.

»Activities for 13-15 year old teenagers: also in this case, some of the games can be appropriate for other age groups. However, the most appropriate activities would be more difficult ("Do you know it?", "The salt in Alicante"), with more complex concepts and more realistic designs ("Interactive Guides", "Look at the Radio").

a. Some resources, perhaps, focus on the knowledge of museum collections.

In that case, it is enough that the user becomes familiar with the images and the titles of the museum's most important works. Those resources should be simple and focus on a few works: puzzles, memory, finding-differences games, finding-details games, painting an online image... Examples of that are the puzzles of the MARQ, MNAC or Deu Museum or the resources of Painting online of the MARQ and the Alhambra. Maybe this objective is suitable for small museums, like Deu Museum, whose works are not very well known, but it seems insufficient for bigger museums.

b. Sometimes, resources offer stories to understand and contextualize exposed works, making it easier for users to get to know the works while visiting the museum. In this case, it would be suitable to combine edutainment with *storytelling*, to provide the "story" of the museum's works: tales, videogames, clue games... Some examples are the "Hydrocarbons Game", "The Sant Feliu Train", "Mystery at the Botanical Garden" or the virtual visit to the Forum of Segóbriga and the Toledo's Army Museum.

c. The greatest potential lies in museums who try, not only to spread their collections, but to offer general information about History, History of Art or Sciences. These institutions are aware of their importance as creators of cultural contents. In these cases, the resources can be used, for example, as pedagogical resources for any school classroom, multiplying their educational potential. For instance, the Fine Arts Museum of Asturias

encourages working on technical aspects of arts, the “Morse Game” is very useful to practise Morse Code, the “Forum of Segóbriga” is really helpful for artistic and historic aspects of Ancient Age, “The Sant Feliu Train” is very practical to view different aspects of Industrial Revolution and “Travel with Simón Bolívar” offers information of the background of the village in different ages.

d. Finally, other resources offer, not only knowledge, but also methodology: they are interested in explaining the “how”. Some examples are "The Hydrocarbon Search Game" which offers information on *how* to search hydrocarbons, "The Train of Sant Feliu" on *how* to build a railway or the interactive games of the Granada Science Park on *how* to carry out scientific experiments.

Although education is present in all these resources, sometimes it is possible that these activities could be seen only as games and not as a chance of learning. In that sense, it could also be interesting to give young people the chance to become aware of their learning. An example could be the "Closing and Evaluation Activity", offered by the Segobriga Forum, a final self-corrected test, which allows users to evaluate what they have learned.

Conclusions

Online interactive resources for children and teenagers available on the websites of museums are a really interesting initiative, because they fill two gaps: the scarce information for children and teenagers in museums' webpages and the scarce technological character of activities for young people in museums, even though they are digital natives who use technology every day.

However, nowadays in Spain there are not many of these resources: only 14 of the 1,101 publicly owned and managed Spanish museums include pedagogic resources online. This low number can be due to different reasons. Most of the times, a museum's staff has no experience as computer developers, so these resources must be designed by external staff, increasing their cost and their maintenance. Some of the resources included in this study have been developed by externals, like Balawat for “The forum of Segóbriga”, R&A Marketing for the MARQ or Naturama S.L. for “Mystery at the Botanical Garden”. And, sometimes, this cost does not represent a profitability, due to the rapid obsolescence of technological resources.

The other reason could be that museums have developed onsite activities for years, so they already have the staff, the infrastructure and the experience for that kind of activities. That could be the reason why, in our research, we found that that 446 museums offered onsite activities for young people (40% of the sample) while only 14 offered online activities (1% of the sample).

Therefore, online resources for children and teenagers on museum websites are very scarce in Spain, but the existing ones are very interesting and creative. They facilitate the visibility of small museums or those located in small cities. They offer content to different age groups, making it easier to understand the contents of the museums. They combine education with entertainment (*edutainment*), making learning fun. And, in many cases, they not only transmit information about the museum but also stories about its contexts, general knowledge useful for the study of subjects and even methodological knowledge.

We hope that research about those online resources will make it easier for them to be used more often in schools and families, thus increasing the interest of children and adolescents in museums.

To conclude, and due to the introductory character of this research, we would like to suggest a brief prospective of the subject. In that sense, it would be interesting to have:

- A wider sample that includes private museums and/or privately managed museums.
- A comparative study of different types of museums (ancient art vs contemporary art, art vs science and technology...).
- A qualitative research with interviews with the museum's managers who can offer an assessment of those resources: number of users, profile and, if it is possible, learning outcomes of these online activities.

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Annex I. Museums and websites

Museo Arqueológico Provincial de Alicante(MARQ)	P r o v i n c i a l A r c h a e o l o g y Museum of Alicante (MARQ)	http://www.clubllumiq.es/club-llumiq/juegos
Museo de Bellas Artes de Asturias (Oviedo)	Fine Arts Museum of Asturias	http://www.museobbaa.com/category/guias-interactivas/
Museu de la Ciència i de la Tècnica de Catalunya (Tarrassa)	Catalonia Science and Technology Museum	https://www.mnactec.cat/virtual/radio/home.html https://www.mnactec.cat/factoria/interactius/jocrecercahidrocarburs.html
Museo Nacional de Arte de Cataluña (MNAC)(Barcelona)	National Art Museum of Catalonia (MNAC)	https://www.museunacional.cat/es/mnac-game
Museo de Segóbriga (Cuenca)	M u s e u m o f Segóbriga	http://www.segobriga.org/segobriga26%20-%20Storyline%20output/story_html5.html
Museu d'Història de la ciutat de Sant Feliu de Guíxols	Sant Feliu de Guíxols History Museum	https://museu.guixols.cat/serveis/interactius.php
Parque de las Ciencias (Granada)	Sciences Park of Granada	http://www.parqueciencias.com/educacion-formacion/recursos/modulos_interactivos/index.html
Patronato de la Alhambra y el Generalife (Granada)	Council of the Alhambra and the Generalife (Granada)	http://www.alhambra-patronato.es/index.php/Juegos-Recursos-Interpretativos-y-Dinamicas-Virtuales/1221/0/
Museu Deu (El Vendrell)	Deu Museum (El Vendrell)	https://www.museudeu.com/els-jocs-del-museu/
Museo del Ejército (Toledo)	Army Museum (Toledo)	http://www.museo.ejercito.es/visitas/visita_virtual_infantil/http://www.museo.ejercito.es/educacion/recursos_educativos/juegos/index.html
Jardín Botánico (Valencia)	Botanical Garden (Valencia)	http://www.jardibotanic.org/misteri/misterio.php
Museo d'informàtica (Valencia)	M u s e u m o f Informatics of the P o l y t e c h n i c University of Valencia	http://museo.inf.upv.es/es/telosabes/ http://museo.inf.upv.es/es/videojuegos-clasicos-con-scratch/
Museo Valencià de Etnologia	Valencian Museum of Ethnology	http://render.es/v1/media_video/IHortNatura/
Museo Simón Bolívar (Ziortza-Vizcaya).	S i m ó n B o l í v a r Museum (Vizcaya).	http://simonbolivarmuseoa.com/tu-visita/viaja-con-simon-bolivar/

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Almost Instantaneous Aesthetic Actions @ the Museum

[Museu Nacional Soares dos Reis – Porto/Portugal]

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Abstract: This Cycle results from many references, visiting Museums in different countries, talking and socialising with artists, curators and other people in this *milieu*. My conviction follows my first consultations of Herbert Read's books on art and education, followed by a programme of research about *The Question of Taste*, based upon Edmund Burke, Francis Hutcheson, Mme. De Lambert, David Hume, I. Kant, Montesquieu, Voltaire arguments and reflections. Also, for sure, my "immersion" into Schiller's *Letters on Aesthetic Education* was absolutely essential. Closer to us, being familiar with the writings Gillo Dorfles, Simón Marchán-Fiz and Yves Michaud has been crucial experiments these years of research, writing and activating/promoting aesthetic experiment. It was a challenge when I began thinking how to improve and verify my ideas by applying it to different publics: those who appreciate Fine Arts Museums and their Collections (Eclectic Museum) and those that mainly favour Contemporary Art. How would it be possible to connect them and amplify the commitment of publics into the *National Museum Soares dos Reis* at Porto?

1. Activities of the contemporary @ the Museum

In a paper written for the *Boletim dos Amigos do Porto* in 1952, Vasco Valente, at that time the Director of Soares dos Reis National Museum, emphasised:

"Now the Museums are not only art houses of health, nor mere classes for scholars' apprentices; but all this and something else, because they must be houses of recreation and spirituality for those who, for this purpose, seek in them to live with the true works of art. Besides, there is no learning worth without that pleasure and enchantment. Incidentally, it will happen with museums, what happens with books, which, when opened, get bored, are soon closed." (Valente, 1952, p. 5)

Moreover, he pointed out his convictions and the evidence:

"I have, however, noticed that in the Porto Museum, the visitor, his greatest character, if not tired, first collects a certain feeling of satisfaction..." (Valente, 1952, p. 6)

At the beginning of the second half of the 20th century, Vasco Valente knew already how the Museum should act, which goals were forward looking and acknowledging to the challenges that would lead to success. The visitors should be – at the same time – overwhelmed and assured by feelings and knowledge that Art should produce. Aesthetic experience, the consciousness of reality shape the presence of human condition, promoting new challenges.

The Cycle “Almost Instantaneous Aesthetic Actions” at National Museum Soares Reis [Museu Nacional Soares dos Reis/ MNSR], Porto began in 2010 and still goes on 31st October, 2019 we will have a new opening, the 35th edition of the Cycle titled *Claim for your place – remembering Joaquim Vitorino Ribeiro and the 19th Portuguese painting* – a project by the artist Sofia Castro.

The Cycle is part of my research project “Aesthetic Education and the Publics for Contemporary Art” held at the Research Center InED (<https://ined.es.e.ipp.pt/pt/projetos/educacao-estetica-e-formacao-de-publicos-para-arte-contemporanea>).

The Museum is located at Palácio dos Carrancas (http://www.museusoaresdosreis.gov.pt/pt-PT/menu_historia/HighlightList.aspx), a building of the eighteenth century (the construction of the building began in 1795) and project by Joaquim da Costa Lima Sampaio that has a long history. At first, the Palace belonged to the Morais e Castro Family, where they lived and a factory also occupied a part of the general building. In 1861 the King Pedro V bought the logging, where he stood during his journeys towards the North of Portugal. By that time, the architecture of the building had almost no changes at all, except for the demise of the factory. The Palace remained empty most of the time and later on, with the proclamation of the Republic (1910) it got worse. After the death of the last King of Portugal D. Manuel II, the terms in his will led to the donation of the Palace to the *Misericórdia* [Misericord Association], in order to become a Hospital. Later on, the Portuguese State acquired the palace with the purpose of installing there the Museum that was inaugurated in 1942. At present the Museum is being renewed, for the first time after the huge expansion that took place in 2001, a project by the Portuguese architect Fernando Távora.

On the other hand, let's remember that the 1st Museum at Porto, known as *Museu Portuense* (Portuense, 1838) or *Ateneu D. Pedro IV* [King of Portugal and 1st Emperor of Brazil], was organised between 9 and 11 April 1833. It was the first Museum in Portugal, organized from the Collections of João Allen (Vasconcelos, 2018), one of the most famous Portuguese 19th century Art and Archeology Collector, carefully researched by Paula Santos in her PHD Thesis (2005). Initially it was located at the *Convent of Santo António da Cidade* (nowadays the Public Library of Porto). In 1911, the Museum took the name of

one of the most important Portuguese Sculptors ever - [António] Soares dos Reis - and presented a significant number of his sculptures and statues in a gallery ready for their display.

The Cycle *Almost Instantaneous Aesthetic Actions* at *National Museum Soares Reis* [Museu Nacional Soares dos Reis/ MNSR], Porto began in 2010. This National Museum has a tradition of developing dialogues between contemporary Art and the Museum's public visitors. Shortly after the Revolution of 25 April 1974, the Center of Contemporary Art (CAC) (Castro & Lambert, 2001) was shaped by Fernando Pernes, a visionary art critic and historian who would be the first art director at the *Serralves Foundation* (1987). The programme they scheduled by CAC included exhibitions and performances by recent Portuguese artists and also brought to the city some foreign artists. The goal shared by the team – Fernando Pernes (Laranjo, 2013), Etheline Rosas and also Mário Teixeira da Silva – and the impact of their activities was crucial for launching the Serralves Contemporary Art Museum. A few years later CAC ceased its activity and the presence of contemporary art at the Museum diminished during the following decades. Around the beginning of the 21st century the Museum was renewed. After the Museum reopened, the programme was expanded but few exhibitions related to contemporary art took place. When Maria João Vasconcelos was appointed director, she knew that it was time to keep up with "Today's Art". My first curatorial approach at the Museum occurred in 2009, with the exhibition "Beyond Time, inside the Museum: from the 18th to the 21th century", a curatorial project accorded with the research project "Aesthetic Education and formation of public for contemporary art" at InED (Center for Innovation and Research on Education, Superior School of Education, Porto Polytechnic, <https://ined.es.e.ipp.pt/en/about-ined>). Being both professor and curator I tested different methodologies/ strategies to study how groups communicate with each other, specifically, the public that normally attends the Fine Arts Museums and, on the other hand the public that addresses contemporary art. Most of the time, they communicate with each other about exhibitions or events, with the exception of those who are directly connected with their own "side of the [History] Art world". Even in the last decade of the 20th century we felt different grades of resistance towards contemporary art or notable difficulties in accepting it as a valuable cultural matter of the present and a heritage for the future. During these two decades of the 21st century, the situation began slightly changing (Lambert, 2013). So, in connection with the director of this Museum, a new kind of exhibition was scheduled. The main purpose consisted in promoting a "conversation piece" between distant times and locations. The works of eleven Portuguese artists were chosen with a focus on creating dialogues with masterpieces of the Museum's permanent exhibition. The following year, a



partnership developed between the Museum and the *Almost [Quase] Gallery / Space [Espaço] T* (a non-profit art gallery, located in the main building of a private institution for social care). Hence, I focused on 11 cases that might seem enigmatic and symbolically puzzling...driving the public towards multiple ideas or meanings located beyond the most direct or obvious results from visual perception but that surely would provoke various aesthetic experiences and reflections – maybe reshaping their ideas about the different collections (<http://www.museusoaresdosreis.gov.pt/pt-PT/colecao/ContentList.aspx>) found at the Museum and the diversity of Contemporary Art. Let's consider the following dialogues between the 20th and 21st century Portuguese artists and chosen works and objects from the museum collections, spanning from the 17th to the 21st century. The links between were as following:

Duarte Amaral Netto [photography]	Sofia de Sousa [painting] / Manuel Jardim [painting]
Isaque Pinheiro [sculpture]	Augusto Santos [sculpture]
João Jacinto [painting & drawing]	António José da Costa [painting]
João Luís Bento [photography]	Silva Porto [painting] / Heitor Cramez [painting]
João Pedro Vale [sculpture]	Indo-Portuguese Jewellery / Portuguese goldsmithing from the 18 th /19 th cent. and <i>French Tapestry</i> 17 th
João Tabarra [photography & vídeo]	João Vaz [painting]/ Silva Porto [painting]
Nuno Sousa Vieira [Sculpture]	Fernando Lanhas [painting]/ Canto da Maya [sculpture]
Pedro Valdez Cardoso [sculpture]	Portuguese Ceramics 18 th & 19 th centuries
Rui Calçada Bastos [drawing + vídeo]	Augusto de Roquemont [painting]
Susana Mendes Silva [photography]	Aurélia de Sousa [painting]
Suzanne Thémilitz [vídeo + Sculpture]	António José da Costa [painting] / Portuguese Ceramic 18 th centuries

2. Cycle *Almost Instantaneous Aesthetic Action*

The first project was created by the Portuguese artist, Luís Nobre [*Behind the Appearance, what? An Unexpected Traveler*]. We decided to hide three small sculptures in the Museum permanent exhibition, conducting the visitors in a sort of discovery game. Previously, an artistic procession [performance] came from Rua de Vilar (location of *Quase Galeria*) up to Rua D. Manuel II, carrying an allegorical car designed for the event in partnership with students belonging to the painting and drama workshops of Espaço T [lets recall that it is an institution acting for more than 25 years now, using Art therapy with special needs groups and in connection with the community]. This first experience with a contemporary artist was positive for those involved and was a refreshing change for the usual public audience and visitors to the Museum, who reacted with interest. Two years after, in April 2012, Claudia Bakker, based in Rio de Janeiro, inaugurated the first artistic residency in Oporto during which she developed a specific project *The time of all of us exists* for the fountain at the MNSR Camellias Garden, as well as video footage of the recording of this

action for the *Almost Gallery*. But let us recall that in September of 2011 a weird horse mounted on a pedestal entered in the Museum, climbed the royal stairs and took possession of the entrance at the second floor. The name of this contemporary equestrian statue is *The weight of History* and its author is Pedro Valdez Cardoso. And the horse remains there, a symbolic guardian of time, history and culture. From 2007 until the opening in October 2009, I carried out research around the Collection of the National Museum Soares dos Reis (MNSR), and chose several art pieces from the permanent exhibition as well as locations, looking for their relationship with works by contemporary Portuguese artists. By that time, we thought that his proposal might be a first edition that would launch a programme of exhibitions by different curators...It was the beginning of a contemporary appreciation of an invaluable artistic heritage for distinct generations that make up today's public for tomorrow. So, then my selection of authors went through the different halls. I wished for an "appropriation" of cultural memories that might guide us through the eyes of those protagonists who had painted, sculpted or made different objects using techniques and skills of their own.

After a period of time, in March 2015, the Cycle *Almost Instantaneous Aesthetic Action* was renewed at the Museum. It started with Graça Sarsfield [photographer], Carlos França [art critic] and the curator. It was such a moving achievement that the director decided to introduce it in the Museum [MNSR] activities, connecting also with the *Almost Gallery*. The Cycle also includes artistic residencies in a triad: artists, museum and gallery, university - with the different protagonists in the field staging their roles as researchers and creators. The connection with Brazilian art promotes an intercultural response which provides a valuable knowledge of identities viewed at its difference and complicity. On an almost regular basis the artistic interventions at the Museum take place at the same time as the openings of the solo exhibitions at the Gallery. One can note that several members of the public repeatedly follow sessions at the museum and the connection between different generations who attend these programs is obvious. The dialogues are developed according to the concepts developed by the artists and aiming at broader interpretations of the Museum Collections. One of the most interesting challenges regards the relationship developed between the artists, the people working at the Museum and the Students who participate with professional practices: production and making of the exhibitions, students and the visitors to the Museum. It is remarkable the connections that were unexpectedly developed. For a better understanding of this curating and educational programme, I insert the list of the 35 editions of this Cycle from 2010 until now.

ARTIST	TITLE	DATE	PROJECT	ARTIST RESIDENCE
Luís Nobre (POR)	<i>Behind what appears to be, what? Unexpected traveler</i>	10. 2010	Placement of 3 small sculptures in vitrines / Performance	
Claudia Bakker (BR)	<i>The time of all of us</i>	04. 2012	Installation in the fountain – Garden / Artist Residence	
Ana Fonseca (POR)	<i>Pega doméstica / Household Handle</i>	03. 2014	Specific Project + performance – Music Hall / Artist Residence	
Graça Sarsfield (POR)	<i>10.6 paul celan</i>	03. 016	Placement of objects in vitrines - Music Salon / Conference Carlos França	
Luísa Jacinto (POR)	<i>Round and around, round the hall</i>	04. 2016	Placement of paintings - 1st floor Halls	
Pedro Cappeletti (BR)	<i>Once there were some walkscapes which turned into windscapes...</i>	06. 2016	Presentation of drawings/ conferences Gabriela Vaz Pinheiro/ Francisco Laranjo	Artist Residence
José Luís Seara (SP)	<i>In the forest of alienation... after Bernardo Soares</i>	09. 2016	Placement of a Mural painted drawing/ Dramatised Reading of Ajo Diz poem.	
Francisco Laranjo (POR)	<i>Color, Splendor, without allegory</i>	12..2016	Placement of drawings - Namban Screens's Hall / Reading by Rosa Alice Branco	
Mauricius Farina + Marta Strambl (BR)	<i>Aesthetic resiliences</i>	01.2017	Placement of photography - Installation - Dining Hall	Artist Residence
Carlos Nunes (BR)	<i>Cloudy light days</i>	06. 2017	Specific Project: 1st + 2nd floors	Artist Residence
Helena Martins-Costa (BR)	<i>Statuary</i>	07. 2017	Placement of photography - Gallery Soares dos Reis – conference Rute Rosas + MFL	
Daniel Moreira (POR)	<i>Of archeology and places</i>	09. 2017	Interventions – specific projects Museum Halls – artist talk with Nuno Faria	
Rita Carreiro (POR)	<i>Artificialia/ Naturalia</i>	11. 2017	Specific projects in two halls of the Museum	
José Rufino (BR)	<i>[to review] the Incarnation of JOSÉ RUFINO</i>	01. 2018	Placement of sculptures and drawings - Main Hall and Museum Halls	
Catarina Leitão (POR)	<i>Drawing Box</i>	04.2018	Specific Project – Interventions in Museum Halls	
Fernando Marques de Oliveira (POR)	<i>Loose geometries at the Museum</i>	05. 2018	Placement of drawings and sculptures - Main Hall and Museum Halls	
TCHELO (BR)	<i>Reflections of a tampered collection</i>	06. 2018	Installations Main Hall + Museum Halls	Artist Residence
Paula Scamparini (BR)	<i>Restoration II</i>	07. 2017	Specific Project /Talk: Roberto Mufolletto and Carlos França	Artist Residence
Clara Sánchez Sala (SP)	<i>To do/Hacer/Fazer < Travels</i>	10. 2017	Installations/Talk Martim Dias	Artist Residence
Sofia Pidwell (POR)	<i>Reflections of a landscape that shows up</i>	12. 2017	Project <i>in Situ</i> / Artist Talk	Artist Residence
Martinho Costa (POR)	<i>Gradient Tool</i>	02. 2017	Painting and Project <i>in Situ</i> / Artist Talk	
Pedro Saraiva (POR)	<i>Notebooks Mafamude I and II</i>	04. 2017	Painting, sculpture, installation / Artist Talk	
Albuquerque Mendes (POR)	<i>In the anxiety/ inquietness of Desire</i>	04. 2017	Specific project – dialogue with Aurélia de Sousa' self-portrait / Artist Talk	
Cristina Ataíde (POR)	<i>Sky Watchers</i>	04. 2017	Placement of 3 sculptures - yard / Artist Talk	
Ricardo Leite (POR)	<i>Et circa identitatem reflexes – self-portraits</i>	06. 2018	Painting Installation / Artist Talk	
Rui Matos (POR)	<i>In the anxiety/ inquietness of Desire [after Bernardo Soares]</i>	09. 2018	Placement of a sculpture - Henrique Pousão Hall/ Artist Talk	
José Luís Seara (SP)	<i>Clothesline</i>	10. 2018	Specific project for the Namban' Hall	
Rita Gaspar Vieira (POR)	<i>Colored by the sun</i>	11. 2018	Specific project for 1st Hall / Artist Talk	
Beatriz Albuquerque (POR)	<i>Body + Action = Performance</i>	01. 2019	/Performance - Sculpture Gallery Soares dos Reis	
Filipe Romão (POR)	<i>These landscapes do not exist</i>	03. 2019	Drawings - Hall Henrique Pousão	
Rui Algarvio (POR)	<i>Over the branches of the hedge</i>	04. 2019	Paintings – 1st floor Hall	
Nuno Henrique (POR)	<i>Fruictifures</i>	05. 2019	Installation – Dining Hall	
XAI (POR) +Maurício Adinolfi (BR)	<i>Cavername</i>	06. 2019	Specific project - Museum Halls	Artist Residence
Sofia Castro (POR) *	<i>Complain about a place (in history of painting)</i>	10. 2019	Specific project – dialogue with painting <i>The Christian Martyr (Joaquim Vitorino Ribeiro)</i>	

Martinha Maia (POR)*	<i>The aesthetic redemption of the Coleoptera</i>	11. 2019	Specific project: sculptures and drawings in vitrines - 1st floor hall	
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*After the INSEA's Conference held at Valletta in October 2019.

We considered different principles according to the kind of relation developed with the Museum collection and its display at the permanent exhibition:

- A. *In situ project - place[s] @ the Museum [indoor and/or outdoor]:*** project conceived specially and produced in a chosen place at the Museum - indoor and/or outdoor (temporary location);
- B. *Projects around different places inside the museum:*** project consists on the temporary placement of art works previously existing though adapted to its insertion in different places around the Museum;
- C. *Site specific project - museum hall[s] @ the Museum:*** project conceived for a temporary location in a chosen place in dialogue with works from the collection presented in the permanent exhibition;
- D. *Project located in a single specific museum hall[s] @ the Museum:*** project consists of the temporary display/exhibiting of art works previously existing though adapted to their insertion in a single place/hall of the Museum;
- E. *Solo day event and / or performance:*** presentation of an action, happening or performance – durational or collaborative, activated by the public or performed a group of dancers.

Regarding the above four categories, I chose some editions so each case can be characterised and understood. The texts that follow below were originally published and accompanied the presentation of each artist's creation, so visitors had references about it.

A. *In situ - place[s] @ the Museum [indoor and/or outdoor]*

[Excerpts from the catalogue text, intended to be quite poetic]: *The time of all of us exists in the fountain of the Camellia Garden of the Soares dos Reis National Museum. When looking at the fountain it seemed that the movement of fishes (know in the Brazilian language as Comets) were swimming just like dancers in the water. Like comets in the sky, those fishes descended into the still waters...., body resisting the nocturnal onslaught of ungoverned seagulls. That's why the Brazilian artist Claudia Bakker called the instalation "fish ballet". She also decided to place hundreds of red apples in the fountain. These apples, which supply the lake, seen as a source, and celebrate it. Just remember Bachelard's writings about the imagination of the Four Elements, in this case, concerning the symbolism of the water (Bachelard, 1979, 15-23). Thus we are under the auspices of water as imagination and matter. In this case, the triad - apples, fish and water, overflowed by seagulls - effectively generates intermittenences of primordial elements when Cosmos sensitivity and reason are complicit. (...) The water, which rises to the surface, will guarantee the light, making it a synthesis of times before philosophers, when the duration was perpetuated in a ballet of fish, danced by*

tremors and Indo-Portuguese crosses. Our imagination travels from Empress Maria Amelia towards those the kingdoms of little things ... that add up to happiness. [See <https://www.youtube.com/watch?v=bRTBQlugIUc>]

B. Projects around different places inside the museum

1st light tale for Luísa Jacinto

[Excerpts from my text for the Catalogue that was meant to be quite poetic in order to emphasize the iconographic quietness of Luisa Jacinto's paintings]: "the pebbles fell asleep by the river. there were lampreys nearby and that bothered them. they thought of moving, rolling down the slope, perhaps some ragged *rabelo* boat caught them in their leaps. but it was risky. some displaced vulture from the hemisphere might mistake them for rats raised in an English college. The landscape is beautiful, because up and down the river Douro, the banks are full of vineyards and the sun shines throughout almost the whole year. For all these reasons, the pebbles were allowed to sleep. It turns out that, long ago, around 1949, Fernando Lanhas, the 20th century famous abstract painter and thinker, walked along the Valongo mountain range and saw the beautiful stones, shining under that strong sun. He took the stones home and decided to paint thin colored lines on them (...) Thus, Luísa Jacinto's architectural canvas came to snuggle - I think even give new breath - to the polished stones that smile happily. When human beings are apart, natural elements in the landscape talk to each other about important issues: "where is the world around me", the trees or the rocks might wonder... recalling the lines... written by the Portuguese author Ruben (2020) in his autobiographic three volumes entitled "The World is looking for me".

3rd light tale.

Yes, I'm on the brink of the end of the day. a sunset that is not nostalgic. Children are said to be melancholy at the end of the day when the warm summer light exhausts the sand buckets on the beach. In the garden there were camellia trees that remind me of a carnival today when I wore a kimono and the crochet needles in my hair mimicked carved almond-eyed hair. must have been one of the last with my mother alive. I still thought that there was the round happiness of sun and sea. She was sad because she knew that the tea guests would leave by nightfall, entering their cars and driving away. For teatime, all of them had eaten warm buttered scones and as a child, had heard the serious talk of grown up people. My mother was peering at the round table with the starched tablecloth and crochet rosette, while the tea cooled in the cup. there was coloured sand that looked like a torn photograph with faded spots. flower shapes appeared. Later, I associated those overlapping colors with Goya's painting of a small and lost puppy in that

19th century famous canvas. António José da Costa's camélias were next door and not in life. Why did camélias suffer so early in love so that they fell to the ground even when it rained? the earth sprawled in colourful tears that looked like paintings. No, today is not a sad evening.”

For eleven days, each of the stories was published daily on the event's Facebook page. It was quite interesting to understand that a group of people followed the page. It was a decision of mine not to present the text as a whole in the opening, but to schedule it as though it were short episodes relating in a closer procedure visual and written inner.

[See https://www.facebook.com/mariafatimalambert/media_set?set=a.10153296321892806&type=3]

C. Site specific project - museum hall[s] @ the Museum

Paula Scamparini [excerpts from the text]:

The images on Paula Scamparini's tiles come from various sources. At the *Museu Nacional Soares dos Reis* Paula Scamparini exhibited the work she produced during her artistic residence in Porto.

At the 1st moment, in the Atrium of the Museum, the Brazilian artist exhibited several books, namely manuals of History of Brazil, opened at the pages that show the illustrations transposed for the *Azulejos* [Tiles]. The books are protected [from time and weather] by the glass lid that prevents them from being damaged. The illustrations are frozen in their pages.

In the 2nd moment, in front of the famous painting titled *Mártir Cristão* [Christian Martyr] by the 19th century artist Joaquim Victorino Ribeiro, we can see the photographic clichés chosen by Paula Scamparini, according to her ideological reasons and aesthetic commitments.

In the 3rd moment, in the room of Marques de Oliveira's paintings, rules the canvas representing the legend of *Cephalous and Procris*: on the floor lies a carpet of tiles following aesthetic and semantic criteria, standing out making "problematic figures" (as the artist calls them) stand out, such as "The Captain of the Forest", Daughters, Free Negroes, Chargers, Indigenous, Jesuit Missions - cultural and religious domain... It deals with figurations developed from real existences, in a plot apparently managed between the real and the imaginary, where the doses of exoticism are involved in a collision course with the dispassionate lucidity of the ethical rigour of History in review and "uncritical decontamination," so to speak.

The carpet or panel of tiles extends with thicknesses, textures and erasures that simulate a topography that oscillates between times and spaces, generating internal movements in History and by Paula Scamparini's artistic action.

They are *Restorations*, recoveries that retake its essence and truth, beyond the representations. These imageries restore a stage of genuineness, questioning the present and the rights that assist in a composite axiology of the Human.

[See https://www.facebook.com/mariafatimalambert/media_set?set=a.10155611072857806&type=3]

D. Project located in a single specific museum hall[s] @ the Museum

Helena Martins-Costa [excerpts from the text]: Portraits in the shape of 3D memories contain assertive presences. No one questions inconclusive statues. Perhaps they are perverse, such as the statue in the fountain of the Baroque Garden, fictionalized in Peter Greenaway's movie *The Draughtsman's Contract*. In the case of Helena Martins-Costa's *Statuary Series*, the puzzle persists. Anthropomorphic stories are told, where in bronze, stone or flesh, they spread or present affinities. The common denominator lies in the frozen existence, a boldness that cares for the vital expectation, brushing the achronological condition. Men and women who suspend action in public arteries deceive passersby, drifting in the domain of time. They subvert the rhythm of the metropolises, debasing the luxury of delay, waiting for coins to fall on a hat, or because some enjoyment will make their life's decision - street performers dressed in statues. On the other hand, let's look at the portraits of those people who at the beginning of photography dressed and pretended to be statues. Wearing sculptural costumes, they wanted to look like people. By the extended time of the poses, they became mythological, religious or historical figures. They approach the *tableaux-vivants*, ancestors of certain performance variants, questioning the taste of contemporary audiences.

[See https://www.facebook.com/mariafatimalambert/media_set?set=a.10154355558542806&type=3]

E. Solo day event or performance

Beatriz Albuquerque's performance was titled *Fortune Teller*. Three weeks before the date designated for the performance, she published in the daily Porto newspaper *Jornal de Notícias* an advertisement calling people for a *Fortune Teller session*, when anybody could ask their questions to a Doctor-Xama, I mean the very artist herself. An hour before the scheduled day and hour, unknown people approached the front desk of the Museum, wondering where the consultation would take place. People thought it was really going to happen in a traditional way. When entering the Museum people were guided towards the Sculpture Gallery, where Beatriz was waiting for them. And one by one, people could approach her, sit down on a blue carpet and engage with the ritual. The statues around, the people waiting for their call or just appreciating the odd situation, all was amazing

and explored the symbolic and metaphoric links between human beings and art works through their primordial beliefs, hopes and fears.

[See https://www.facebook.com/mariafatimalambert/media_set?set=a.10157110850287806&type=3]

3. Some remarks after 35 editions of the Cycle Almost Instantaneous aesthetic actions @ the Museum

I didn't think that this project would last for such a long time. It began as a kind of walking on a wire without a safety net underneath.

Since 2002 I've been following some artists' work – mainly in Portugal, Brazil and Spain, interested and concerned with the presentation of different generations acting through multiple tendencies and aesthetic discourses. This cultural relation with Brazil comes also from the scientific and artistic research in which I'm involved with colleagues from both countries. At a certain time, I was able to know and research about Brazilian Art, *in loco*, during my travels to São Paulo and Rio de Janeiro. Also, at this present time, many Brazilian artists chose to carry out long journeys in Portugal sharing ideas and art productions and we are able to keep in touch. We include people from twenty to seventy years of age believing that art is not a single line of generations but the spiral and circularity in between. Also, we have focused on the presence of women artists, which is also related with another research project being developed since 2007 at NEAP (Nucleus of Studies in Art and Heritage) of InED (Research Center for Innovation and Research on Education – Porto Polytechnic).

Let's underline a few questions as guidelines for further thoughts and reflections about this Cycle:

- Who are the artists who accept this challenge – different aesthetics, tendencies, languages and media?
- How to proceed with the choice/invitation of authors: should it be a kind of call for artists?
- Should the triangle of Arts - Portugal, Brazil and Spain be wide open?
- Which sponsors and scholarships should be approached by the institution?
- Should the museology people be more involved in this project or would it change previous goal too much?
- Which conditions are available and what should be displayed for developing this curating programme – related with the one at the *Quase Galeria/Espaço T* (since 2008 and having accomplished for now 67 different exhibitions)?

The MNSR offers the place, the services of production while the making of the exhibitions are assured by the inside group of professionals. What fails: the communication due to the low interest by the national and local media, more focused on commercial art galleries, museums of contemporary art or other art centres institutional) more related to present time art and maybe trendier. On the other hand, please note that I 've been receiving emails and messages from Brazilian and Spanish media (digital and print) interested in our projects and asking for press releases or article for publishing.

The exhibited works might be: created *in situ* or *in loco*; resulting from an artistic residence or, sometimes they already exist and had previously been shown in other displays or events.

When we develop a project based in a new set of works, an installation or a performance, the artist visits the Museum several times, if at all possible. He/she wants to "discover" his/her own place and the works that might connect with his/her ideas and concepts. In most of the situations, the contemporary works chosen express some kind of affinity with a particular work (or group of works) displayed and from the permanent exhibition. Nevertheless, we already had situations activated by visits to a specific Museum collection (MNSR, <http://www.museusoesdosreis.gov.pt/pt-PT/colecao/ceramicamnsr/ImageList.aspx>), for instance: ceramic, glass, textile, tapestry, jewelry, painting, drawing or sculpture. In some cases, artists go for pieces mostly unnoticeable by people in general.

The most recent situation occurred in quite an unthinkable way. The Brazilian artist Mauricio Adinolfi had been living in Porto for a year, for both an academic research and creative residence. The main subject were boats and namely their symbology. In a visit to the Museum, we knew of a relic consisting in three parts of a ship's mast from the early nineteenth century. However, not quite any ship. It was part of Dom Pedro IV's [1st Emperor of Brazil] fleet that landing at Mindelo beach at the period of the Portuguese civil war. The relic never been seen by the public. We decided to display it in dialogue with the boat rescued from the Douro River by António Fernando Silva [Xai], Portuguese artist also working in the Site Specific *Cavername*. The specific work was installed at the Namban's Screen Hall and by coincidence, the paintings represented old ships with three masts. In the screens we identify Portuguese people arriving at the Japanese harbor of Nagasaki. Those wrecked ship were aesthetically powerful and the installation shaped, promoted new relationships between the terms that both artists wanted to emphasize. If these *Almost Instantaneous Aesthetic Actions* had not happened, surely a long time would have passed until someone else would find in the Museum's reserve collection this shipwreck mast (a true heritage testimony) and present it for public knowledge. Anyway, the background would be quite different and the impact on the public would be of another kind. Both artists, according to their own interest in boats, rowing and navigation, were able to

provoke reflections about the timeline of ships [collective heritage], as agents of intercultural affairs, from personal memories of rowing in the River Douro, but also the dreadful migrant scenes that we know of at present time emerged from *Cavername*.

[See https://www.facebook.com/mariafatimalambert/media_set?set=a.10157531547092806&type=3]

Regarding the whole list of the editions, we think about their ephemeral substance, how long they have lasted; if the project will be reactivated and whether it makes sense or, on the contrary, if they are only meaningful at the museum and nowhere else. Sometimes the action fades away briefly, in other cases it permeates at the museum for a long period of time. It happened with Martinho Costa's project for the main stairways. At both sides of the stair landing, on each of the two huge walls, the painter installed painted panels with scenes influenced by the tile panels at the palace dos Carrancas. When we were placing the panels, visitors looked at it and stated: "finally they are placing again the tile panels that were missing for such a long time". They were convinced that the panels had been moved and had returned after restoration.

Each edition of this Cycle is a unique experience for those who are involved. Many doubts overcome, some certainties arise and the will of continuing this kind of aesthetic *utopia*. The interaction with the public does not only take place during the opening or the period that the exhibition takes place. As for a national museum the attendance is multiple: tourists, fine arts students, primary school visits, families or researchers. All the visitors are common people, enjoying and searching for different experiences, that desire to find memories of an art work they might be searching for their leisure or personal fulfillment. The Museum is mostly known for its 18th and 19th century paintings and sculptures and the remarkable pieces of Decorative Arts. So, when the visitors see Contemporary art in the Museum, they are able to develop other dialogues, which increases the customary approach towards the collection.

We noticed that people who hardly knew the museum, are now following the programme of this Cycle and also attend other activities. They notice and let us know that it became more clear, they feel closer to the ideas and works by contemporary artists. They visit the museum several times during the year, because they are aware of its general programme but always looking for any new aesthetic expectation and creative dialogue between chronology and art history. On the other hand, people who normally don't usually attend a Museum of Fine Arts, because they are more focused on Contemporary Art developed a new interest and visit it now more often. They understood that many links and extrapolations might be drawn between such different art languages and styles and

that the renewal of looks and thoughts have no end. They discover masterpieces from a late past, are captivated by its novelty through unexpected relationships, a sort of shared feeling that humanity in its multiplicity is actually a *place for us all*, recalling Claudia Bakker's title of her intervention at the fountain in 2012.

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“From Patterns to Ornament” (Rakstu raksti). Children’s Collaborative Project for the Study of Latvian National Ornaments in Latvia and During Emigration

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Abstract: The lives of today's people in Europe are not bound to a specific place of living, and rather allow people to choose their country of residence and allow to integrate new cultures and heritage into their daily lives.

The project was created as a series of creative workshops to teach Latvian ornaments to the Latvian diaspora representatives in countries where national communities are operating. Each child began ornamental improvisation in Riga and then it was sent to the other author, who continued working on the artwork, forming a joint piece in cooperation with the invisible partner. The work used an element of primordial culture - a square - as the base module of the ornament, and it was complemented with adhesive film in limited colors. The authors of this project concluded that this form of cooperation between the children in Latvian and diasporic communities resulted in a sense of belonging to the homeland, as well as taught the symbolism of Latvian identity.

Key words. Latvian primitive arts ornaments. Emigration. Identity. Message. Cooperation.

“Rakstu raksti”. Bērnu sadarbības projekts latviešu nacionālo ornamentu apguvei Latvijā un emigrācijā.

Dace Paeglīte, Ilona Soļanika
(Pardaugavas Mūzikas un mākslas skola, Latvija)

Īsās tēzes.

Mūsdienu cilvēku dzīve Eiropā raksturojas, kā dzīvošana dažādās valstīs un saskarsme ar dažādām kultūrām. Kopš 2008.-2010. gada ekonomiskās krīzes daudzas latviešu ģimenes darba meklējumos devās uz nenoteiktu laiku uz ārzemēm, bet, lai bērni neaizmirstu nacionālo valodu un kultūru, emigrācijas valstīs tika dibinātas Latviešu svētdienas skolas.

Projekts tika veidots kā radošās latviešu ornamentu apguves darbnīcas latviešu diasporas pārstāvjiem valstīs, kur darbojas nacionālās kopienas: Austrālijā, Austrijā, Lielbritānijā u.c. Katrs bērns iesāka ornamentālo improvizāciju Rīgā, mākslas skolā, tad tā tika sūtīta kā vēstījums otram autoram, kurš, turpinot iesākto, veidoja kopdarbu, sadarbojoties ar neredzamo partneri. Darbā tika izmantots ļoti vienkāršs pirmatnējās kultūras elements - kvadrāts, kā ornamenta pamata modulis, limitētas krāsas līmplēvju gabaliņi un tonēts fons. Noslēgumā radās lielākas vai

mazākas darbu izstādes. Secinājām, ka šāda sadarbības forma starp Latvijas un diasporas bērniem ārzemēs radīja prieku un piederības sajūtu dzimtenei un deva zināšanas par latviskās identitātes simboliku.

Atslēgas vārdi. Latviešu pirmatnējās mākslas ornamentika. Emigrācija. Identitāte. Vēstījums.

Visual essay

Introduction

The organisers of the visual arts project "From Patterns to Ornament" (*Rakstu raksti*) have based their activities on the following principles: their country's symbols of culture, their identification of and the shared creation of new symbols, as well as the cooperation principle in the context of migration and conflict. The project was started in Pardaugavas Music and Art School and was implemented in varied forms during the period of 2011-2018, testing out different audiences. It was organized not only in Latvia, but also in a number of countries abroad - Australia, Austria, the United Kingdom, Denmark, etc.

Conflicts, situations and their historical experience

The forced or voluntary resettlement of Latvians and the associated historical memory can be described by the subsequent words: emigration, deportation, migration, resettlement, change of residence, cooperation, return. It can also be applied to travelling, or education and studies, when a person leaves their home country. These terms transfer information about different situations and possible positions of conflict in longer or shorter historical periods in each particular family. In these created situations individuals were clearly obliged to adapt by learning new information and trying to fit into a foreign cultural environment (Central Statistic Base of Latvia, 2017, 2014-2016).

The Baltic States have been among one of the countries that was hit hardest by the global financial crisis. In the post-crisis years, despite economic growth in Latvia, work abroad has become an integral part of Latvia's national identity. Emigration, existing or planned, is the "new norm". Therefore, in the short term, we have been critical of the forced mobility of Latvian and European citizens in 2008-2010, when many families relocated abroad and were forced to adapt to life in an unfamiliar cultural environment. We believe due to this it has been essential to use this project for the cooperation between the Latvian diaspora and their families abroad (Figure 7).

We have determined that conflict-type situations are also created by the fact that children can lose the sense of alliance with their country, due to living in places where they are not introduced to and do not acquire sufficient basic knowledge of the cultural elements of their former homeland. They may lose the knowledge and opportunity to continue education in their mother tongue and it

would be an important factor in regard to families which plan to return to their home country - Latvia - in the future. This issue - the importance to maintain the Latvian identity inheritance, the 'roots' from generation to generation, is discussed by the contemporary artist Ilze Kupca-Ziemele (*Kupča – Ziemele*) in the photographs called "Me To You?" (The title "*Man To Jum...s?*"). In Latvian this is a word play - "Me To You" can be read and understood as the word "Heritage", and with this she refers to the cult of the mother in Latvian tradition, which is important in every culture, a mother not only gives life, but also inherits traditions, and national and cultural identity. In these artworks the main idea is represented through Latvian ethnographic pattern and the mother, and in this case it is possible to see connections between Latvian symbols and the genetic code (DNA), (Figure 1., 2).

She says,

Latvian national ornaments and signs are the source of inspiration for me. I believe that Latvian ornaments organize the subject, the environment and guide the thinking. Latvian ornament presents itself as a unified whole of human artistic culture - all the time, all of humanity's fundamental value, which bridges the past and the present." (Kupča 2018).



Fig. 1- Ilze Kupca - Ziemele (*Kupča - Ziemele*) "Me To You?" 2008 Digital printing canvas.

110x147cm. Photo by Liene Sturaine.

Fig. 2- Design by Mareks Hofmanis. The poster of exhibition "Origin/Fabric as a Concept and Material of Latvian Identity" 2018.

Justification for the creative interpretations of ornamental works and discussion of their manifestations today

While working with children and youth we used a very simple element - a square as the artwork's basic module and colour, as well as a decorative addition to the ornament and the background. However at the same time we used this small square as the creator and bearer of the national identity and the message. Everyone in Latvia knows and recognizes this visual symbol, which is composed of two colours - red and white. It is the woven belt of Lielvarde, which combines multiple geometrical ethnographic ornaments. Traditionally, the belt does not exceed 3 metres in length and 10 centimeters in width. Historically the belt of Lielvarde has been an element in the Latvian folk dress both for women and men (Latvju raksti, 2 sējums, 1990, Pigozne 2009, Strode 2015). The Latvian Culture Canon (in the areas

of architecture, design, literature, visual arts, etc.) states that the following signs are used as the ornaments of the belt - triangle motives (signs of *Mara* and God), octograms (signs of Morning Star - *Auseklis*), various crosses (slanting, double-laying, fire crosses), signs of Sun, God of Light and Spring - *Ūsiņš*, Adder (*Zalktis*) and others. Similar signs and colours (red and white) can be found in Europe and other continents, indicating that the tradition of Latvian ornament is part of the world's abundant geometrical pattern heritage (Kursīte, 2019, Figure 3).

We know that the ornamental nature of a square is recognized historically, and that it originates from the process of weaving everyday human clothing, and as the creation of practical objects and articles used in households. By figuratively observing the world, we see that we use square elements in today's daily lives, and they are present, crossing into our lives unseen, present and self-sufficient, at the same time invisible as we do not even notice them. And then in a moment, when we create a simple pattern or an ornament from larger or smaller squares, we take notice. By examining the ornament or mark deeper, one can see that it actually bears a specific message which is more sophisticated than the original visual appearance (Paiders, 2003; Radiņš, 2012).

By studying the Latvian ethnographic Belt of Lielvarde, which is included in the Latvian cultural canon, we can see how the rhythms do not repeat in symmetry, but rather progress from one ornamental symbol to another. They create a system of symbols which historically carries a possible coded semantic or symbolic information, or a message, becoming a symbol of the nation's identity. The idea that the ancient characters have something beyond decorative meaning was created in the 1980s. At the time this belief was promoted by the Estonian graphic artist and theorist T. Vints, and Latvian film director A. Epnars through a film hypothesis, subsequently one of the most powerful and popular modern myths was born (Epnars, Vints 1980; Šmeļkova 2011).

In 2018 the concept and material of Latvian identity were studied in an exhibition "Origin /Fabric as a Concept and Material of Latvian Identity", in which the authors of the artwork "Wisemarks", D. Potapova and S.A. Greivule, provided a dual explanation to the spectators: on the one hand - these are the signs which collect knowledge, and on the other hand - they are codes of modern technology. In the artwork the idea of the Belt of Lielvarde was addressed, which in twelve pattern parts creates a message about human life. In the belt of "Wisemarks" artwork twelve QR codes were used, which could be read through mobile applications, thereby accessing the message within, where the QR codes show Latvian ethnographic signs. The artwork shows how the ancient symbols are adapted to the technological needs of the modern man (Gibiete, 2018) (Figure 4).



Fig. 3- The Latvian ethnographic Belt of Lielvarde, which is included in the Latvian cultural canon. Author Arveds Paeglis 1986. Photo by D.Paeglite.

Fig. 4- Diana Potapova and Sandra Agrita Greivule, “Wisemarks”, 2017. Two-coloured, patterned band, linen, wool, digital illustrations. Photo by Diana Potapova.

Therefore, in 2011, initiated by teacher A. Dzirkale (Pardaugavas Music and Art School) we chose to return to the theme of the Latvian traditional Belt of Lielvarde, and promoted the transition of the Belt’s ornaments into modern improvisations during art lessons. This was organized for different audiences, both in creative workshops with parents, as well as in teacher qualification courses, conferences, exhibitions and events.

V. Celms - researcher of Latvian symbols - believes that the symbol is to be viewed in conjunction with its use and renewal in everyday life, and with its historical function. Only in this way is it possible to acquire knowledge about the basic principles on which the world is based, but he also does not deny the use of symbols in the adornment of design objects, and in the environment and dance pattern creation for the dance festival (Figure, 6). The Belt of Lielvarde or its elements are regularly performed in the Dance Festival, and the Belt’s pattern elements appear on Latvian 100 lats paper money (Celms 2011). As another example shows, in the year 2000 the Latvian composer, semiotician and programming specialist A. Stazds, together with the director and screenwriter M. Tenisons, created a project “Zīme” (“Sign”) for the Latvian pavilion in Expo 2000. In it the visitors could enter information about themselves into a computer programme, which then generated a custom red-and-white graphic symbol. Therefore in the year 2000 the 300,000 visitors of the Latvian pavilion, including the President of Latvia - *Vaira Vīķe-Freiberga*, participated in the creation of new symbols and a virtual belt. Later the project was continued as a virtual platform for other interested people as at the webpage www.zime.lv which still operates today (Figure, 5, 6, 7).



Fig. 5- Red-and-white graphic symbol of Ilona Solanika, made automatically, the sign created in 7th August, 2019. Digital image from data base www.zime.lv

Fig. 6- Pattern and sign consultant Valdis Celms. Dance performance "Father's Footbridge" at Daugava Stadium, Riga Latvia 2017. Photo by V.Celms.

Fig. 7- Valdis Celms, "Road", 1979. Silver gelatin print. Valdis Celms (2013) Contact. Unique Design, Kinetic Art, Photomontage. Poster. www.lnmm.lv

In a practical sense, we see that some design objects as the Ring of Namejs, as brand "QooQoo", "Tru Fix Kru" or "Cita Rota" - wool scarves, hats with patterns of the Belt of Lielvarde as "symbols of strength" have gained an iconic recognition of Latvian values (Veto Magazine, 2019). By exploring today's cultural space, we can conclude that the symbolic use of the Belt of Lielvarde is continuing today in Latvia, in Latvian diaspora abroad and internationally on the internet. Can it be said that the myth continues?

Mutual cooperation

In the process of working with children from 3-18 years and adults from 18-80 years old we used a cooperation model: "continue what has been started, follow me and finish the work in another country". It means that we started the small scale patterned artwork in Latvia, and we assembled and glued it together half-completed. Then the unfinished artworks (sometimes they were large-scale greeting cards with wishes) were sent to a specific country which has an established Latvian community. Such destinations were the Sunday Schools in London, Vienna and Melbourne, or summer camp "Straumeni" in England. People from different generations were gathering there, and they could choose one of the established artworks, and through following the instructions of the task, they could finish them. By participating in the creation of ornaments, each participant worked in a pair with an unknown author, who had started the piece in Latvia, and had sent it as a greeting from Latvia. More specifically, they had sent a version of their ornament, the choice of colour and a stylized image or encoded message. It was one author's freshly created ornament, and the other creator followed the work, continuing in a free manner, preserving or changing the coloured squares and the established rhythm, ultimately creating a cooperation with the unseen partner (See Figure 9).

The gluing of the small squares on a quadrille base helps to develop the tactile capabilities of a child, which is a rather topical problem in the world of highly developed modern technology, when humanity needs to think in parallel about the importance of handiwork. We chose for each artwork to use a coloured base and modern materials - self-adhesive oracal pieces in limited colours. After completing the work it was possible for each author to add their work to the newly created combined belt of ornaments, exhibiting it together with all participants of the event, as a new interpretation of the modern Belt of Lielvarde. Depending on the situation or the size of the room, the works could be arranged in a common ornament rug, creating a large-size collective artwork (Figure 10).

Events, exhibitions, benefits and conclusions

We had the chance to actualize our workshop in Denmark for the Nordic and Baltic countries cooperation project "CCE - Cultural Children of Europe".

In the framework of the conference "Art and Culture in Work with Children Aged 0-8 Years", we taught a creative workshop for teachers called "From Patterns to Ornament" in Denmark, Silkeborg, 2016. The participating countries were Denmark, Iceland, Norway, Sweden and Latvia, but the age group for the teachers was 18-80 years old. During a creative workshop for children together with parents: "Continue what has been started!" and "Follow me!" in 2017, we implemented participation "Action-learning" methods in Pardaugavas Music and Art School and Riga 169 th Kindergarten for children in age group 5-8 years old, and their parents (Kļānska 2016, Figure 8, 9).



Fig. 8- "Follow me" action learning workshop in Pardaugavas Music and Art School, Riga 2017, teachers I.Solanika, D.Paeglite. Photo by D.Paeglite.

Fig. 9- "Continue what has been started, follow me and finish me in another country" creative workshop in Latvian Sunday school London 29 April 2018, teacher D.Paeglite. Photo by Z.Paeglite.

Fig. 10-Creative workshop for teachers "From Patterns to Ornament" in Denmark, Silkeborg, 2016. Exhibited ornaments. Fragment. Photo by Ilona Solnika.

In 2017 a concert and exhibition "Pattern road" ("Rakstu taka") was held at the National Library of Latvia, in collaboration with music of Latvian national string instrument "kokle" and visitors were invited to become acquainted with Latvian signs as messengers of information in art and music. In the exhibition, it was possible to look at large-scale modern improvisations on the topic of the Belt of Lielvarde theme made by the youth. In these artworks we also used gold and silver

colored squares, which sparkled like small stars to the bypassing visitors, but at different moments, when the light didn't shine directly on the pieces, the appearance was quiet and subdued (Mežgaile, Bagāta 2017).

Conclusions:

- This form of cooperation by participating children from Latvia and cooperating with mixed ethnic families of the Latvian diaspora with the aim of creating a combined decorative work of art created a sense of belonging in Latvia.
- Inclusive artistic activities were promoted for the use and renewal of Latvian national symbols, at the same time acknowledging their historical importance.
- The target audiences, which consisted of members of different generations - children, parents, youth, the elderly, all developed the dialogue and created discussions on national culture.
- Showings and travelling exhibitions were created by uniting the artwork in one or more combined works, which were assembled in a single set or a linear shape of a belt.

V. Celms - the researcher of Latvian national characters - believes:

"Latvian symbol as a structure and a system of figurative values embodies in itself also the opportunity of future development. The signs are alive and work only in relation to the human being. The meaning and importance are placed on them only by us. It is only up to us whether they are empty shells of aesthetics or unfold in their functional diversity within today's real cultural environment." (written by Valdis Celms 7th May 1999, pp.17, published Celms 2011, pp.17)

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Collaborative Books: aesthetic and political dimensions in an educational experience

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Abstract: Various discussions about the importance of arts in education and about the development of new teaching-learning methodologies were witnessed. The contemporary world traces challenges and demands that educators build tools that enable creation, expression and action in today's world. In this sense, the Collaborative Books were used as an educational tool with students at the Occupational Therapy course of Federal University of São Paulo, Brazil. This proposal allowed an interference in the group and led us to various reflections, among which the power of Collaborative Books as a space of thought, using of different artistic languages in the current political moment in Brazil. In the last presidential campaign we experienced radicalization, polarization and difficulties in dialogue between individuals and groups. The students lived anxieties, fears and uncertainties, loneliness and helplessness. Collaborative Books served as a tool for poetic expression and connection between the participants. The artistic experience allowed the identification of common difficulties, increasing the feeling of acceptance and belonging.

Keywords: Collaborative Books, education, art, politics, teaching-learning methodology

Resumo: Tem-se presenciado diversas discussões sobre a importância das artes na educação e sobre o desenvolvimento de novas metodologias de ensino-aprendizagem. O mundo contemporâneo traz desafios e exige que os educadores construam ferramentas que permitam a criação, expressão e ação no mundo de hoje. Neste sentido, os Cadernos Colaborativos foram utilizados como uma ferramenta educacional com alunos do curso de Terapia Ocupacional da Universidade Federal de São Paulo, Brasil. Essa proposta permitiu uma interferência no grupo e trouxe diversas reflexões, entre as quais a que será explorada neste trabalho: a potência dos Livros Colaborativos, que utiliza diferentes linguagens artísticas, como espaço de pensamento no atual momento político no Brasil. Na última campanha presidencial, experimentamos radicalização, polarização e dificuldades no diálogo entre indivíduos e grupos. Neste contexto, os alunos viviam ansiedades, medos e incertezas, solidão e desamparo. Os Cadernos Colaborativos serviram como uma ferramenta para expressão poética e conexão entre os participantes. A experiência artística permitiu identificar dificuldades comuns, aumentando o sentimento de aceitação e pertencimento.

Palavras-chave: Livros colaborativos, arte, política, metodologia de ensino-aprendizagem

Introduction

Arts, knowledge production and teaching and learning methodologies have sparked many discussions. With the crisis of positivist models, we sought, in the educational plan, to understand what would be the production of knowledge and what is important to learn. At the same time, we live in a world with immense economic, social and existential challenges that cross the lives of people and communities, demanding from educators questions about the objectives of educational processes, as well as the construction of tools that enable the creation, expression and problematization of issues in today's world. This paper aims to present and analyze some aspects of an educational experience that used the so-called Collaborative Books in a discipline of the Occupational Therapy course, which is offered at the Federal University of São Paulo, Brazil.

The proposal to use the Collaborative Books came from the collective C3. This is an interdisciplinary group of professionals from different fields - primary, secondary and higher education teachers, visual artists, art historians, researchers, museum educators, etc. - and from several countries: Spain, Portugal, Serbia, Brazil, and Mexico, who live and think about “art education” from experiences based on contemporary artistic and cultural practices, in which teaching and research are always in relationship, whether in a process or action

and where artists/teachers/mediators are just creators of common learning situations from collaborative works or performances.

Based on the experiences of this collective, professors of an occupational therapy undergraduate course in Brazil, at Federal University of São Paulo, have used Collaborative Books for a semester. This proposal is being developed and analyzed in a Master's work in the Interdisciplinary Health Sciences Program of the same University, still in progress.



Fig. 1 – Brazil cries

The experience

In 2018, during the time of the presidential campaign, we were seized by a series of conflicts related to the choice of candidates who had different positions on fundamental issues: racism, homophobia, weapons policies, human rights, social inequality, among others. We were living at that time and until today, a moment of radicalization, polarization and stiffening of positions and difficulties in the dialogue between people and groups. The students lived with worries, fears, uncertainties, feelings of loneliness etc. The elaboration of the Collaborative Books, at that time, was extremely potent for the poetic and intensive expression, exchange and reflection on a series of questions and challenges that involved the political moment of the country, serving as a bridge for the manifestation of conflicts, but also as a possibility of production of an ontocreative work (Teixeira, 2015, p. 19). It was possible to try doing together, to experience a creative process with a collaborative and participative artistic character. As Savazoni says, “There is nothing without a vibration and network of affections.” (Savazoni, 2018, p.40)

This article presents some photographs that express what we are talking about, as well as some excerpts from an article written by journalist, writer and documentary filmmaker Eliane Brum titled: “One Hundred Days Under the Rule of the Perverse” (Brum, 2019), about the elected government of Jair Bolsonaro in our country.

She writes:

I would like to say, “Wake up!” But it is not that Brazilians are asleep. It seems more like a paralysis, the hostage's paralysis, the one who lives the horror of having surrendered to the control of the wicked. It's not despair anymore, it's dread. We need to find ways to break the control, get out of yoke of the wicked [...]

We need to reincarnate the words. Or it will drive us all crazy. (Brum, 2019).

For her,

[...] we still need to create community, but not a community where everyone is screaming behind their screen. A real community, which requires presence, requires body, requires debate, requires negotiation, requires real sharing. There is nothing that exception regimes fear more than people who come together to do things together. That is why Bolsonaro is so critical of activism and activists - and it has already taken several steps toward criminalizing activism and activists.

The activist is the one who leaves the comfort of his belly button and his protected surroundings to exercise solidarity. Governments like Bolsonaro's act to make each other look like the enemy, and so fear activism. “Bolsonaristas” feed themselves on war because war separates people and leaves them no time to create a future. Solidarity is a dreaded gesture by the authoritarian. Why aren't you at home shining your belly button, is what I would you like to ask? In other words, this is also the purpose: to condemn each one to the prison of his silence (or his echo), unable to reach the other for lack of common language.

So they try to eliminate solidarity with the bullet. Or exile her.

Resisting fear and coming together to create future is the first act of resistance. (Brum, 2019)

About art, Brum writes:

Art is also a powerful instrument. [...] Art is not foul. It takes people out of place. It makes one think. It questions the power. And it brings together the different. (Brum, 2019)

It is in this context that an experiment with the Collaborative Books was conducted with students of the 2nd year of the Occupational Therapy Undergraduate Course in the Group Approaches discipline, in the second semester of 2018, when the elections for President would take place, and there was the fear that Bolsonaro could win.

An important feature is that under the Lula Government (2003-2010), several Federal Universities were created throughout Brazil, and also a quota policy that contemplated a population that previously could not have access to the University. We found, then, among our students, a very rich diversity in terms of social condition, race and gender. It should be noted that the survival of public and free Federal Universities is currently under threat.

At that pre-election moment, the policies proposed by Bolsonaro already presented a tone that was not sympathetic to these groups, producing in our students much anxiety and fear. This has required us, teachers, to be careful, to foster a trustworthy environment and a lot of conversation, so that bodies could, as Brum tells us, become present, talk, expose their issues and especially be together in facing what introduced himself.



Fig. 2 – UNIFESP anti fascism

There were many effects produced by this proposal, but we chose to present the power of this experience at that intense and delicate political moment.

It should also be noted that in the wake of what we understand to be a critical and formative educational practice in higher education and health, we believe that the use of the Collaborative Books, as one of the many proposals made in this eminently experimental discipline, allows communication, expressiveness, care and attention to the bodies in connection with themselves and others, in creative processes made possible by the different artistic languages.

An artist's book is an artistic practice used by both visual artists and poets and writers to record notes and reflections and eventually propose interactions between its author and audience when transformed or created as an art object.

Artist's books are works of art made in book form, published in a single or in small editions. They refer to books or objects in the form of a book, not to books with reproductions of works by artists, or to texts illustrated by a particular artist. They indicate the transition between the modern and the contemporary by crossing the boundaries of their physical and conceptual format and expanding the place of the word beyond the page, blurring the boundaries between literature and design.

Collaborative Books are presented to the participants as a collaborative artistic proposal, in the form of a book, therefore already bound, or loose sheets, to be bound later, or, in the most unusual forms, to be created by the participants themselves, as was the case the experience of this research, going beyond the traditional format of a notebook or book. Participants are invited to continue the narratives left there, in the most varied languages - writing, drawing, painting, collage etc., integrating "...abstract and figurative images with personal reflections that [tell] emotions, feelings, perceptions of the world, experiences, moments, relationships. Anyway, they [speak] of ways of seeing and being in the world" (Eça & Saldanha, 2018, p. 5)

In the context of both artistic and teaching practice, the collective action of intervening and reflecting on the same object or theme and being able to collaboratively materialize it in things or words is not common. Taking as reference the artist book and some collaborative practices performed by artists throughout history, the so-called Collaborative Books are necessarily collective creative practice and its goal is to democratize the artistic practice of drawing, painting, doodling and graphing ideas, thoughts. and feelings in books. (Liberman, Maximino, Moraes, 2019, pp. 133-156). These coordinates - collective realization

and democratization of artistic languages - mobilized us to realize such a proposal in the academic space, that, in our view, is a fertile and important environment for an educational and inventive action at the interface art, health and education.

A proposal was made to a group of 45 students of Occupational Therapy. The theme chosen by them was Time, with two main meanings: anguish for being living in a time where the political issues were very complex, and the frequent lack of time to deal with the numerous academic activities. The first meeting was dedicated to the presentation of the different possibilities for the elaboration of notebooks and exercises to raise awareness of the bodies using different games, body and artistic dynamics. A song with the theme of Time and its continuity was presented as a stimulus for the realization of the proposal.

After that, the group of students was divided into three sub-groups with about 10 to 12 participants. Each of them could decide the materials to be used and the shape of the Notebooks. The process was carried out in the classroom and also autonomously by each group according to their organization. A final meeting was held to review the notebooks and evaluate the process. It was also proposed that students write an individual reflection and another one by the group, about the production process. Finally, a mapping of the affections, perceptions and thoughts produced there was carried out.

During the process and as research material, narratives of students were made individually and by the three groups. Each group made a different Collaborative Book but all of them used the theme Time, chosen by them. One of the researchers also made a photographic record and a research diary in written and recorded form.

It is from excerpts of these materials and the presentation of some photographs of this process that we will affirm the importance and potency of the formative/interventional experience with the Collaborative Books at that particular political moment.



Fig. 3 – Life happens in the encounter

Let's look at some of the students' narratives:

Many people in the group were inspired by events that were taking place at the time the book was built. Each page is full of unique feelings and experiences that make sense for each person involved and the collective because we make politics even in the specific goals we have for ourselves. Although creation was easy, everything we express has a dense meaning and carries a part of each of us.

(narrative of a group)



Fig. 4

[...] the Collaborative Books have shown to have a great power, in the sense that it can provide various experiments and new experiences, bring up themes that are discussed in the art world, bring political reflections, register and express subjectivities, provide a community work.

(narrative of a student)

Time is a very relative theme. I remember when we started filling out the art book, it was near the first round of the elections, the "time" seemed to have receded. So we drafted resistance phrases, after all, all we thought at the moment was that we would resist the setback.

(narrative of a student)



Fig. 5

[...] the final feeling, surprisingly, was one of freedom. That famous phrase that says my freedom ends when the other person's freedom begins, definitely doesn't apply to collaborative books creation.

(narrative of a student)

The production of this book made me externalize many conflicting feelings that passed through me in these difficult times that we live. Being able to share this with people was one of the great reliefs brought by the classes and the proposal.

(narrative of a student)



Fig. 6

The first page I made was just after the results of the first round of elections so I wanted to address this issue: I drew a sand hourglass in which there is a hand that holds it in one direction, which moves from progress to setback.

(narrative of a student)



Fig.7

Being free of the bonds that society and I have created, I was able to live and feel the creative process with my group in a very sensitive way. I am

grateful to have experienced this at this time of graduation, where I feel so unmotivated. My gray days.

(narrative of a student)

The last few weeks have been tough, I've acted more like an observer than a participant, outside it rains and in here too. Time/weather³ dictates the rain season. The weather knows the clouds cry⁴. But I'm raining and I don't have an umbrella.

(narrative of a student)



Fig. 8

It was so much that I would like to put out (about the current situation of my academic life, the political situation in the country and other situations that have emerged...) that I didn't even know how and where to start, and the fact of being in groups.... It made me realize my wills and feelings in my colleagues' creations too, as well, thus I was being able to interfere in my way in all drawings, words, doodles, etc.

(narrative of a student)



Fig. 9

The students resumed their previous class, which was soon after the election results. And then they brought that drawing, talked about it, talked about that drawing: "no one releases anyone's hand/ ninguém solta a mão de ninguém".

(recording of the researcher made on 09/11/2018)

Students gave two versions of this drawing. The first says that the creator of the illustration would have been the tattoo artist Thereza Nardelli, who said on social networks that this is something her mother tells her, such as comfort in difficult times. Another version says that the same line served as a "scream of dread" in the makeshift shacks in the University of São Paulo Social Sciences building during the military dictatorship, when the regime agents cut the light to invade the place. Classrooms were suddenly blown out, students would grab each other's hands and cling to the nearest pillar. When the lights were on again, they would call each other, as it often happened that a colleague would not respond because he was no longer there. Researching both versions on the Internet, I read that Thereza's mother did not know the student's story as she spoke to her daughter, adding: "But we are all one and our emotions mingle in a time without a past or future, when the libertarian ideal speaks for itself, 'and concludes, "Thank you to all who have somehow felt embraced. We follow together, in resistance".

(recording of the researcher made on 09/11/2018)



Fig. 10

Discussion and final considerations

From these narratives, we can say that the Collaborative Books served as an anchor for the expressiveness of both individual and collective sensations and impressions. Although the complex political moment and creation processes were often considered difficult for some participants, it was possible to recognize the effective participation (presence) of each and every one in this production.

Expressiveness that was not restricted to one theme or another, although we focus here on the political issue through the bodies, but provided the

exercise of action and thinking with themes related to the arts, collaborative, participatory work, among others.

The theme of Time, which guided the experience, was the basis of many discussions. It also referred to the time in the production process of the Collaborative Books. Being a semiannual discipline and with many class members, it was decided to divide into subgroups that traced their paths differently, but aligned with the guiding theme.

It can also be noted that Time, as a theme, articulated with the time/moment in politics that was considered a “time of regression”, and the Collaborative Books, as a way of recording a “time of resistance”, that was experienced by everyone there.

In contrast to fear and anguish, the word Freedom has also occurred in some pages of the Books, expressing, in our view, the freedom to speak, to exchange, to weep, to bring anguish, to be together, and therefore to strengthen.

The expression “Nobody releases anyone's hand/ninguém solta a mão de ninguém” was, and still is, very present in Brazil, and there is a growing perception of the importance of small groups of creative and subjective production. Presence of bodies together, doing and thinking together .

Sensitivity has also been addressed in some narratives. Outsourcing content, becoming sensitive to what each and every one brought and what was happening was also facilitated by the experience. A rainy time, where many students have felt "without umbrellas", but also a time when being together, creating, speaking, sharing become crucial.

It is also important to say that the Collaborative Books were a tool among others that were mobilized in the group along with other artistic and body practices such as dance, music, round talk, graphic and plastic records, reading texts and literature. In the set of all these actions always with a collaborative and participatory character is that the experience can happen and result in processes of subjectivation. Positions were changed, as students, for example, throughout the process, were able to risk collaborative exercise, that is, interfere in each other's productions, supporting a surprising result that was not previously planned. Also, thought was exercised and emotions could be expressed. We believe that all of this took care of the students' suffering at that time.

And to finish, another sentence from Eliane Brum:

There is no law that obliges us to obey a government of the wicked.
Disobey the lords of hatred. The next hundred days - and all the others to
come - must belong to us again. (Brum, 2019).

Notes

1. Approved by the UNIFESP Ethics Committee under number 0411/2018,
together with the Informed Consent Form.

2. [https://brasil.elpais.com/brasil/2019/04/10/opinion/
1554907780_837463.html](https://brasil.elpais.com/brasil/2019/04/10/opinion/1554907780_837463.html)

3. In Portuguese, the word time is the same to express time and weather.

4. It's a poetic way to say he is sad, or crying

1. [https://www.hypeness.com.br/2018/11/por-tras-do-viral-de-onde-vem-a-
frase-ninguem-solta-a-mao-de-ninguem/](https://www.hypeness.com.br/2018/11/por-tras-do-viral-de-onde-vem-a-frase-ninguem-solta-a-mao-de-ninguem/)

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Education, art and architecture with children at risk of exclusion

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Abstract: How can we recover the identity of the city?... how can we do so that our heritage is not lost? ... how could the city be that place of meeting and exchange again?... how to return to make the city our place?... these are the issues that lead us to create the project of "A Vila do Mañá". This project has been developed mainly through different workshops in the City Councils of Galicia and the last workshop took the leap from Europe to America, specifically to São Paulo, in Brazil. The project was carried out by the PØStarquitectos team, financed from the different councils and Deputation of A Coruña, receives the support of the ETSAC (Higher Technical School of Architecture, University of A Coruña), COAG (Official College of Architects of Galicia), and APATRIGAL (Association for Defense of the Galician Cultural Heritage).

"The City of Tomorrow /A Vila do Mañá" is an innovative educational workshop whose goal is to make children and adolescents aware of the city in which they live through tangible and intangible heritage, architecture, urbanism, landscape and social development.

In our way to create a feeling of belonging we use different games as a tool so the kids can associate public spaces of a representative area of their city with happy memories. The children play, have fun, and discover unknown aspects of their town/city, by learning and playing.

The workshops have been carried out with groups of approximately 150 children, aged between 3 and 15 years old, who for the duration of 5 days transform the town/city they inhabit in a game board, using different spaces, buildings, materials and approaches in what we call "warfare urbanism".

In those 5 days heritage space, architectural or landscape places of interest are studied, recovered, lived and what is more fundamental, they are enjoyed, generating a feeling of identity. At the end of the workshops the city in which they live has changed for these children, it is their city, their spaces.

Introduction

"At one time we were afraid of the forest. It was the forest of the wolf, the ogre, the darkness. It was the place where we could lose ourselves. When our grandparents told us stories, the forest was our enemies favourite place. [...] At one time, we felt safe between the houses, in the city, with our neighbours.[...] But in a few decades, everything has changed. [...] The forest has become beautiful, luminous, the goal of dreams and desires. The city, on the other hand, has become dirty, grey, monstrous. [...] In recent decades, and especially in the last fifty years, the city, born as a place of meeting and exchange, has discovered the commercial value of space and has altered all the concepts of balance, well-being and community, fulfilling just profits and interest. It has been sold, prostituted. [...] The city is now like the forest of our stories". (Tonucci 1997)

"The City of Tomorrow /A Vila do Mañá" is an educational and outreach project, whose goal is to promote children and young people's awareness of all scales of the common: tangible and intangible heritage, architecture, urban planning and landscape through game. A new vision of the city is obtained from the architectural discipline, which is what the inhabitants of tomorrow will give us. We believe that it is necessary that childhood is actively present in the processes of construction of the common space (square, neighbourhood, city ...). For this, it is essential that they discover and know the value of their environment; at the same time, it is necessary to provide them with tools to develop their creativity, from art and architecture. The objective is to provoke in them the awakening of a new look on the spaces in which they develop their life and discover, from the architectural discipline, a new vision of the city, a vision that will bring us who will be the inhabitants of tomorrow.

To work with children and to understand and transform their environment, we rely on art and architecture strategies. Our transformation tools will be the POINT, LINE and THE PLANE (based on Kandinsky); which we will add the THREE-DIMENSIONAL ELEMENT, rethinking the "gifts" of the Froebel learning process. The children will tell us what their city is like, through a large golden frame, like the artist Lorraine O'Grady did. They will work with the human scale and its relationship with the city, based on the experiences of Yves Klein. Their perception of the closest environment will be modified, using the phenomenon of "defamiliarization" of Viktor Shklovski.

So far, all the workshops have been carried out in Galicia towns, giving results with surprises but at the same time expected. However, our last workshop took us from Europe to America, specifically to São Paulo, in Brazil, making "The City of Tomorrow /A Vila do Mañá" a project which is constantly evolving. While the workshops developed in European territory sought children to take the city, make it their city, invade it and therefore to OCCUPY it; in São

Paulo, we worked with the most vulnerable groups: the children who lived in an "OCUPAÇÃO" / occupation. We will explain the meaning of occupation of both buildings and land: it is the strategy used by social housing movements to denounce the lack of housing policy and claim the right to decent housing. In addition to political pressure, many of the occupations are consolidated, remaining in place, constantly looking for the reform of the building, making possible the definitive housing for the families that live there. The occupations are made up of working families, young students ... they pay light bills, water bills,... and the organized housing movements charge a monthly contribution value for such expenses and for the maintenance of the building, like a formal condominium. The children of the occupation "9 de Julho" are in constant risk of social exclusion and live a reality that is very different from those with whom we had previously worked, that is why "The City of Tomorrow /A Vila do Mañá" seeks in this situation not the OCCUPATION of the space and its appropriation, which is something that has already happened and is happening at all times in its environment, but the VISIBILISATION of this occupation, of the reality that these children live and in general is alien to even the closest neighbours of the street or the neighbourhood where the occupation is located. The workshop held with these children made their circumstances visible. The occupation act itself had an element of both modification and appropriation of a place, making this known through its city, through the media, and showcasing it so that the university, the political and social spheres, all showed interest in this situation.

Justification

In the times in which we live, where everything is a "click" away, where flying over Tokyo or New York is so easy, where I can visit the Parthenon from the screen... they have forgotten where they live, they pursued the capacity for wonder. The reality of today is that the natural connection between children and their habitat, the place where they grow and develop, the city or the village in which they live, is diluted, barely exists. We found children in their homes, watching TV, with their video games, playing in their fenced and guarded urbanisations, moving by car and discovering the city from their window, where the park or plaza has been replaced by the shopping centre. The city is a hostile medium for them, they have lost their freedom, which is limited to certain enclosures considered safe and controlled by adults. We are transmitting the message of fear that is currently being felt in society, and as a consequence, the place where they live, the town or the city, is not safe for them, making them value more a private space without history, rooting and identity, just a commercialised space with a defined use of entertainment, than the public spaces that their city can offer them in which the activities they can perform are only limited by their imagination and create a development in children in a

particular way in each city making them individual, unique and with the ability to value their homeland.



Fig. 1- Drawing of the McDonald's restaurant in response to the question: What is the most important thing in your city? Workshop: "A Vila do Mañá, Vilagarcía de Arousa"



Fig. 2- What would you frame in your city? Workshop: "A Vila do Mañá, Milladoiro".

Objective

In front of this image of the public space of today, "The City of Tomorrow / A Vila do Mañá" starts from understanding the city as an educational tool, not neutral, which we approach through the game. We recover some of the ideas proposed by the Dutch architect Aldo van Eyck (1918-1999), in which the child was given the opportunity to discover the city from his own movement, which has to be developed through his games which is his natural way to know the world. We are aware that, at the moment, this generates a conflict in the streets and squares, which we want to provoke, highlight and show from the workshops, even temporarily. What happens when the spaces of our cities are occupied by children playing? How do the children feel? How do adults react? How can the city be transformed? From this conflict, we want to transform the image of the city that children and adolescents have and, at the same time, make them visible in those spaces in the eyes of adults.

“To consider the city is to encounter ourselves. To encounter the city is to rediscover the child. If the child rediscovers the city, the city will rediscover the child – ourselves. LOOK SNOW! A miraculous trick of the skies – a fleeting correction. All at once the child is Lord of the City but the joy of gathering snow off paralyzed vehicles is short-lived. Provide something for the human child more permanent than snow – if perhaps less abundant. Another miracle.” (van Eyck 2008)

Another idea that defines our project of "The City of Tomorrow" arises from the right to the city, as argued by Henri Lefebvre (1901-1991), by which the people who live in it have the right to its enjoyment, transformation and that reflects their way of understanding life in community. From this point of view, how not to include the right of boys and girls to the city? Therefore, we consider the public space as a common space of learning and collective construction in which childhood must also have a place. We want to give voice to those who normally do not have it, children and adolescents, promoting their right to form their own judgement about the habitat in which they live and to be able to express it and make it manifest. We seek to stimulate a critical attitude to promote their development as an active citizenship, as they will be responsible for the city of the future. Forming, therefore, the foundations of a critical citizenship. We want to work in public spaces to transform them into common spaces. As the geographer and social theorist David Harvey (1935) affirms, it is necessary for the appropriation of urban public spaces by citizens through political action to convert them into common spaces. The squares and streets, the landscape with its elements, the furniture, the voids, ... are common goods that we seek for children to recognize as their own from different points of view: from history, its uses, its evolution and its transformations. Our main objective is that childhood and adolescence be actively present in the processes of construction of the common space, giving them the necessary tools to develop their creativity from art and architecture, in order to provoke in them the awakening of a new vision and generate identity links with the spaces in which they live. It is intended that they acquire a greater knowledge of the city in which they live; an appropriation of spaces that are vetoed daily; the movement of freedom in the squares; spatial empowerment along with other children favouring their coexistence; assessment of the place where they live through a new look at their habitat; making them responsible for the environment; knowing also the elements that make up the immaterial place and, above all, demonstrating their transformative capacity.



Fig..3- Transforming the city.Workshop: "A Vila do Mañá, Ferrol".

Methodology

"The City of Tomorrow /A Vila do Mañá" workshops have a duration of five days, in which the city in which we work becomes our game board, in our experimentation laboratory.

The activities carried out in the workshops: "The City of Tomorrow /A Vila do Mañá", are structured through six fundamental concepts: PERCEPTION, SCALE, SPACE, CITY, LANDSCAPE and SUSTAINABILITY.

1.PERCEPTION:

The perception of the body itself, as well as the perception of the surrounding environment.

In the first place, we need to understand the children's vision of the city they inhabit. To do so, based on Guy Debord, we go out to the "drift" accompanied by a large golden frame, so that in our tour those elements of the city that are important to them will be framed, sometimes we get pleasant surprises and the fundamental element of his city are the people, in the majority of the occasions the protagonist elements are commercial surfaces.

The city spaces barely exist in their minds. Most of the framed spaces are private, their common spaces are now shops or restaurants. These false common spaces generate an artificial habitat of public space, but they can filter or select the population that participates in it. Therefore, these spaces are not inclusive or representative, they cannot accommodate a diverse community which detracts from their creative and especially cohesive capacity. Finally, these common spaces do not respond to real common needs, they are not flexible as public spaces that have the capacity to host various activities and that historically have had the ability to be modified.

Our strategy tries to reverse this situation, appropriating these places to make them common again, establishing vital links with them through experiences and interventions.



Fig. 4- What would you frame in your city? Workshop: "A Vila do Mañá, Rianxo".



Fig. 5- What would you frame in your city? Workshop: "A Vila do Mañá, São Paulo".

We try to provoke in children/adolescents a new vision of their environment. We rely for this experience on the concept of "defamiliarisation" [4], a literary concept developed by Viktor Shklovski. According to his theory, everyday life means that "the freshness in our perception of objects is lost", causing everything to be automated. Art presents objects from another perspective, gives them life and in their reflection in art. Using this concept, we have been able to turn a square into a great ocean, or even paint graffiti in the air.

Perception activity disrupts the common space that seems immutable. Stop being a foreign space, they build it and intervene in it. It begins to reflect them as individuals, but also as a whole. It does not act individually, the activity links them to the place, but also among them. They understand the creation of a space jointly: cooperation, need for agreements...



Fig. 6-Transforming the perception of the city.Workshop: "A Vila do Mañá,Vilagarcía de Arousa"



Fig. 7- Playing with perception.Workshop: " A Vila do Mañá,Vilagarcía de Arousa".



Fig. 8- Playing with perception. Workshop: "A Vila do Mañá, São Paulo".

2. SCALE

We present the concept of human scale relating it to the urban scale. From becoming aware of the dimensions of our own body, we can address other dimensions, such as the city and the territory. It is a perceptual route that we place between the hand, which represents the near, and the horizon, the most distant captured by our senses.



Fig. 9- Working with the scale. Workshop: "A Vila do Mañá, Bueu".

3. SPACE

We seek to work from the space of architecture and the city through experimentation with light, texture, colour, sound ... We appropriate space through this tool. The space is ours; we modify it, we decide it. The space is no longer simply the existing one, it reflects needs and desires...

4. CITY:

The urban is a common creation. A succession of common spaces. The common thing is, therefore, the germ of a city or town. Villages and cities, still created by individual needs and opposing forces, have been formed through the common, which has been the unifying and imbricating element of the individual elements.

"...The city is like a great house, and the house in its turn a small city..." (Alberti 1975)

Children become thinkers of the city for a few days, appropriate spaces, make them their own. They design and invent their own play spaces, modify the city, live it and enjoy it.



Fig. 10- Transforming the city with the point. Workshop: "A Vila do Mañá, Bueu".



Fig. 11- Transforming the city with the line. Workshop: "A Vila do Mañá, Milladoiro".



Fig. 12- Transforming the city with the plane. Workshop: "A Vila do Mañá, Sao Paulo".



Fig. 13- Transforming the city with the 3d element. Workshop: "A Vila do Mañá, Cambados".

5. LANDSCAPE

Understand how people build the landscape and how the landscape builds us. How far does common space reach? Is it just the space built to be used collectively? Or are there common places outside that definition? Common landscapes exist, landscapes shared by their past, their history and their perception.

6. SUSTAINABILITY

We want to reflect on the way we relate to the planet. Become aware that what is sustainable is a balance between what allows us to develop our lives and what commits us to the survival of future generations. It is still another form of common good. Nature, the Earth. Understand these issues as a concern and collective problem, for this we will use the system of "seed bombs" of Masanobu Fukuoka.



Fig. 14- Transforming the city with natural elements. Workshop: "A Vila do Mañá, São Paulo".



Fig. 15- What is your city like? Workshop: "A Vila do Mañá, Bertamiráns".

Results

The workshop "The City of Tomorrow /A vila do Mañá" has worked so far with more than 2100 children aged between 3 and 15 years, has been carried out in 15 cities / towns of Galicia (of 14 different municipalities): Rianxo, Milladoiro, Bertamiráns, Verín, Mondoñedo, A Pobra do Caramiñal, Riveira, Bueu, Arteixo, Carballo, Vilagarcía de Arousa, Cambados, Ferrol, Malpica, Santiago de Compostela and has managed to cross the sea and reach São Paulo, Brazil and will continue to spread as it evolves. "The City of Tomorrow /A vila do Mañá " is a project in continuous development, but each workshop is a finished project. The results obtained so far are as follows:

Prior to the beginning of each workshop of "The City of Tomorrow /A vila do Mañá" and with the collaboration of students from ETSAC, the structure, urban planning and cultural heritage of each of the 16 Cities that we have worked in so far, this material has become "booklets" that have been used in our workshops and are currently being used in schools to transmit those valuable elements of their environment to new generations of children.

During the realisation of each workshop, the children have learned from the playful game, to know their own habitat, they have discovered their heritage, they have enjoyed it and they have appropriated it, they have reconstructed spaces expelling the vehicles and converting them into your game space. They have generated an identity with the space they inhabit. The impact of the project has gone beyond the young participants in the workshops, inspiring all citizens. The realization of interventions built by children, made the whole society participant, provoking an intergenerational dialogue that enriches the experience. On the other hand, the repercussion in the local media (television and written press) has allowed a greater disclosure, transmitting to society a deeper knowledge of their environment and a strong impulse in the revaluation of the same.

In some specific cases, the analysis and conclusions drawn from the "The City of Tomorrow /A vila do Mañá " workshops have even inspired specific urban actions.

With "The City of Tomorrow /A Vila do Mañá", the city in which they live is not an abstract idea or a series of small partial images; It begins to be understood as a much more complex and integral environment, which brings us closer to the notion of habitat: the space that transcends its physical location in a territory, in which we solve our needs by establishing relationships with other people and with the natural and constructed environment; implying processes that transform the city but in which we also are transformed as a person and our way to see and live our homeland. The habitat also implies the memory and the symbol of the community. In short, the habitat as a system of relationships

and processes that are generated between three elements: nature, society and the inhabitant.

The occupation of the space and its appropriation have been successful, the children perceive the spaces in which we work in a personal way now that they have looked at them, thought, experienced, built, modified, ... The space is again common for them, They have lived experiences that unite them directly with that place giving them a unique feeling of belonging to the point of wanting to protect that new space full of memories of which they now feel they are part.

Children play, have fun and discover elements of their town/city unknown so far. Through activities based on the game, the fundamental language of childhood. They learn by playing.

Architecture students learn from the little ones, break with regulated education forgetting the figures, norms and urban techniques, and learn to understand the needs of tomorrow's citizens through participation in "The City of Tomorrow /A Vila do Mañá" while They look for ways to synthesise concepts such as heritage, architecture, urban planning and landscape to transmit them to children.

Our activities are always directed with the same structure and involve similar activities although in some cases we must apply that "warfare urbanism" and improvise to be able to capture the attention of children and be able to connect better with them. However the difference in the development of these activities is impressive, they see how issues directly related to children such as parenting, the school they go to or the places they frequent, as well as issues that indirectly affect them more than we might imagine as political campaigns or social status directly affect in how these children from different cities (some near and others far away) develop the same activities in different ways and still achieve the same goal of knowing and become part of the city in which they live.

Conclusions

"I confront the city with my body; my legs measure the length of the arcade and the width of the square; my gaze unconsciously projects my body onto the facade of the cathedral, where it roams over the mouldings and contours, sensing the size of recesses and projections; my body weight meets the mass of the cathedral door, and my hand grasps the door pull as I enter the dark void behind. I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city and the city dwells in me". (Pallasmaa 2005)

Paraphrasing the Finnish architect Pallasmaa, inhabit the city and let the city inhabit me. It is an idea that we try to transmit to the children participating in the workshops through the different activities and actions. From the self, from

the being in the world, from the body, recognising the habitat that surrounds us with all our senses, understanding it, making it ours, and appropriating it with the ultimate goal of knowing that we can modify it for better or for worse. For this, our instrument has been the game, the natural way in which children learn and express themselves. The city as a great board that they discover from the action and from their own movements.

The perception of the city and the habitat of the children has changed after carrying out the "The City of Tomorrow /A Vila do Mañá" workshops, the urban space has become part of them, they have internalized it, they have made it their own. They have generated links with where they live. The perception of the city and the habitat for future has also changed, learning with the little ones has made us consider aspects of the city that we normally put aside in urban planning manuals.

Finally, we will reflect on this phrase by Aldo Van Eyck:

"A city, if it is really a city, has a very complex rhythm, based on many types of movement: human, mechanical and natural. The first is paradoxically suppressed, the second tyrannically emphasized, the third improperly expressed.

With wheels or without wheels, man is essentially a pedestrian. If you really want to be, if you will become it again, or if you no longer want to be, it is quite arbitrary. It is! The sidewalk refers to what it means ('side' + 'walk')! Meeting the needs of the pedestrian means meeting the needs of the child. A city that overlooks the presence of the child is a poor place. Its movements will be incomplete and oppressive. The child cannot rediscover the city unless the city rediscovers the child." (van Eyck 2008)

The common spaces seem doomed to disappear while existing urban dynamics are maintained. Planning works with large scales that forget about the human, that builds a city. Sometimes they are too rigid, deciding where the spaces should go, their design, their function ... all from top to bottom; Forgetting opinions and human situations, context, etc.

The use and preference of vehicles on the streets, the displacements that are increased ... turn people into drivers in front of pedestrians, anonymous entities that need to go from one point to another. The vehicles, although useful for some aspects, isolate us from the spaces that surround us avoiding our ability to meet, stop, observe, wander...

Our right to the city is nil. Public spaces are no longer representative of themselves, or sometimes tourists or visitors. The population no longer finds a reflection of their lives in their city, which is empty of references.

"The City of Tomorrow" in its history has worked with 2100 children aged between 3 and 15 years of different municipalities of Galicia and 30 students of the last courses of the ETSAC, throughout the development of the project we have observed two aspects of relevant importance:

1. When we started the workshop, the vision of children about their city is diffuse, disconnected "Fig. 15". The perception of the city and of the habitat in which the children live has changed after carrying out "the City of Tomorrow" workshops, the urban space has become a part of them, they have internalized it. They gained ownership. They have generated links with the place where they live.

2. The perception of the city and the habitat for future architects and for those who already are, has also been modified, learning by working with children, has made us consider on aspects of the city that we usually leave out of urban planning manuals. New questions arise: How can we recover the identity of the city? ... How could the city be that place of meeting and exchange again?... how can we feel safe again between the houses, in the city? ... how can we make the city our place? ... what can we do to stop the city from being something dirty, grey, monstrous?... which are what motivate us to continue evolving the workshops of "The City of Tomorrow /A Vila do Mañá".

The project of "The City of Tomorrow /A Vila do Mañá" was born as an idea, an idea that has grown over the years and step by step has been extended in workshops throughout Galicia and across the sea to Sao Paulo and at an informational level has managed to around the world through different presentations and exposition which have had a very high level of acceptance and recognition which will allow us to reach more and more places. With each workshop there is more that we manage to transmit and it is incredible how when we carry out a workshop again in the same city, more and more people want to participate and as what begins as an activity for children in some cases it even becomes a real project to improvement the city and make it a place where adults allow children to move away from those compressed boxes and let them live the common public spaces to create new experiences and have a true sense of belonging to the place. Without this, the unique identities of the inhabitants of each place will leave fading over time and we will all be the manufactured product of compartmentalized spaces with no roots.

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Democracy in the 21st Century, Citizenship, and Arts Education

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Abstract: Conflicts and connections are commonplace as we think about democracy in the 21st Century, citizenship, and arts education while we witness technology bringing us closer with diversity, through migration and immigration, connecting us in communities. However, at the same time, these changes are pulling us apart as leaders struggle to address the demands of their people. Since the existence of human beings, we have seen conflicts and connections of one type or another, and out of these conflicts and connections, we learn about the birth of civilizations in Africa, Asia, the Americas, and Europe. We have had two world wars during the twentieth century and they seem to have given us a different world order that has sustained us for decades. The unrest we are witnessing worldwide may be a signal that people are demanding another new world order. These unrests suggest that people are rejecting the old democracy because it is not working for them, and instead, they are demanding a new global democracy that works for everyone, wherever they are. Young people must be prepared to take on responsibility as global citizens to shape and sustain this new global democracy. Shaping and sustaining the new global democracy will require citizenry skills with creative problem solving, creative thinking, multicultural education, and collaboration skills. These skills can be facilitated through focused and targeted visual arts education. Discussing these issues is the intent of this manuscript.

Keywords: conflicts and connections, democracy in the 21st Century, citizenship, unrests, and arts education

Democracy in the 21st Century, Citizenship, and Art Education

This manuscript represents the full length of our presentation at the InSEA seminar in Malta (October 9-11, 2019). The presentation drew from worldwide unrest and made the case for a new global democracy and the integral part that arts education must play in the education of students for their future in these challenging times.

For those who wish to see, the world is changing in front of our very eyes. Global democracy is being born out of the many areas of unrest we are now witnessing throughout the world. Connecting citizenship, arts education, and democracy in the 21st Century is one way of suggesting that visual arts education can and must do more to facilitate the preparation of young people for this new democracy. After all, it is going to be their future and they must help to shape it if they are going to be successful living in it peacefully and progressively, where justice, fairness, human rights, and protecting the environment are commonplace.

Unrest

Technology has brought the world closer together in many different ways but the immediacy of communication, publicity, and protest have also created tremendous unrest such as the global youth's concerns about the environment. Greta Thunberg, a 16-year-old from Sweden, accused "...world leaders of stealing her dreams and her childhood with their inaction on climate change" (Rosenblatt, 2019). This is a direct appeal for the protection of the environment by a young person for the future of young people all over the world. The inaction of climate change regulations by governments around the world is not the only issue. Gender equality and civil rights are two other issues that anger people. The Women's March, perhaps the largest demonstration to take place throughout the world in recent times, was held on January 21, 2017. It is reported that there were over 670 events held on seven continents involving between 3.3 million and 4.6 million people in attendance in the United State, and worldwide the participation was approximately 5 million (Raffety, 2017). The focus of this protest was to support gender equality and civil rights. Protesters perceived that these issues would be under attack by the newly elected conservative government in the United States. Likewise, people in Hong Kong have been protesting for years. One BBC News article posted online reads, "Anti-government protests have rocked Hong Kong for months and the situation shows no sign of dying down" (BBC News, October 14, 2019). The article stated that this protest started in June when people objected to proposals that would extradite individuals to mainland China and they feared that this *could undermine the city's judicial independence and endanger dissidents*. While the extradition bill has been suspended, people are still demanding full democracy. The desire for full democracy is also playing out in Russia. Al Jazeera English television (August 11, 2019) reported that the biggest demonstration of its kind took place in the Russian capital, Moscow, where more than 50,000 people rallied to protest against excluding some candidates from local elections.

In another story, written by Rainsford (2019) of the BBC News, Moscow, the headline reads “Moscow protests: Students fighting for democracy in Russia. Crowds of students poured through the doors of the Moscow’s courts to demonstrate their displeasure that opposition candidates were barred from running for seats in the September 8th elections for city parliament in Moscow. Hundreds of young people were detained and later released, fined, or served short sentences.” These are just some of the unrest worldwide that involve a growing frustration with governments not meeting the needs of their people.

This growing frustration with governments not meeting the needs of their people has also triggered a wave of migration of people from their countries to different parts of the world. One vivid example of this is the migration of people mainly from Central America and Mexico that has created a humanitarian crisis at the Southern borders between the United States (US) and Mexico. Thousands of people are detained and the inhumane treatment of these people by the US government is widely documented. Clara Long (July 11, 2019), in her testimony to the US House Committee on Oversight and Reform, Subcommittee on Civil Rights and Civil Liberties, on behalf of Human Rights Watch, presented a report entitled “*Written Testimony: ‘Kids in Cages: Inhumane Treatment at the Border.’*” This report highlighted inhumane conditions at the border. Long (2019) stated that many children, including some who are much too young to take care of themselves, are being held in jail-like border facilities for weeks at a time without contact with family members, or regular access to showers, clean clothes, toothbrushes, or proper beds. These people, who are migrating from Central America to the U.S./Mexico Border, are mainly from the Northern Triangle of Central America that is composed of El Salvador, Guatemala, and Honduras and they are fleeing for their lives. El Salvador, Guatemala, and Honduras are considered one of the most dangerous places on earth (Amnesty International – Official Opening & Plenary, 2016).

Many Central Americans are like Syrian refugees fleeing for their lives. The Syrian civil war began in 2011 and has claimed an estimated 400,000 Syrians’ lives. Roughly 5.7 million Syrians have fled the country and more than 6.1 million people are displaced internally as of March 2019 (CNN, October 11, 2019). A majority of Syrian refugees fled their country but remained in the Middle East. They fled to Egypt, Jordan, Lebanon, and Turkey (Refugees of the Syrian Civil War, n.d.). Other Syrian refugees fled to other countries worldwide. The civil war continues and more people are displaced and fleeing to other countries. This migration of people from their countries to other parts of the world and the unrest taking place worldwide could be an indication of the birth of a new global democracy.

A New Global democracy

It is expected that this new global democracy will differ from country to country depending on the citizenry of each country, but one thing that seems clear is that the demands people are making in each country seem to have similarities. For example, gender equality and civil rights, judicial independence, and free and fair elections are some of the demands that protesters worldwide are making. These demands are tenets of a democracy. Are protesters demanding to live in a democracy of their design? The landslide victory for the pro-democracy candidates in the November 24, 2019 elections in Hong Kong suggested that the protesters and most Hong Kongers want democracy (Griffiths, J., CNN., 2019). Students in Russia are fighting for democracy. As reported by Sarah Rainsford of the BBC News, Moscow (30 August 2019), “On the day of Yegor Zhukov's appeal hearing, dozens of students turned up at the court to support the 21-year-old. Their dyed hair, trainers, and tattoos stood out sharply among prosecutors in high heels and bailiffs in protective vests; as did a young reporter with a Foucault paperback in her string bag” (p. 5). Responding to the misguided tendencies of a (un)democracy, judging from the Women's March, most women in the United States do not feel that the democracy in the US is working for them. Democracy should be the system of government that can provide them the rights and liberty they are seeking but this has to be a new democracy. Since technology, migration, and immigration have brought the world together and we have become more interconnected in the global economy, it seems that people worldwide want a new global democracy that will provide them peace, freedom, justice, equality, and respect for the environment. It stands to reason therefore that the new global democracy will be diverse, and this diversity will engender some conflicts, but the question is: “Will these conflicts create more good or more bad for its citizenry?”

Diversity

Conflicts inevitably will arise from diversity – diversity in backgrounds, diversity in ideas, diversity in policies, diversity in any number of things in life. The unrest among people with their governments not only create conflicts but cause the relocation of people and introduce them into new situations and among people with different cultures, ethnicities, customs, and traditions. At the same time, introducing people into new situations among people with different cultures, ethnicities, customs, and traditions is also accommodated through government-sanctioned migration and immigration policies. Technology also brings people together in diverse workplaces. Contemporarily we have meetings, sitting at our computers or using our cell phones, with people in different countries. Multi-national corporations play a pivotal role in placing people into new situations to work with people who are different culturally, ethnically who have different customs and traditions for their businesses. Bringing people together in new and different situations

where culture, ethnicity, customs, and traditions are evident because people cannot divorce themselves from who they are. These relationships can trigger conflicted impulses. It is the natural human impulse to react negatively to unknown situations. The situations of unrest discussed prior are examples of some of the situations that can arise from conflicting impulses. Conflicted impulses can also manifest themselves in hatred, retributions, and various acts of discrimination against otherness. But if individuals can get beyond the conflicted impulses by focusing on recreating a new democracy that works for everyone, experiences in and through diversity can trigger advantageous impulses that can be life changing.

Advantageous impulses

Despite the diversity among human beings, we can learn from new situations and advance beyond the status quo. Take for example early humans, they too faced diversity and challenging situations, but because of their capacity to learn, they took their adverse situations and created the world they wanted from their imagination and creativity. We, as descendants of early humans, continue to build on their legacies. According to Greer (1982), early humans, with their small size, struggled to survive against competing, tougher creatures. Through this struggle, they developed tools, as an extension of their mental and physical being as powerful levers to subdue competitors and for constructing a world from their imagination. The so-called simple and archaic tools, chipped stones and bones, that the early human developed for hunting became more sophisticated and they fundamentally changed the human social organization and their way of life. The human species shifted from nomadic-hunter-gatherer patterns of existence to forms of settled agrarian life. This led to the cradle of civilization in Mesopotamia that is now known as Iraq. From the cradle of civilization in Iraq to ancient Greece, we have the beginning of Western civilizations. A civilization cannot maintain or advance itself without an educated populous and the same is going to be true for a new global democracy of the 21st Century.

Education for a new global democracy

Education is a process through which we enlighten ourselves to think beyond the impossible and make it happen. Robinson (February 2006) stated that we create the world we live in and we can recreate it through our flexible creativity and collaborative innovation. Thus, education can prepare young people to recreate the world they live in now to one in which they want to live, in the future, by changing conflicted impulses to advantageous ones. Preparing young people for their future as citizens of a new global democracy, there needs to be a respect for self, others, and the global community. This means advancing the concept of helping self, helping others, and helping to protect the

environment. Richards and Willis (2020) suggest that preparing students to succeed in a global community in the 21st Century must be oriented in spirituality; the environment; peace, equality, justice, and freedom to bring their career and life aspirations to reality. Spirituality, in this publication, is not about religion; it is about treating others the way you wish to be treated, with respect. It is also about developing an inner sense of helping others who are less fortunate. The global environment is all we have, and without it, there is no future. We must believe in science and do all we can to protect and ensure the health of the environment. Peace, fairness, equality, justice, and freedom should guide our every decision so that everyone has equal opportunities to be the best of their human capacity. According to the *Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goals (SDGs)*, approved by the United Nations in 2015, including a focus on education for sustainable development (ESD) and global citizenship education (GCEd). Specifically, by 2030, SDG target 4.7 seeks to “ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promoting of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and culture’s contribution to sustainable development” (p 20). Visual arts education can provide equal opportunities for us to be the best of our human capacity and at the same time, be the type of citizen who will advance the new global democracy.

Arts education prepares students for citizenship in the new global democracy

One way of preparing students for citizenship to be successful in the new global democracy and contribute to its recreation, development, and maintenance is to assist them develop the appropriate and necessary life and career skills. Richards and Willis (2020) suggest that educating students by exposing them to real-life experiences in the classroom would start the process of developing the appropriate and necessary life and career skills. An integral part of the development of life and career skills is being able to work with others meaningfully and effectively. Richards and Willis note that *current-event, conceptual art, and project-based learning pedagogy* presents a catalyst for creating a learning environment that would facilitate the appropriate and necessary life and career skills development. Current events are intended to stimulate students’ interest in what is going on around them. Conceptual art is employed to provide students the freedom to use their creativity and innovation to imagine what is possible beyond the current situations. Project-based learning provides students with the ideal learning environment in which they can gain real-world experiences in a controlled setting. This combined pedagogy has been employed in the classroom as a class project with success.

The *current-event, conceptual art, and project-based learning pedagogy* were introduced to elementary education students at the University of Kentucky in Lexington, KY. These elementary education students were assigned a current event issue as a class project. This current-event issue was about the Kentucky teachers' retirement pension debate that was taking place in the Kentucky General Assembly in 2018. As an art project, students were directed to research and report on this current event through an art medium. A video was produced by the elementary education students to culminate their class project about the Kentucky Senate bill SB151. SB151 was a bill about teachers' guaranteed retirement pension (Izzo, 2018). The video was created before the passing of this law and it alleges that teachers were promised a guaranteed retirement pension (Izzo, 2018). Instead, Kentucky legislators were seeking to renege on this long-standing promise by changing the terms of the pension system by 1) leveraging new teachers in the state of Kentucky, beginning January 1, 2019, to contribute 9.105 percent of their already meager salary to their retirement fund, 2) requiring teachers to work longer to receive retirement, and 3) accumulating sick days to boost individual teacher's retirement fund would no longer be permitted.

From the debriefing of students who participated in the SB151 class project and from the instructor's observations, it was revealed that employing *current-event, conceptual art, and project-based learning pedagogy* with a current event class project can engage students in the development of life and career skills. The class project also revealed that it facilitated the development of creative problem-solving, creative thinking, multicultural education, and collaboration skills. These skills are critical for young people to have not only to develop their life and career skills but also to successfully participate in the building of a new global democracy.

Creative problem-solving

In a global democracy, compromise is essential – we will not always get what we want in the way we want it. Creative problem-solving skills facilitate the ability of how to compromise and when to compromise. This is what is lacking today in our interactions with one another. If we disagree on an issue rather than discussing it and come to an amicable compromise, we retreat to our corners and do nothing, or we do everything to denigrate the other side. If we examine the unrests taking place in China, Russia, the United States, Syria, and other countries, people are seriously hurting, and their governments seem not to care or do not have the capacity to hear them. This is a recipe for the escalation of tensions that could lead to dire consequences if world history is any guide to us. The new global democracy will need, if it is going to develop to serve the people, a populace that will fight for their rights and compromise when this compromise is in the best interest of building a global democracy by the people, for the people, and of the people. Richards and Willis (2020) suggest that training to facilitate the development

of creative problem-solving skills can and should take place in the classroom by exposing students to real-world situations through project-based pedagogy as demonstrated in the SB151 class project.

Creative thinking

The activation of young people's imagination can serve the new global democracy. Developing young people's creative thinking skills is not only allowing them to imagine what is possible but it motivates them to find a way to achieve it. In any country, state, or community, creative thinking among individuals is paramount for self-development, community, and nation-building. This should remind us of the beginnings of the renaissance period in Florence, Italy, in the fifteenth century as a *burst of creativity* took hold and spread throughout Europe. Frans Johansson (2006) described this phenomenon as the Medici Effect. The Medicis were a banking family in Florence who funded and brought together professionals from a wide range of disciplines: sculptors, scientists, poets, philosophers, financiers, painters, and architects. Johansson said that these professionals "...learned from one another and broke down barriers between disciplines and cultures. Together they forged a new world based on new ideas – what became known as the Renaissance" (p. 3). Creative thinking through the diversity of people will break down barriers between disciplines, cultures, and generations to generate new ideas that can revolutionize the global democracy for the people, by the people, and of the people. Breaking down the barriers between disciplines, cultures, and generations to generate new ideas does not come automatically to us human beings, we must learn it. Richards and Willis (2020) suggest that project-based learning in the classroom can facilitate the development of creative thinking skills. Creative thinking skills will be required in the new global democracy to facilitate peace, equality, freedom, self-determination, and the protection of the environment.

Multicultural education

Multicultural education is essential in facilitating the development of a new global democracy. As was suggested in the prior section, diversity among individuals and the diverse ideas and thoughts they bring with them can foster creation and innovation that can change communities, societies, countries, and the world, just like the Italian renaissance did starting in the fifteenth century. In the creation of the new global democracy, we must first create an environment where diversity can flourish. This communal environment must prepare individuals educationally and psychologically to learn from one another and break down barriers between disciplines, cultures, outdated habits to develop a worldview with a focus on creating this new global democracy where there is a strong ubiquitous focus on peace, fairness, equality, justice, freedom to self-

determination, and protecting the environment. Multicultural education can prepare individuals educationally, emotionally, and psychologically to work with others who are different.

According to Manifold (2020), “Social reconstructionists proposed that students think critically about the social and cultural contexts of art creations and consider issues of power, control, and resistance that are inherent in cultural artifacts (Banks, 1991). Specifically, these latter theorists called for ‘approaches to teaching multicultural art education that offer a possibility for social reconstruction that would affect all socio-cultural groups in an equitable and positive manner’” (Stuhr, 1994 p. 177). Multicultural education is about broadening the educational horizon of students so they can successfully develop a worldview. A worldview is essential in a global democracy, and it requires the recognition that we are cultural beings who express our cultural perspectives, proclivities, and preferences in everything we say or do. Our perspectives, our responses to questions, and our expressions of emotion are all wrapped in our cultural customs and traditions, and thus our discussions of issues will always have cultural biases. One way to overcome cultural biases is to know what they are and consciously understand them. We should overcome our cultural biases, broaden our cultural horizons, and use our cultural differences to leverage creativity and innovation. Disagreements do not have to result in conflicts. While confrontations are contrary to the goal of breaking down the barriers of differences, they serve as teaching and learning opportunities. As noted by Richards and Willis (2020), teachers can create the type of learning environment in the classroom that would facilitate meaningful interactions among students from diverse backgrounds. It is this interaction, through working together that will result in genuine changes of attitudes and stereotypes to build genuine multicultural understanding among students. Multicultural education facilitates collaboration to get “big ideas” accomplished.

Collaboration

It is inevitable that if we are going to facilitate the creation of a new global democracy, we must collaborate on different levels. Collaboration is about working with individuals to achieve a common goal. Achieving a common goal through collaboration may sometimes be unsettling, especially when it comes to diversity, because for individuals who are accustomed to sameness, they may find it difficult to adapt to diverse situations. Sameness most likely will result in the status quo, and the status quo is not acceptable given today’s circumstances. The status quo will not change the conflicting situations that exist in the United States, Russia, China, Syria, and in many other countries. And certainly, the status quo will not allow for the development of a new global democracy. Just as a reminder about what is already stated prior, students can build their collaboration skills through the arts by employing the *current-event*, *conceptual art*, and *problem-based learning*

pedagogy as suggested by Richards and Willis (2020). One of the examples provided is through the administration of the SB151 project. Some takeaways from the class project (SB151) was how students reacted as they collaborated on this project: they interacted, listened to one another, and learned from different points of view. These qualities observed in young people in this project are encouraging for the advancement of a new global democracy.

Conclusion

The 21st Century brought new conflicts and connections with governments and those who they govern. Within these more recent conflicts and connections, people worldwide, are demanding a new world order that is focused on peace, freedom, justice, fairness, equality, and the protection of the environment. With the interconnectivity that currently exists in the global economy, the new world democracy is poised to provide a restless world population with peace, freedom justice, fairness, equality, and the protection of the environment – these are the goals of a new global democracy. While there may be different and difficult obstacles being placed in some people's paths by various governments worldwide, people are already marching toward this philosophical ideal. We must focus on what can be done to ensure that this transition is peaceful and in the best interest of all of us.

A democracy cannot shape and sustain itself; it needs creativity and innovation from each of its citizens. Likewise, the birth of a new global democracy requires a citizenry that will shape it and maintain it. Employing visual arts education to provide students a foundation in spirituality, protecting the environment, ensuring peace, fairness, equality, justice, and freedom will ensure that young people have the foundation to shape and maintain the new global democracy. The new global democracy is going to be tremendously diverse, and in addition to providing young people with a developmental foundation, they must be innovative in shaping and maintaining *their* new society so that each citizen can exercise their spirituality, protect the environment, and ensure peace, fairness, equality, justice, and freedom. To this end, students must develop creative problem-solving skills, creative thinking skills, learn to collaborate, and get a multicultural education. As art educators, we recognize that there are different approaches to ensure that the arts are relevant to the preparation of students for a new global democracy, Richards and Willis (2020), and over fifty arts educators from around the world provide suggestions for achieving the new global democracy. A democracy cannot shape and sustain itself; it needs the creativity and innovation of each of its citizens, especially the teachers and more particularly, art teachers.

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Graphic Story Telling and Franz Čížek: The inclusive and transformative Narrative of Free Expression

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Abstract: ‘Soundwords: Graphic Story Telling and Inclusion’ is an Erasmus+ funded project involving 6 countries and 9 institutions between September 2017 – February 2020. Its aims are to promote social inclusion, develop an artistic aesthetic approach via the vehicle of the Graphic Novel, enhance the literacy and artistic skills of students and provide easily used tools for teachers to download. The vehicle of the Graphic Novel is being used in all its creative forms because it supports the development of self-expression and the creative extension of linguistic development. The technique of graphic storytelling has proved itself to be a particularly suitable form of cultural expression, which is equally appealing for children, adolescents and young adults. Therefore, it is also an ideal vehicle for the development of universal human values.

As a further trans-European, transcultural step, Franz Čížek and his Viennese Juvenile Art Class are presented as a model for the young generation's capacity for unskilled/untrained visual expression. Čížek's artistic, pedagogical life work and legacy will lead us to new research fields in a paradigmatic and trend-setting way (‘Soundwords Extended’).

‘Soundwords’ ist ein Erasmus+-finanziertes Projekt an dem 6 Länder und 9 Institutionen von September 2017 bis Februar 2020 beteiligt sind. Seine Ziele sind die Förderung der sozialeingliedernden Integration, die Entwicklung eines künstlerisch-ästhetischen Ansatzes über das Vehikel des Graphic Novel, die Verbesserung der Lesefähigkeit und der künstlerischen Fähigkeiten der Schüler/innen und die Bereitstellung leicht zu bedienender Werkzeuge für Lehrende zum Herunterladen. Das Vehikel des Graphic Novel wird in all seinen kreativen Formen eingesetzt, weil es die Entwicklung des Selbstausdrucks und die kreative Erweiterung der sprachlichen Entwicklung unterstützt. Diese Technik hat sich als eine besonders geeignete Form des kulturellen Ausdrucks erwiesen, die Kinder, Jugendliche und junge Erwachsene gleichermaßen anspricht.

Deshalb ist es auch ein ideales Instrument für die Entwicklung universeller menschlicher Werte.

Als weitere transeuropäischer, transkultureller Entwicklungsschritt wird Franz Čížek und seine Wiener Jugendkunstklasse als Vorbild vorgestellt, welcher erstmalig die junge Generation zu ungelerntem, ungeschultem visuellen Ausdruck ermächtigte.

Čižeks künstlerisches, pädagogisches Lebenswerk und Erbe werden uns paradigmatisch und richtungsweisend in neue Forschungsfelder führen ('Soundwords Extended').

Keywords: Social Inclusion, Graphic Storytelling, Transcultural Dialogue, Empowerment, Free Expression/Child Art Movement

Soundwords

The project "Soundwords: Graphic Story Telling and Inclusion" (Erasmus+; Strategic Partnerships for school education; 2017-I-AT01-KA201-035032) concentrates on the promotion of social inclusion in the educational environment, via an innovative artistic-aesthetic approach. The aim is 'learning in plurality' in the form of sensitisation of majority and minority groups based on the fact of social heterogeneity as well as the promotion of an aesthetic cultural dialogue by means of the art genre of the Graphic Novel, which contributes to European identity, European citizenship and social cohesion, taking into account its multiplicity and diversity. The project aims to integrate pupils from minorities and vulnerable groups in schools and other educational establishments. The interaction of artists, educators, teachers, university lecturers and therapists, and people with refugee experiences, is handled strategically, and specifically by the art form of the "graphic novel". In the challenge of accelerated social change, increasing immigration and refugee movement on the one hand and by the attested potential of cultural, aesthetic education with regard to transculturally oriented teaching will highlight the importance of new educational aspects and open up ways for teaching development. The project develops along two theories, the "contact theory" (Vezzali & Stathi, 2017) and its "transclusive setting" (Swoboda, 2016): the combination forms the project's innovative character. Therefore, contact between members of different groups can improve reciprocal attitudes, because it fosters reciprocal knowledge.

- Contact should be between groups of similar status within the contact situation, in order not to reinforce stereotypes related to their different status (e.g., host nationals and immigrants within a class are students, therefore they have similar status)
- Contact should be cooperative
- Contact should be aimed to achieve common aims
- Contact should be sustained by formal and informal social norms.

An educational approach serves as an educational tool that works in and on such a defined "transclusive setting": according to this approach, each exclusion is a systemic and cultural construct and is to be dealt with via socioculturally anchored learning. The organisational superstructure by the Erasmus+ project defines the use of cultural learning as an educational element for "learning diversity", almost as "inclusion

teaching”, to differentiate from the classic “integration teaching”. This transclusive setting should resonate with a concept of aesthetic-cultural education, and therefore show an educational reaction to cultural and social change. Such a transclusive setting was described and defined in this project for the first time, using the art genre of the “graphic novel”. This means that the project takes an interdisciplinary, innovative path regarding social inclusion and school.

The selection of priorities is based on two agreements, the social strategy *Europe 2020* and the *European Agenda for Culture 2007 of the European Commission*.

- The Europe 2020 strategy for smart, sustainable and inclusive growth sets targets to lift at least 20 million people out of poverty and social exclusion and to decrease rates of early school leavers below 10% and at least 40% of people aged 30–34 having completed higher education.
- European Agenda for Culture⁶ states that culture and its specificity, including multilingualism, are key elements of the European integration process based on common values and a common heritage — a process which recognizes, respects and promotes cultural diversity and the transversal role of culture.

The project is made up of nine institutions from six different countries. The Vienna Board of Education (Austria) takes on the role of the Applicant Organisation, and two universities (University College of Education/ Austria and UNIMORE Modena/ Reggio Emilia Italy), five schools (Vienna/ Austria, Recklinghausen/ Germany, Bologna/ Italy, Paola/ Malta, Barcelona/ Catalonia) and one educational institution (Birmingham/ England) are participating in the project. The Erasmus+ project wanted to test a new, pluralistic linguistic concept of an approach for social inclusion, on the example of educational innovation. This approach should be the preparation for a comprehensive representation of Europe in an educational context, through its implementation as a *Graphic Novel*. The focus is on the activation of cultural and creative educational approaches, transnational mobilisation, and the distribution of access in the European Union, and reaching the target group, with a particular focus on people with disadvantages, and underrepresented groups regarding their social, plural potential.

Aims and target group

The project is built on 4 main pillars, which only really make sense in a transnational implementation:

1. *Pluralism* in the sense of social non-conformism, political participation and critical analysis
2. *Inclusion* in the sense of sensitisation of the majority
3. *Language* in the sense of a wealth of cultural diversity, to understand the own and the other

⁶ [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32007G1129\(01\)&from=EN](https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:32007G1129(01)&from=EN)

4. “Learning through arts” (Anne Bamford, UNESCO) in the sense of aesthetically initiated interdisciplinarity, for the example of the Graphic Novel

The aim is *learning in plurality* in the form of sensitisation of majority and minority groups to the fact of social heterogeneity (instead of *working on plurality* in the sense of a promotion of adjustment processes of minorities). The target group of the project is *vulnerable groups*, which are groups with a higher risk of poverty and social exclusion than the majority of the population (DG Employment, 2019). Ethnic minorities, migrants, people with disabilities, homeless people, drug addicts, isolated older people and children are often confronted with difficulties, which can lead to further social exclusion, such as a low level of education and unemployment, or underemployment.

Cultural groups (Ohlert 2015) in general define themselves by the concept of identities. These collective identities in turn become cultural communities, in order to advocate the recognition of their relevant, culturally defined independence, as a constructed collective. Due to the composition of the cultural characteristics, the subject is awarded or deprived recognition by the majority, each element of this chain represents this specific, culturally related disparity and / or inequality, as a group or individual.

The students as the target group involved benefit from the project in many ways:

- They improve their graphic skills: e.g. they learn how to visualize characters and emotions by making use of different artistic techniques. They utilize apps to digitalise analogue comics and analyse different types of comics especially concerning their representation.
- They enhance their knowledge of the European Union concerning European values and what being a European means for them individually.
- They enhance their capability of empathy by raising awareness of European values.
- With the help of visualizations of European values, they become able to talk about their vulnerability which leads to a better understanding not only among classmates but also improve the teacher-student relationship.

The teachers involved in the project are impacted in so far as that they develop a better understanding for their students and the baggage that they carry with them.

Educational focal points

The project combines three items, the deployment of the art form Graphic Novel (GN), the approach *learning through arts* and the principle of arts/cultural education, which all three should aim to a social inclusion concept.

Graphic Novel (GN)

Graphic Novels are similar to comic books because they use sequential art to tell a story. They are unlike comic books in that they generally contain stand-alone stories with more complex plots and a continuous narrative from the first to the last page. The term Graphic Novel (GN) was coined by Will Eisner (Eisner, 2008), and represents a conscious demarcation from the term comic. His narratives were stories from the neighbourhood, which observed normal people in their lives - this was the opposite to most usual comic books. Today, the boundaries between comic and GN are liquid, and should not be seen as rigid. Yet the GN genre has three significant requirements, which allows it to have reference possibilities, which go beyond written literature: its synthetic form, the particular materiality of the character and its specific handling of the *objective*.

Rich cross-cultural influences mean that more experimental, innovative, high-quality stories in GN format are available now than ever before. GNs contain adventurous plots, striking visuals, character development, and laugh-out-loud storylines. These texts are also appealing to middle grade readers because they provide visual support for understanding language and story development. Middle grade readers are highly motivated to read graphic novels because they love visual media (Eisner, 2008).

GNs assist in the teaching of literary devices as readers are actively engaged in the process of comprehending narrative structure, recognizing metaphor and symbolism, identifying perspective, exploring mood and tone, and understanding the use of puns, slang, alliteration, and inferences. Critical and visual literacy skills are also enhanced through the reading of graphic novels. Comics and GN deal with very different types of cultural references, even in literary writing, work with picture and stylistic quotations, and take on problem constants, character constellations or story structures (Eisner, 2008).

Learning through arts

In the first international analysis of cultural mediation for UNESCO, Anne Bamford (Bamford, 2010) compared data and case studies from more than 60 countries in 2004, with the objective of determining the effects of teaching art on the education of children and young people in various countries. The findings of the study led to a range of national and regional studies, and placed arts education on the political agenda of UNESCO for the first time. An important result from an educational point of view was that children and young people took high benefit from the high-quality offerings of arts education. In this artistic process, learners search for the question, and find out that there are different answers to the same question, and various solutions to a problem – which can all be equally valid. Methodically, we can distinguish between two approaches: *education in arts* and *education through arts*. With the approach of education in arts it is assumed that the technique and functionality of

art is taught, with the aim that learners develop artistic abilities, sensitivity and appreciation in relation to art. The second approach is based on art as a method of teaching and learning, and in doing so, artistic and cultural dimensions are included in all subjects and areas.

Arts education and cultural education

Both *arts education* and *cultural education* (cultural formation) mean a transsectoral aspect, which is increasingly gaining in significance in Europe, for the development of cultural awareness and expression. *Cultural awareness and expression* is one of the eight key competences⁷, which form a reference instrument, which EU member states integrate in strategies and infrastructures in the context of lifelong learning. Cultural awareness has a big impact on abilities that strengthen social, civil society and intercultural competences, and stimulate our sense of initiative and entrepreneurship.

Arts education and cultural education are essential for lifelong learning and for the full development of personality and citizenship.

— They are part of all periods and areas of life.

— They comprise processes of learning and development in formal, informal, and non-formal education.

— This understanding builds on a holistic approach to education and learning, embracing all emotional, physical, cognitive, social, aesthetic and moral human competences.

— Arts education / cultural education encourage people to learn about their cultural heritage and to engage with various forms of traditional and contemporary art (arts education in the narrow sense) and everyday culture (cultural education in the broad sense) as a source of and resource for their present and future life.

Output

The output of the project is on the one hand a guideline – the *Compendium of Implementation*, and on the other hand a booklet – a graphic novel, the *Europe Graphic Novel*. The *Compendium* is a guide to the implementation of social inclusion, using the example of the Graphic Novel to guide teaching and learning practices... The aim is to create a theoretical foundation as transfer material, to prepare for school and further education lessons. The *Europe Graphic Novel* is a tutorial on how to develop a graphic novel, which will be created with pupils in the practical part, and encompasses the points of *Regional Stories* (stories about social inclusion from the regions) and the *European Context* (a joint parable on the topic of Europe as an allegory of collectives and plurals). The EGN (Europe Graphic Novel) featured 10 works by students from each region on the subject. The figure of Mica is a kind of meta-level and accompanies the reader through the EGN. The figure Mica was designed by a working group of the

⁷ <http://eur-lex.europa.eu/legal-content/EN/TXT/HTML/?uri=CELEX:32006H0962&from=EN>

consortium. Mica is a microphone and gives voice to her students' feelings, their dreams, their worries and their questions. Mica is intended to be the common narrative for a Europe of diversity and flexibility.



Fig. 1- Mica leads as a meta-level through the "Europe Graphic Novel".
Creator: Francois; 15 years; student at MCAST School, Malta

The collaboration comprises artists, educators, teachers, university lecturers and therapists, as well as people with experience of working with refugees. In the area of social inclusion of people from diverse backgrounds, educational work with the focus on cultural education, achieves extraordinary successes. The objective *Learning Plurality* is the sensitisation of the majority and minority groups, based on the fact of social heterogeneity. It concerns the promotion of an aesthetic cultural dialogue as a cultural competence, via the art form of the graphic novel, which contributes to the sense of European citizenship and social solidarity, taking into account the multiplicity and diversity of the European identity.

Storytelling is deeply rooted in the social behaviour of human groups - ancient and modern. Stories are used to teach community behaviour, to discuss morality and values, or to satisfy curiosity. They dramatize social relationships and life problems, convey ideas or play out fantasies. Storytelling has always preserved human knowledge by passing it from generation to generation. This mission has continued into modern times. The storyteller must first have something to tell and then be able to master the

tools to pass it on. The earliest storytellers probably used rough images, underpinned with gestures and vocal sounds that later evolved into language.

Will Eisner (2008) is the most important graphic narrator, he distinguishes between important aspects:

- Graphic Narrative: A generic description of any story that employs images to transmit an idea. Film and comics both engage in graphic narrative.
- Comics: A form of sequential art, often in the form of a strip or a book, in which images and text are arranged to tell a story.
- Storyteller: The writer or person in control of the narration.

Sequential Art: Images deployed in a specific order.

Over the centuries, the technology provided paper, printing presses and electronic storage and transmission equipment. As these developments evolved, they impacted narrative arts. The structure of a story can be presented in many variations, since it is subject to different patterns between beginning and end. A structure is useful for keeping control over the story. Before a story is composed, it exists abstractly. At this point, many thoughts, memories, fantasies and ideas are still floating around waiting for a structure. It becomes a story when told in an arranged and targeted order. All stories have a structure. A story has a beginning, an end and a thread of events lying on a frame that holds the two together. Whether the medium is text, film or comics, the framework is the same. The style and style of storytelling can be influenced by the medium, but the story itself persists. Since comics are easy to read, their reputation has been associated with being useful to people with little reading skills and limited intellectual ability, the content of comics has been tailored to this audience for decades. Many writers still content themselves with providing something more than tingle and senseless violence. The promotion and acceptance of this medium by educational institutions was not very encouraging for a long time. The traditional comic format initially drew more attention to its form than to its literary content. It is therefore not surprising that comics as a form of reading have always been seen as a threat to literacy, as literacy in the pre-film, television and Internet era has always been traditionally defined. The printed work as a source for in-depth communication remains a necessary medium and responds to the challenge of electronic media through their fusion. The resulting configuration is called comics and fills a gap between print and film. The basic principles of the narrative are always the same, whether told orally or visually. Comic art is about recognizable reproductions of human behaviour; drawings are a mirror reflection and depend on the reader's stored memory to visualize an idea or process. This requires the simplification of images into repeatable symbols, in graphical storytelling there is little time or room for character development. The use of stereotypes speeds the reader into action and helps the storyteller gain acceptance of the reader for the plot of his characters (Eisner 2008). A movie does not care about the literary skills or the reading ability of the audience, while the comic has to deal with both. The reader is expected to understand things

like implicit time, space, movement, sound, and emotions. Reader control is achieved in two stages - attention and retention. Attention is achieved through provocative and attractive images. The retention is achieved by the logical and intelligible arrangement of the images (Eisner 2008). If comic readers cannot recognize the images or provide the necessary events that implies the arrangement of the images, the desired communication is not achieved. A very convenient format in graphic storytelling is a perpetual character with well-introduced traits is thrown into a challenging adventure. In such a story, the reader does not expect complex action or a dense network of circumstances. The simpler the problem, the better, action is the plot, such a story situation is common in superhero stories. According to Metzinger (2016) imaginative thinking through play and imagination is important for the development of the child. In adulthood, the ability of the imagination enables autobiographical planning and creativity. The imaginative processes of 'self-generated thought' have a particular influence on the creative phase of incubation and the associated problem-solving skills. Wallas (2015) defines four stages of creativity through his research on creativity. In the first phase (1 – preparation) the problem is recognized; in the second stage (2 – incubation) an inner maturing process takes place, which ends with the third stage (3 – illumination), the flash of inspiration. The last phase (4 – verification) finally describes the feasibility and implementation of the problem solution. Creativity requires the ability to ignore boundaries and conventions, as well as curiosity, and at the same time has the pragmatic function of discovering analogies. In the incubation stage of the creative process, a mental space opens up in which people can play with the combination and recombination of ideas. This space allows free combining, which under other circumstances would not make sense or seem absurd. Smallwood (2013) poses the question of whether these imaginative processes, which promote our "absorption during reading" and thus the competencies of planning and creativity, can also affect our ability to understand what we read. An important aspect of reading is the ability for deep reading, a more in-depth reading, both in terms of focusing attention and the intensity of the reflection or imagination associated with reading. The necessity of deep reading lies in the fact that learning must be understood as an individual construction process of the learners. Deep reading is successful when abstractions are formed, associations are allowed and conclusions are drawn, and thus deep reading always produces deep thinking. This requires focused attention, mental immergence (Swoboda, 2019), immersion in fictional worlds, and a form of involvement that becomes a physical experience.



Fig. 2- Example for a superhero story
 Creator: Anna-Lena; 10 years; student at VS-Karl-Löwe-Gasse, Vienna, Austria
 Pencil and fineliner on white paper

For a more detailed explanation of the example, the description of the teacher:

In the beginning the kids had to think about their own costume and a superpower for their invented superhero. They had to ask themselves: How can my superhero use his powers? Are they positive or negative? Do they help and save others or do they destroy and scare someone? How can I make these skills visible for others? Do I want to use some symbols? Afterwards they had to find an individual story about their invented superheroes. They got to know how a logo works, different letterings and graphics were already introduced. They had to draw three panels with the story of their individual character! In these three panels had to be at least one speech bubble, one onomatopoeic element and of course the super power of their character must be represented! In the end each child presented his/her work! The following schoolyear (2018/19) we made a huge project (all subjects included) about presenting each Comic! It was called "the superheroes of the 4C"! After we designed our Comics each child chose a way to present his comic – either in form of a roleplay (theatre) or a shadow-theatre, a song, a rap, a dance, improvisational theatre, etc. The children chose by themselves how they want to present their work, helped each other, prepared stage props together, and wrote lyrics and their own text to their stories! It was so much fun and each one of us learned so many things about ourselves and our abilities and the way

to work beyond the borders! A project no one will forget so soon! We became superheroes!

An audience is always interested in the experiences of a person with whom it can relate. There is something very private in the reader as he/she "shares" the actor's experience. The operational word is "sharing," because the inner feelings of the protagonist are understandable to the reader, who would have similar feelings in the same circumstances. To tell such a story in a graphic medium, credibility must be established.



Fig. 3- Example for a sharing story
Creators: 21 students between 12 and 16 years; Schulzentrum Holzhausergasse, Vienna, Austria
Mixed media; 6 installations in 6 showcases

Description of the teacher:

The pupils are dealing with the topics vulnerability and European values, which are particularly important for their current life. Her artistic realization - a Graphic Novel 3D - turns into six showcases presented in public space. Three

or four create a story together and work with screen prints in an artist's workshop. They deal with images, texts and elements of graphic novel. They arrange their ideas in drawings and collages with textiles, wood, wire and founded objects. The showcases become panels of their stories. The students present their work at a vernissage.

Social Inclusion

The aim of 'SOUNDWORDS' is to promote an aesthetic 'transcultural dialogue' as interactional competence, which contributes to the European identity, European citizenship and social solidarity, taking into account plurality and diversity.

The aim is to reveal the synergies between culture and education, by opening up to innovation in arts education on the one hand, and the conscious participation of learners in our cultural spectrum of opportunities on the other hand, to prepare a breeding ground of creativity (on the side of teachers and learners) and hope.

Finally, this project takes an interdisciplinary, innovative path regarding social inclusion at school.

'Inclusion' indicates a consciousness of diversity amongst people that, despite their differences, mutually enrich one another (Tiedeken, 2012). This notion fundamentally opposes the strict categorization of people and supports a holistic conception of humankind. In this way, inclusion aims to ensure the rights of individuals to engage in various pursuits in a dimension beyond passive participation to that of active participation in a cultural, structural, and practical capacity. It is inevitable that people entering these happenstances will come in with individual preconditions, targets, and necessities, leading to staggered foundational levels and varying practices of inclusion. The inclusion imperative is founded on the basis of human rights, emphasizing the urgency of the realization of such processes as it aims to develop self and co-determination, as well as allow individuals to overcome categorical thinking.

In summary, the following factors of improved learning can be underlined by graphic storytelling:

- It aids reading development, especially for reluctant readers
- It supports development of self-expression and the creative extension of linguistic development.
- It is an ideal vehicle for the development of universal human values.
- Young people find the combination of pictures and words easier to understand, develop and utilize their visual literacy
- Evidence shows that complex and difficult issues can be successfully transmitted via narrative and graphics
- It has the potential to combine digital and analogue techniques
- It utilises young people's love of films, of comics, of art craft forms and support: development of their creativity.

Graphic story telling in all its creative forms (children books, comics, graphic novel, multimedia approaches, illustration, cartoons) has the potential to be a key learning tool for all the students of all ages and abilities throughout the European Union:

“Creativity is not just an impulse to generate a product, but combined with imagination, it brings the power to envision the world into light. Furthermore it stimulates to fancy one’s own world, to design one’s own life (...) to position oneself in an increasing heterogenic world“ (*„Kreativität ist nicht nur der Motor, ein Produkt hervorzubringen, sondern auch – zusammen mit der Phantasie – die Kraft, sich aktiv ein Bild von der Welt zu machen, eine eigene Welt zu entwerfen, das Leben selbst zu gestalten (...) sich in unserer zunehmend heterogenen Welt zu positionieren“*) (Kirchner & Peez, 2009, S. 34).

Visual art in all its creative forms has the potential to be important for learners of all ages and abilities: Creativity is not only an impulse to create a product, but in combination with imagination it gives the power to bring the world into light. In addition, it encourages students to imagine their own world, to shape their own lives and to position themselves in an increasingly heterogeneous world.

Reality in Everyday School Life

In reality however, schools in our time are still determined to destroy the instinct to play: A child that is not allowed to play, can also not create. In the courses of Rolf Laven’s lecturing teaching at the Vienna University College of Teacher Education, he has always paid attention to the design products exhibited in various Viennese primary schools during his job shadowings. It is striking that the children seem to be offered relatively few possibilities for individualisation in their creative work. Of course, there are always impressive examples of artistic works in which attention is paid to individualisation and open themes. But in most schools, there are also classworks that look so similar that it was obvious that the teacher gave the children precise specifications and perhaps even graphic templates, even pictorial models.

However, especially in Vienna during the interwar period of the last century there were progressive approaches with 'free expression' and the 'children's art movement': Franz Čížek’s idea of free art lessons was implemented at the beginning of the 20th century for over 40 years - in contrast to the school reality.

On the traces of Franz Čížek into postmodernism

Let’s take up the knowledge alliance SOUNDSWORDS (Swoboda, 2018) on ‘Graphic Story Telling and Inclusion’ further and move forward to Franz Čížek’s contributions to postmodernism. As an international, transcultural step in development, Franz Čížek (1865-1946) and his Viennese juvenile art class are presented as a model that for the first time empowered the young generation to untrained visual expression

(‘Empowering through Art’). Vienna in particular experienced a progressive approach to the ‘children and youth art movement’ and ‘free expression’ in the interwar period of the last century. The idea of an extracurricular experimental class was implemented in opposition to the school reality, dedicated to the ‘exploration of psychogenic creation’ (Čížek, 1946), had many followers in the English-speaking world (Laven, 2006).



Fig. 4- Franz Čížek “The Father of Art Education”
First pages of Graphic Novel „The Čížek Story“ (unpublished) © Rolf Laven

Franz Čížek and the unskilled/unschooled ‘Free Expression’

The motivation for using a reformative pedagogical example from the early 20th century as the conceptual framework for this project on graphic storytelling can be easily explained. Future transcultural research projects will examine (based on and in connection with Soundwords) the pedagogical heritage and legacy of Čížek, a Viennese artist and inspiring art teacher of the interwar period. In his youth art class at Vienna’s Arts and Crafts School (Kunstgewerbeschule Wien) a large number of committed children were given the opportunity over decades to design in a well thought-out environment to live out ‘wishes and dreams’. In his famous art class, many motivated Viennese children had the opportunity to create creative artistic works during the inter-war period, which was full of privation. Worldwide, experts rank this reformer and his Juvenile Art Classes to be one of the pedagogical pioneer steps. Art practice and transformative pedagogy have been combined. As a major inspirer and mentor, he

influenced the development of contemporary art education and was a catalyst of reform education and artistic innovations. Čížek used an experimental method based on his innovative pedagogical and artistic principles and propagated the free graphic development of the child, in which the growing personality was to be guided to free expression.

From 1924 onwards, the progressive centre of the children's art movement published artistically pictorial commissioned works for illustrated children's books (kids for kids), which had been executed in the context of the youth art class, by the publishing house Ferdinand Hirt & Sohn. For example, picture books with illustrations were produced by Ilse Breit (Wiener Jugendkunst-Bilderbücher, 1924a) and Käthe Berl (Aoyama Kodomo-no-Shiro, 1990, p. 49; Wiener Jugendkunst - Bilderbücher, 1924b).



Fig. 5- (Trude Izaak presenting her works) Rudolf Johann Bohl, 1934, courtesy Wien Museum Karlsplatz

His achievement was to create an environment in which, for the first time and contrary to the prevailing *Zeitgeist*, one's own impressions were to be created, not those conceived according to specifications. 'Self-expression' and 'creativity' could be guaranteed only through the lack of interference from adults and their teaching methods, and therefore he demanded: "Not to teach".

In a climate of contemplative concentration, the course participants were encouraged to confidently produce their inner images. The materials were supposed to be age appropriate to stimulate creative implementation, in particular they were supposed to encourage to develop their own individual techniques. Completely new techniques like collage and linocut were developed within this framework. It was the result of

necessity: The low price of these materials and the easily learned and easy-to use qualities of the technique for working with this material made it optimal for use in instruction. Self-expression and creativity could be guaranteed only through the lack of interference from adults and their teaching methods. Create and not imitate, or in Čížek's words: "Don't transcribe, don't copy, not from your neighbour, not from nature. (...) That can lead only to inferior works" (Viola, 1936, p. 21).

Technical proficiency was therefore not given a separate value. While choosing tools and materials, one should do without all techniques which require long manual training, for example planning, turning difficult forms of carving and the treating of metals. All of that should be avoided because the children can't master this material in a way in which it would be possible to produce good results. Urged by their mentor to create from their feelings and to freely design instead of just copy, the young people were motivated to rediscover form and content and convey personal experience. The technique of paper cutting received particular attention. Decorative paper stencils were made using thick varnished paper, which was then blackened and pressed, there were also paper prints, linoleum stencils and woodcuts. Čížek's book entitled "Paper, Cutting and Pasting Works", which was originally published in 1914, is considered to be the standard reference book of the first collage works in the pedagogical environment. The materials were supposed to be age appropriate and to stimulate creative implementation, in particular they were supposed to tempt the pupils into developing their own individual techniques.

The collective viewing of the works was supposed to stimulate future work. Nothing was ever sketched out on the board first or worked into the drawings of the children. Orderliness, authenticity and the power of endurance were held as highest goal, artistic features like composition, balance and energy as well. Čížek wanted his own actions to be seen as creative artistry: "I am an artist and my venue of art cultivation (...) should not become a school! (...) I am not a pedagogue, but rather a waker, provoker, stimulator and catalyser (Čížek, 1946, n. p.)!"

Proposing his young students, a perfect outlet for wishes and dreams by the means of creativity and self-expression. Especially in the English-speaking world, he was able to promote his ideas, dedicated to 'research on psychogenic creation', which attracted many followers and emulators (Čížek, 1942/43, n. p.). He became a perfect role model of what would today be described as a catalyst and patronal kind mentor, the "Father of creative art teaching" (J.P. Anderson, 1969, p. 29).



Fig. 6: "Franz Čížek, 1934" (Rudolf Johann Bohl, 1934, courtesy Wien Museum Karlsplatz)

Resume and Outlook

Franz Čížek has proved to be a profoundly innovative artist, pedagogue and researcher. His roots can be found in the culture of modern art from the beginning of the 20th century. He had a positive influence on the 'Red Vienna' of the First Republic and promoted the development of art education in a sustainable and global way.

The content of the pedagogical work of Čížek arose early and largely from his concrete pedagogical ideas, which reflected and transferred the art pedagogical and artistic currents of his time. It is thanks to him that the idea of an extracurricular experimental class was realized for almost 50 years, a class which was essentially the opposite of the school reality. He himself often asserted that he was not a pedagogue, not a scientist and also not a theorist. Nowadays we would say: he was an innovative artist. His ability to publicly propagate his idea in form of exhibitions contrasts with his apparent inability to give his idea a theoretical framework. His work has been perceived worldwide. His school helped to fulfil the mission by sending exhibitions of the work all over the world. For the following generations the life's work will be readable as a purely pedagogical experiment: but it was - beyond that - a revolutionary artistic intervention in politically and socially unstable times. Čížek's death, 1946: "The

(...) centre for Juvenile Art which he created was a shining example in the whole world (...) A peaceful world will forever know his name and honour it!" (Matejka, 1946)

The relationship between art, science and pedagogy, whose history is marked not only by the tension between different aspects of perception but also by the productive exchange of ideas, is clearly evident in the life's work of Čížek. Through his activities, he was able to deal with questions of the discrepancy between the disciplines and, by setting an example, ultimately overcome the separation. Future transcultural research projects will - in conjunction with Soundwords - examine the pedagogical heritage and legacy of Franz Čížek and his Viennese youth art class as a model, in relation to now current contents such as inclusion and pluralism. His artistic, educational legacy paradigmatically points to new research approaches (art-based learning). But this is another story: the history of the advantages of aesthetic thinking and imaging versus empirical research approaches (Laven, 2019).

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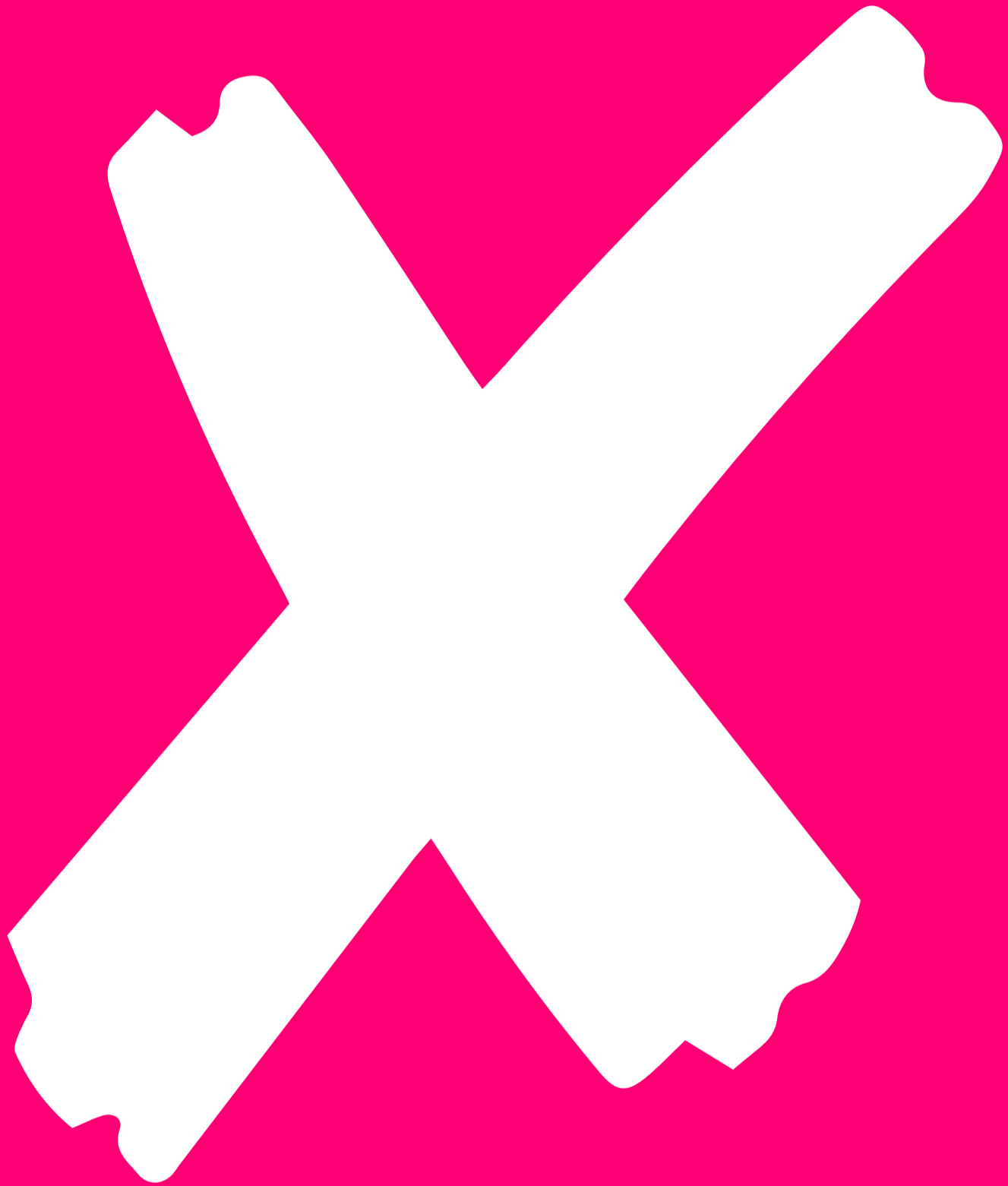
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Postface

Ângela Saldanha & Maja Maksimovic

Since the seminar “Art Education: Conflicts and Connections” that took place in Malta, we have worked on the publication. The articles, which we now share, reveal hope and strengthen our responsibility as artists, teachers, researchers, in an ever-changing society.

Strategies, reflections, practices that embrace art as a great engine for action and change, are presented. We live in a peculiar year, with new challenges and difficulties, but with greater certainty that the theme of the book is of the great importance for a more equal, just, reflective and adaptable society.

Today, we are rethinking our certainties. The dynamics in the community are different, contact has changed, we use technologies more and rethink strategies for an uncertain future.

Contemporary Art, interdisciplinary and challenging, shows us ways, new tools of interaction, new forms of communication, new thoughts and provocations.

We rethink the term “community” and, mainly, we reflect on its fragmentation, its diversity and social inequality.

We feel that we have to Take Care, Be Attentive and Reinvent Ourselves daily.

This publication draws attention to the importance of Art Education, its potential and weakness. Art Education refers to, among other things: creativity, reflection, democratic and civic practices, activist actions, peace, and hope in the joint realization of the new planetary challenges.

